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# Working together to encourage equity through literacy communities: a challenge of the 21st century

## 20th European Conference on Literacy
## Minute Book

Complutense University of Madrid
3-6 July, 2017

20TH EUROPEAN CONFERENCE ON LITERACY

20ª CONFERENCIA EUROPEA SOBRE LECTURA Y ESCRITURA

6TH IBERO-AMERICAN FORUM ON LITERACY AND LEARNING

6º FORO IBERO-AMERICANO SOBRE LITERACIDAD Y APRENDIZAJE

# Trabajando juntos para fomentar la equidad a través de comunidades de lectura y escritura: un reto para el Siglo XXI

## 6º Foro Iberoamericano sobre Literacidad y aprendizaje
## Libro de actas

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**Working together to encourage equity through literacy communities: a challenge of the 21st century.**

Minute Book. 20th European Conference on Literacy + 6º Foro Iberoamericano sobre Literacidad y Aprendizaje

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# Dos eventos, dos historias enlazadas... “Trabajando juntos para fomentar la equidad a través de comunidades de lectores y escritores: un reto para el Siglo XXI”

## 6º FORO IBEROAMERICANO SOBRE LITERACIDAD Y APRENDIZAJE

El Foro constituye una plataforma para el análisis, el intercambio y la generación de ideas en torno a la interrelación entre aprendizaje y alfabetización. Es un proyecto colaborativo que surgió por iniciativa de, por parte de Portugal, la Universidade do Minho (UMINHO) y la Littera - Associação Portuguesa para a Literacia, y por España, la Universidad Complutense de Madrid (UCM) y la Asociación Española de Lectura y Escritura (AELE). Progresivamente se fueron uniendo otras instituciones con las mismas intenciones, tales como el Consejo Puebla de Lectura (CPL), México, y el Centro de Alfabetizaçào, Leitura e Escrita (CEALE) de la Universidade Federal de Minas Gerais (UFMG), Brasil. Distintos aportes, inquietudes y proyectos rodearon las seis ediciones de este Foro, generando un bagaje compartido que, en la última de ellas, realizada en compañía de la Fundación SM, se refleja en la presente publicación de actas.

## 20ª CONFERENCIA EUROPEA SOBRE LECTURA Y ESCRITURA

Con una periodicidad bienal desde el año 1977, esta Conferencia ha sido convocada por el Comité Europeo de la International Literacy Association (ILA) en unión, desde 2009, con la Federation of European Literacy Associations (FELA). La Asociación Española de Lectura y Escritura (AELE), integrante de sendas instituciones, recibió el encargo de organizar la vigésima edición, responsabilidad que asumió, junto con el Grupo de Investigación de la Universidad Complutense de Madrid (UCM) titulado “Estudios sobre Comunicación y Lenguajes para la Inclusión y la Equidad Educativa (ECOLE)”, con la clara decisión de dar continuidad al carácter innovador que, en el campo de las prácticas de la lectura y la escritura en salvaguarda de los derechos ciudadanos al respecto, asume esta Conferencia.

El desarrollo interrelacionado de estos dos eventos, y de la edición en conjunto de sus respectivas actas, ha respondido al objetivo de potenciar, como en tantas otras oportunidades, la generación de puentes de comunicación entre los pueblos de Europa e Iberoamérica. En este caso, a través de experiencias, resultados de investigación, producciones, etc. en el campo de las culturas escritas.

# Two events, two connected stories... “Working together to promote equity through communities of readers and writers: A challenge for the 21st century”

## 6th IBEROAMERICAN FORUM ON LITERACY AND LEARNING

The Forum constitutes a platform for the analysis, exchange and generation of ideas around the interrelation between learning and literacy. It is a collaborative project that emerged on the initiative of, on the part of Portugal, the Universidade do Minho (UMINHO) and the Littera - Associação Portuguesa para a Literacia, and for Spain, the Universidad Complutense de Madrid (UCM) and the Asociación Española de Lectura y Escritura (AELE). Progressively other institutions with the same intentions were united, such as the Consejo Puebla de Lectura (CPL), Mexico, and the Centro de Alfabetizaçào, Leitura e Escrita (CEALE) of the Universidade Federal de Minas Gerais (UFMG), Brazil. Different contributions, concerns and projects surrounded the six editions of this Forum, generating a shared knowledge that, in the last one carried out in the company of the Fundación SM, is reflected in the present publication of minutes.

## 20th EUROPEAN CONFERENCE ON LITERACY

With a biennial periodicity from the year 1977, this Conference has been summoned by the European Committee of the International Literacy Association (ILA) together, since 2009, with the Federation of European Literacy Associations (FELA). The Asociación Española de Lectura y Escritura (AELE), member of both institutions, was commissioned to organize the twentieth edition, a responsibility that it assumed, together with the Research Group of the Universidad Complutense de Madrid (UCM) entitled "Studies on Communication and Languages for Inclusion and Equity Educational (ECOLE, or its acronym in Spanish)”, with the clear decision to give continuity to the innovative character that, in the field of reading and writing practices in safeguarding citizens' rights in this regard, assumes this Conference.

The interrelated development of these two events, and of the joint edition of their respective minutes, has responded to the objective of promoting, as in so many other opportunities, the generation of communication bridges between peoples of Europe and Iberoamerican. In this case, through experiences, research results, productions, etc. in the field of written cultures.

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# MINUTE BOOK
# 20th European Conference on Literacy

## Complutense University of Madrid 3-6 July, 2017

20TH EUROPEAN CONFERENCE ON LITERACY

20ª CONFERENCIA EUROPEA SOBRE LECTURA Y ESCRITURA

Organized by:

aele Asociación Española de Lectura y Escritura

ECOLE Estudios sobre Comunicación y Lenguajes para la Inclusión y la Equidad Educativa

UNIVERSIDAD COMPLUTENSE MADRID

Together with:

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INTERNATIONAL LITERACY ASSOCIATION

FELA Federation of European Literacy Associations

With the support:

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# 20TH EUROPEAN CONFERENCE ON LITERACY

Working together to encourage equity through literacy communities: A Challenge of the 21st century

**Complutense University of Madrid**

**3-6 July, 2017**

# MINUTE BOOK

| | |
|---|---|
| Organized by: | AELE, Spanish Reading and Writing Association<br>Research Group of UCM (Complutense University of Madrid) "Communication and Languages Studies for Inclusion and Equity in Education"– ECOLE |
| In cooperation with: | IDEC, International Development in Europe Committee of the International Literacy Association<br>FELA, Federation of European Literacy Associations |

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| | |
|---|---|
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| Secretaries of the Committee: | Laura Benítez Sastre (AELE and UCM)<br>Rosa Sobrino Callejo (AELE and UCM) |
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This event is developed with the logistical support of the University.

Complutense of Madrid students shown below:

Almudena Álvarez Álvarez, Ana Balade Pérez, Oliver Dongquin Bechara O´Hare, Lucía Bermejo González, Marina Brito Pertegal, Yolanda Buitrago Esteban, Ana Caminero San Román, Tania Campos Bellido, Ana María Carpintero López, Yuriko Manuela Carrasco Ravines, Alicia Cerdeño Gutiérrez, Xana Comeche Valadés, Gema Cristina Corrales Torresano, Elena Eguizábal Sancho, Salma El Ouahabi Chetouan, Anna Faoro Sánchez, Inés Flores Aguilar, Sandra García Cruz, Iván García Núñez, Ana González Fernández, María González Valle, Marta Hernández Fernández, María Herrero Izquierdo, Tatiana Moreta López, Tamara Moyano Aguirre, María Parralejo Sanz, Marta Pena Rodríguez, Paula Puga Mosteiro, Fátima Pila Ramírez Hereza, Mª de las Nieves Redondo del Águila, Daniel Ruiz Josa, Alba Sanz Pérez, Marta Belén Sesé Beato, Paula Simón Caballero, Thays Souza Vieira, Marta Torres Torres, Claudia Villanueva Fernández, y Bárbara Villaverde Villapún.

## In collaboration with the following public administrative, academic and culture institutions from Spain:

- MECD, Ministerio de Educación, Cultura y Deporte
- OEI, Organización de Estados Iberoamericanos
- Gobierno de Canarias, Consejería de Educación y Universidades
- Comunidad de Madrid, Unidad del Libro y la Lectura, Subdirección General del Libro de la Comunidad de Madrid
- Ayuntamiento de Madrid, Dirección General de Bibliotecas, Archivos y Museos
- Ayuntamiento de Getafe, Concejalía de Educación y Concejalía de Cultura
- Ayuntamiento de Leganés, Concejalía de Educación. Apoyo a la Escuela CEPLI, Centro de Estudios de Promoción de la Lectura y Literatura Infantil, Universidad de Castilla-La Mancha
- Grupo GRETEL, Grupo de Investigación de literatura infantil y juvenil y educación literaria, Universitat Autònoma de Barcelona
- Consejo General del Libro Infantil y Juvenil, sección del ámbito de lengua castellana de OEPLI-IBBY (Spain)
- Laboratorio Emilia de Formación
- Red de Bibliotecas para pacientes, Asociación de Educación para la Salud Fundación Festival Internacional de Teatro Clásico de Almagro

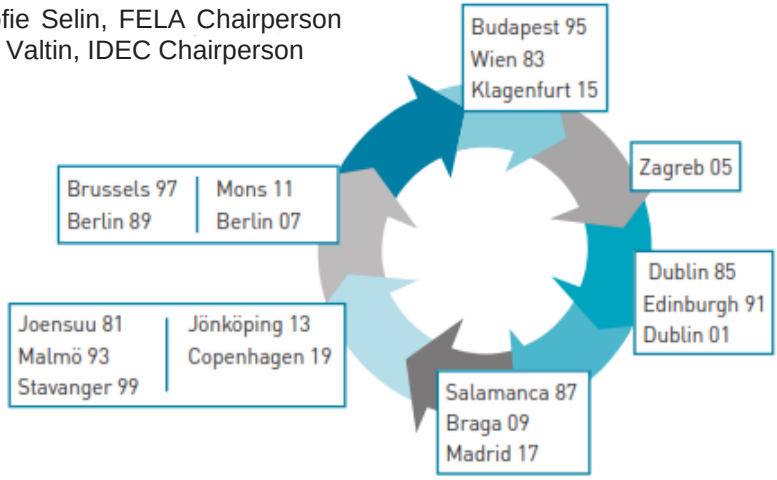
And with the support of:

- Ministerio de Educación, Cultura y Deporte. Secretaria de Estado de Cultura
- Plan de Fomento de la Lectura

# PRESENTATION

The European Conferences are the backbone of our professional activities and fellowship. It all started with the first Nordic Conference for reading teachers and dyslexic educators in Copenhagen in August 1948. In 1977 the Paris office of the International Reading Association (IRA) arranged the first European Conference in Beaumont-sur-Oise, France. The second in 1979 was arranged by Joensuu University of Eastern Finland, in collaboration with FinRA. After that, every second year there has been a European Conference organised by IDEC and a national association, and since 2009 with FELA as the third partner. Every FELA and IDEC member association is welcome to bid to host the Literacy Conference with the support of our network. The Conference organisation requires strong efforts and supports growth both nationally and for the network. We take the conferences around Europe for added value, learning from each other whilst giving.

Ann-Sofie Selin, FELA Chairperson
Renate Valtin, IDEC Chairperson



# THEMES

## 1.

Citizen participation in plurilingual and multicultural contexts. Access, equality/ inequality, equity and inclusion; the voice of citizens, positively interact and unders- tand each other; social changes.

## 2.

Community of readers and writers throughout life cycle: Language practices based on real communicative contexts generated in schools, libraries, family groups, cultural centers and other social contexts; inclusion of population with functional, cultural, linguistic, emotional, ethnic diversity, etc.; studies communities in educative context: professional communities; etc.

## 3.

The active participation in the written cultures in the current societies accredits the level of literacy of the population of the citizens of the XXI Century: Literacy, a complex and constantly evolving process. Society as a whole (educational, health and social services, the world of work, etc.) and its responsibility to INCLUDE citizens in today's societies. The school and its responsibility to incorporate ALL STUDENTS into the use and recreation of written culture. EQUITY and feedback of literacy.

## 4.

Different literacies (audio-visual, technological, informational and plurilingual):Texts, contexts, concepts, practices, identities; traditional and new genres; sites, and media of dissemination. Several literacies in different social areas: work projects and resolution of tasks; multi-disciplinary and integrated projects; language center projects; projects that integrate functional diversity; etc.

# THEMES

## 5.

Children's and young people's literature: Construction of identity and citizenship; mediators; illustration and authorship; editing and meeting points with the books (libraries, bookstores); various programs; etc.

## 6.

Literacy policies, diversity of readers and writers, and promotion of reading and writing in and out of educational institution: Schools, libraries, reading groups, competitions and other institutions.

## 7.

Learning to teach reading and writing: Own and foreign languages teaching; reading and writing to learn scientific and social knowledge; the written system and early literacy; the student writing in higher education; etc.

## 8.

Role of written culture in society: Visual arts, theatre, journalism, literature, cinema, dance, etc.

# GUIDING ICONS

MEETING WITH A HIGHLIGHTED RAPPORTEUR

ROUND TABLE AND SYMPOSIUM

WORKSHOP

ORAL PRESENTATION

POSTER

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# Meetings with highlighted rapporteur, Roundtables and Symposiums

MEETING WITH A HIGHLIGHTED RAPPORTEUR

ROUND TABLE AND SYMPOSIUM

# Some experiences with shared reading: Prisons, schools, and libraries

**Marijn Brouckaert**, Dutch-speaking public library of the City of Brussels (BELGIUM)

KEY WORDS: Shared Reading, social literacy, mediation, reading group, good practice.

ABSTRACT:
Shared Reading combines reading aloud and moderation/dialogue techniques to create encounters between people. I have used this method in jails, in a school context with children and young adults, and in a Youth Care Centre. The meetings of these multilingual and multicultural groups illustrate how the lack of vocabulary can enrich the reading of a text, teach how letting young people play with fire can encourage them to read, and reveal the effect of bringing a tablecloth into a male prison.
During this session I would like to share some experiments that are being carried out in Brussels and Belgium to bring this method to libraries and schools.

INTRODUCTION:
When I talk about 'shared reading' I refer to a reading method used by The Reader Organization in the UK. The method applies mediation techniques to connect participants with a text that is read aloud and to connect them with each other. Mediation is something that is learned by doing it, and is perfected through the exchange of experiences. Therefore mediation is difficult, if not impossible, to theorize. For this reason, I refrain from any scientific aspiration in this text. Instead I focus on some experiences with the main objective of exposing this method to your work contexts and your audiences. At the end of the presentation, during the discussion, I would love to hear if the method serves as inspiration or if you still foresee challenges you may encounter.

The text is divided into four segments. The first segment, "The building blocks of Shared Reading," outlines the mechanisms underlying the method. The next segment, "A tablecloth in a male prison," exposes a session of a Shared Reading group in jail. The segment, "Reading with

youngsters, playing with fire," then focuses on a session with youngsters in the library. Finally, the segment, "Children and treats," describes some organizational aspects of Shared Reading through a group in a residential institution that was stopped after four sessions. After every section a couple of ideas are offered as takeaways.

*The building blocks of Shared Reading*

Any attempt to theorize a mediation method is bound to be insufficient. Also, The Reader Organization is cautious about molding the method into a theory. That is why the introduction course and the additional master classes focus and build on gathering experiences. Any form of mediation is always a mixture of techniques and the personal touch of the mediator. As a consequence, a summary of the building blocks of Shared Reading is bound to be insufficient, ignoring the nuances that mark those reading encounters. What I can do is describe some typical elements of Shared Reading, and try to sketch the essence of the method. I already promise you that I will contradict the 'rules' discussed here in the cases described below. Jane Davis, the founder of The Reader Organization, states that "a set of rules is important. That's why we're going to follow the rules, and we're going to break them." You can read more about the method, about The Reader Organization, and about research on Shared Reading at http://www.thereader.org.uk

A second reason the method is difficult to define is that its application depends on the context in which it is used. When reading with people with dementia, it is necessary to take into account that less reactions occur, that a participant can be focused on a single sentence during the whole session, and that mediators may have to deal with the feeling that some participants live in different 'space-time dimensions'. In a maternity / daycare center where you read with children and parents, the focus is much more on the parent-child relationship and the one between parents. In a rehabilitation home, jail, or psychiatric center there are also very specific rules to take into account.

That being said, Shared Reading consists of a group of participants and a mediator who meet weekly or biweekly to read a text and/or poem. Either the mediator or the participants read aloud. Participants have not read the text beforehand and at the start of the session there is no analysis on who the author is or why he or she wrote the text. The emphasis is on the text and the way the participants perceive it. At some point the mediator

interrupts the reading to discuss the part that was read with the aim of opening several 'paths of interpretation'. A group can read a novel during several sessions or several short texts during a session, and almost always the prose is contrasted with a poem.

The fact that the participants did not read the text in advance has a couple of fundamental consequences:

- It is not about how much a participant knows about an author, or how much he or she has prepared. It is about reacting to something that happens 'here and now'. The emphasis shifts from speaking 'about' a text to speaking 'within' an area of perceptions. Therefore, there is more room for spontaneous reactions (thoughts, associations, memories, emotions, experiences, sensations, opinions, etc.).
- No one is obliged to participate: each participant has the liberty of 'not knowing' or 'not saying'.
- Finally the fact that each one can read or reread fragments aloud and share their vision provokes a feeling of active participation and belonging to the group or to what happens within the group.

With this in mind, it can be argued that the Shared Reading method focuses on the connection between the people in the group and on the connection of the participants with the text. The mediator has several resources at his or her disposal to create circumstances where such dynamics are possible. These are the 'classic' elements that generally apply for group engagement in relation to reading:

- A cozy reading place. We sit in a circle or around a table where there is usually coffee, tea, and all sorts of things to snack on. The role of this ‘homey’ atmosphere is illustrated in the segment 'Tablecloth in a male prison,' and I show some limitations of it in the segment 'Children and treats’. Those who read with children find more inspiration in Aidan Chambers' 'The Reading Environment'.
- Reading aloud (focus on details, reading time, body language, etc.)
- Qualitative material adapted to the 'level' or 'taste' of the group. The segment 'Reading with youngsters, playing with fire' develops how this element requires continuous probing.

In addition to these classic elements, the mediator has a very active role during the session. There are at least four functions of the mediator that are always present during a shared reading session: entering (receiving the participants and 'landing' with them in the text), facilitating group dynamics and using the text as a safe haven where the group can return,

responding to participants' reactions and jointly building the different paths of interpretation, and managing the ending (closing the session after reading).

Even more difficult to clarify the guidelines of the method is to describe the effects it has on the group. I think you can summarize what happens during a session as a ‘shared search for meaning’. Participants are fellow travelers who try to connect with the text and with each other. The connections between the members of the group are established seeking a balance between sharing their inner exploration and maintaining social appearances. To me, the fact that this process is so present in each session of Shared Reading is what justifies this lecture in a conference on literacy and learning: Shared Reading forms a bridge between textual literacy (the common search for interpreting the text) and social literacy (the potential and limits of social exchanges).

*A tablecloth in a male prison*

In the following, I describe some impressions of the fourth meeting of a reading group in a Belgian prison that took place in October 2015. Throughout the meetings the number of participants varied widely (from 1 to 7 participants). Three of the men defined themselves as non-readers, although from the first encounter they dared to read aloud in front of the others. During the third session two of them hinted that it is difficult to concentrate because of rehabilitation. I suggested we’d experiment with reading shorter texts, alternating with poems. For this fourth session I brought an extract from Aidan Chambers' book, This is all: the pillow book of Cordelia Kenn, the poem 'Play the game' by Peter Handke, a story from Tales from outer suburbia by Shaun Tan, and several other poems. I also decided to dedicate more time to the informal moment with the group before starting to read so that the reading time wouldn’t be so long.

*"It's like a birthday party",* Nassim says, laughing as he enters. The cakes, juice, and coffee on the table in the prison library - covered with a tablecloth for the occasion - immediately provoke the desired effect. The four men make themselves comfortable at arm’s length of the sweets. We are in the heart of West Flanders and the colloquial language is a mixture of the dialect and the official Dutch. Although the latter is only spoken out of respect for Nassim, who is learning Dutch.

It's our fourth session and everyone knows we do not start reading right

away. We take the time to 'land' and get comfortable around the table.

*"How did it go with your cellmate?",* I ask Steve. The previous week Steve mentioned that his cellmate was likely to receive bad news and feared it would be 'difficult to sleep in the cell'. But in the end Steve slept well: his cellmate was released.

Iguen reacts: "I have also received good news: the court has given me the task to think about the conditions that I would impose on myself to be released. Has anyone ever heard of this?". Chatting about possible conditions and daily life in prison, the four men relax. I take the text Izumi from Aidan Chambers' book. This is all: the pillow book of Cordelia Kenn, and then read the poem, 'Play the game' by Peter Handke.

The poem can immediately count on the appreciation of the group, and the participants begin to share associations. When Iguen reads a second time out loud, someone says, *"Trainspotting. This poem reminds me of the end of that movie. It ends with a guy who has been arrested for drugs and tells how he will deal with his life from now on. He makes, like, promises."*

Iguen reacts in an instant: "Conditions. Imagine that this poem is talking about conditions."
Frank, who had remained silent until then, laughs: *"Allow yourself to fail."*

Iguen continues: "'Seek confrontation', that's like saying go for it. 'Don't hide your gaze, beckon the others into the depth, give room, and contemplate each one in their own picture.' How to say this? If you have respect, you can face the others. And this" he notes, laughing, "Go on a holiday as it were". This will not convince the court if I write this as one of my conditions...
The group laughs and I ask Frank what he had said.
*"Allow yourself to fail."* Frank raises an eyebrow and makes a face that I interpret as 'this is what it's all about'. "That is, if we talk about conditions, eh! This, they no longer allow us. To fail".
The whole group agrees. You can almost touch the connection between them. *"Can we keep the pages?"* Iguen asks.
"Can I take a cake for my cellmate?" Frank asks at the end.
"Will you convince your cellmate to come next time, then?" I provoke him as he puts three cakes in his pocket. "He does not like to read," Frank says. "I mean, he never reads in his cell, but maybe this is something he would want to do. I'll ask him".

Takeaways:

- The time you receive the participants is already part of the session. Not only does it break the ice, but in this case it also creates a background for a conversation later in the session.
- Do not be afraid to use a tablecloth in jail. Along with coffee and something to eat it creates a more 'cozy' atmosphere. In this case the cookies will lead to the entry of a new participant (the cellmate came to the next session).
- The search for texts is mainly a search for suitable texts for a certain group at a certain time. Texts considered 'for children and young people' can perfectly well be used with adults.

*Read with youngsters: play with fire*

During the school year 2015-2016, I had a monthly meeting with three adolescents (aged 12 and 13) in a library in Brussels. Dutch was their common language, although in their family contexts they also spoke French, Arabic, and English. The boy and both girls went to different schools and it was their first year in secondary school. The meetings lasted for an hour, and although a Friday afternoon after a week of classes was not the ideal time, none of them missed a session during the whole year.

In February, after four meetings, I was not only delighted with the group, but I was also facing two challenges with them.

The three present themselves as avid readers and the type of reactions they share confirm this: they refer to elements of the narrative (characters, the difference between descriptive text and actions), speak of the paratext (they wonder who the author is, what else he or she wrote, if a text was written a long time ago, if it has echoes of other stories), and little by little they dare to tell something personal. However, I still cannot find a text that they really like. When I ask them the question, they answer by categories: *"I do not like fantasy"*, *"I hate family dramas"*. The only thing that is very clear is that the three dislike poetry, explaining to me that they really loathe 'poets in general'. They do not resist the idea of reading poetry, and are even curious to discover other types of poets, but every time we read a poem the conclusion comes immediately: *"you see, always the same, why can't they say it in a normal way?"* To begin with it is stupid to put 'Enter' in the middle of a sentence." When I return to the sentence and say what it makes me think about, the girl answers: *"Yes, I like that we tell what it*

*makes us think about, but can't we do it with normal stories?"*

The second challenge is the time between the encounters. An agreement emerged based on the children's and library's agendas, with the consequence that we see each other once a month. Every session they have a great need to catch up on their lives. In the methodology of Shared Reading, this moment of arrival of the participants is fundamental to the dynamics of the group. However, I feel that their need to chat is superior to the time we have. And why do we do it through texts, if we can do it without them? As mediator I have to intervene a lot to give place to the text during the sessions.

During the fifth session I decided to try something new. The idea was to surprise them with an immersive exercise in the dark and then experiment with some texts where darkness plays a role. I darkened the room and let them sit on the floor around a candle. Each received a box of matches with ten matches in it. After letting them chat and comment on the situation for five minutes I blew out the candle and began an oral tale of terror, lighting occasionally a match to give it a dramatic effect, and to see the expressions on their faces. In the end I asked them if they wanted to read the next story in the same way we usually do, but in the light of the candle. A chorus of whispers: "Yes!" I give them a new rule: as always, I will stop reading at any given time, and I will put out the candle. If you want to say something, you have to light a match. You can only speak as long as there is a flame, and only the participant who has a match on fire is allowed to speak.
We read chapter 7 of the book Coraline by Neil Gaiman with illustrations by Dave McKean. Coraline is locked in a closet where she finds three children. I stop after the sentence (the quotes are my own translation--I did not have the English book at hand): She stole our hearts, took our lives, and then left us here in the dark.

My first conclusion after putting out the candle is that the three youngsters have electric stoves at home. Lighting a match turns out to be a tremendous adventure. The first matches are spent giggling, looking at the flame, and blowing out the matches before they burn their fingers.
Mehmet is the first to say something: "I think at first I was a boy. How is this possible?"
In the darkness we hear Aurelia striking a match against the box. When it burns she says: "It's just that Coraline has to feel her way in the dark. She touches faces and does not know if he is a boy or a girl. That's why."

Lynn's face lights up: "Yeah, but the boy says, look, he says something about wearing skirts when I was little".
Aurelia lights a match to read the page. All three examine the text. Lynn turns on another one so she can finish her reading and another one to say: *"You see, I wore skirts when I was little, and curly hair, and then they cut my hair and put pants on me".*
Aurelia and Mehmet light a match at the same time and speak in polyphony, *"Who?"* And *"But he says I think"*. The two start laughing at the coincidence.
Mehmet lights up another one: "He says, look at the text, I think at first I was a boy. How can you not know that? You know? You know that. Has he ... does he have a thing, or not?"
Laughter
Lynn: "I think the text does not mention anything else about things".
Laughter
Aurelia: "Of course. It is a story for youngsters. Only in biology do we talk about that. Well, and on the internet."
Lynn says provoking: "Do you go on porn sites or what?" She laughs and then composes herself: "Well, one time at home this site opened and I saw..." Aurelia blows Lynn's match and says giggling in the dark: "Shh, there are adults here, we have to protect Marijn's ears. He's going to think we're obsessed".
Mehmet appears illuminated: *"It's too late for that".* And he puts out his match.
The girls protest indignantly and Mehmet defends himself. I intervene to return from porn to the text: "And all this because ... What does it say here in the text? Are you a girl? Coraline asked. Or a boy?"
Aurelia illuminates the text again and lights another match to say: "Here it says, we do not care about that, so we can stop talking about this boy or girl thing. This is my last match".
Mehmet appears: "When we continue, can we light the candle? It's easier to talk and see the text." Both girls nod.
Lynn: "The girls do not care, but someone has put skirts on that boy. That's mistreatment, isn't it?"
Mehmet: "It's all mistreatment. I mean, they are in a closet. Someone has put them there."

We finish the chapter of Coraline by candlelight, and I realize that I almost didn't have to 'mediate'. There are fifteen minutes left, but the other texts I brought are too long. I have a couple of poems, but I feel reluctant to get them out. None of the three want to finish earlier, so I decide to improvise.

In my backpack I have 'Atlas of Remote Islands' by Judith Schalansky, a collection of literary descriptions of remote islands. I have my doubts about this choice because the references to geography, culture, history, sociology are made for adults. Leafing through the book I stumble upon the island of Saint Paul. Mehmet and Aurelia begin by deciphering the map where the names appear in French. Mehmet decides to read the text aloud. Eventually it turns out that there is no time to discuss it: the library will close. *"See,"* says Lynn, *"this is a good story." "It's very good,"* adds Aurelia, *"I want to read this book. I'll get it before they close".* Mehmet proposes to start with this text next time and asks if we can read more of these 'stories that at the same time are true'. I have a month to discover new texts and explore them with them.

Takeaways:

- The search for texts is an ongoing process. Do not take too seriously what is written 'for adults' or 'youngsters'. The topics and texts that can be introduced depend more on the dynamics of the group than on their level of reading (although the reading level also plays a role).
- Informational texts can also be used as literary texts.
- In general the moderator has to open up a little more and share personal things with the youngsters before they feel comfortable doing it. However, this session shows that sometimes the moderator almost does not have to intervene. The group cultivates the dynamics between them and the connection with the text.
- The method with matches is not 100% true to the guidelines of Shared Reading. The dynamics of the group may require a creative adaptation of the method. The challenge lies in respecting the core of the method: the connection between the people in the group and the connection of the participants with the text.
- In this case 'the fire' has several roles: it creates an atmosphere (as much as the tablecloth in the prison), is a creative way to 'get the group into the activity', and it makes the reading more playful.
- In this group the attention span is 40/50 minutes.

*Children and treats*

To finish I want to say something about a reading group that ended after four sessions. I am convinced that you can learn as much from initiatives that do not turn out as expected as from those that work 'well'. As a librarian at the Dutch speaking public library of the City of Brussels, I contacted a 'youth home' with the question whether they were interested in setting up

a shared reading group in collaboration with the library. After their enthusiastic reaction my role was to find a volunteer, facilitate his or her training, and help the practical aspects of the project.

Two months after the first appointment with the institution we had a volunteer and in September 2016 we sat down at the table to discuss the practical issues. The first task was to find a schedule when the group could come together. Between the daily life in the institution, characterized by predefined hours, and the working life of the volunteer, we agreed on Thursday afternoons. We knew reading after school would not make things easier. As the volunteer was not available every Thursday, we agreed that she would communicate her free Thursdays to the institution. The idea was that the library, the institution, and the volunteer would gather after 6 sessions and in the meantime I kept a finger on the pulse through calls with the volunteer and via the 'reports' she sent after each session.

The second topic was how to introduce the activity to the residential group (mixed with ages between 7 and 16 years). The main concern was that the activity was not to be an extension of the 'care' or education of children / youngsters. For this reason there would be no presence of educators in the group and participation would be without compromise: children / youngsters have the choice to participate, and are free to leave during the session. To invite them, the volunteer wrote a letter that was given to all residents.

The first session makes clear that the adolescents in the residential group have no interest in participating. The group consisted of 6 children between 7 and 10 years old, a difficult age group to find texts that would interest all of them.

For the second session the volunteer seems to have found a story that works in the group, and it will be read throughout two or three sessions ('Rosie & Moussa' by Michael de Cock, illustrated by Judith Vanistendael, Querido, 2010). The elders in the group are interested in the story development, while the younger ones are above all enthusiastic to show that they already know how to read fragments. Mediation consists, among other things, in finding a balance between letting children read and moving forward in the story.

The third session turns out to be extremely agitated because the moment of reading coincides with the preparation of a dress-up party for a retiring

educator. Most children are already disguised and it is not possible to generate space / attention for the shared reading moment.
At the start of the fourth session the volunteer explains again to the children that they are not obliged to come. As a result 4 children out of the 6 stay, of which one comes in and out during the session.

This search for adequate texts and the dynamism of the group in response to unforeseen situations is very typical during the establishment of a Shared Reading group. However, there are two difficulties present in this group that are circumstantial and that will play a role in the discussion where the volunteer and the institution decide to stop after four sessions.

In order to create a pleasant and home-like atmosphere, the mediator brings treats to the group. Immediately the focus is on the candy. *"Can I take one more?" "My neighbor already took three and I only had two,"* etc. During the next two sessions, the mediator looks for a solution to introduce the treats in a less intrusive way, but both forms bring difficulties. Attempting to get the treats at the end gives the feeling that the children only stay to be able to eat candy, which goes against the idea that they have the choice to stay to enjoy the text. The attempt to decide that the sweets are only taken out when the reading session 'went well' puts the mediator in a position of judge and the treats gain an aura of 'reward' rather than creating a pleasant atmosphere. After the third session, the educators of the institution report that the children refer to the mediator as 'the lady with the candy'.

The second difficulty is that finding available Thursdays turns out more difficult than expected. The original idea of reading every two weeks is not possible. The group gets together about once a month. This lack of continuity hampers the group's dynamics and educators suggest that there is more continuity in the sessions. This turns out to be impossible in the life of the volunteer at this time.

Takeaways:

- A bad decision can have continuous influence on the dynamics of the group. When organizing a Shared Reading group, take your time to experiment, to make mistakes and adjustments.
- Regular contact and open dialogue between the various actors of a shared reading group (the volunteer, the place where one reads, etc.) is fundamental for the development of the group.
- To form the group and to make sure the reading sessions gain a

place/meaning in the life of the participants and in the organization where you read requires time and certain regularity.

## Bilingual/trilingual education in Central Asia, Africa, Eastern Europe, Latin America, and the U.S.: Major concepts and issues

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KEY WORDS: additive/subtractive; maintenance/transitional; communicative approaches to L2 and L3; Content and Language Integrated Learning (CLIL); translanguaging; preview/review.

ABSTRACT:
The strongest multilingual programs are additive in the sense that they add a new language, or perhaps two, instead of eventually eliminating one. They are maintenance in that some instruction continues in L1, even after students are proficient in L2 and perhaps L3. Reading instruction for young students should be provided first in L1, as they learn communicative skills in L2/L3. It should continue as students add reading in L2/L3. Content and Language Integrated Learning (CLIL) programs provide support to students at high B1 level and above on the CEFRL. The use of sheltered strategies (scaffolding) is an important element in content classes and in language classes. For students at the A1, A2, and B1 levels, communicative approaches to teaching L2 and L3 are especially effective in teaching important communicative skills. Translanguaging is an important support for students learning content in L2/L3, especially among students. When teachers translanguage extensively with students in L1, there may be a problem in that many students ignore the L2/L3 instruction and wait for the L1 translanguaging from the teacher. The preview-review model of team teaching can alleviate this problem with sufficient teaching staff in multiple languages.

INTRODUCTION:
The purpose of this article is to examine concepts and strategies from bilingual and trilingual education programs in Kazakhstan (trilingual – Kazakh, Russian, English); Georgia (bilingual – Georgian, Azerbaijani; Georgian, Armenian); Latvia (bilingual – Latvian, Russian); Ghana

(bilingual – English and each of 11 local languages); Peru (bilingual – Spanish, Quechua); Bolivia (bilingual – Spanish, Quechua; Spanish, Aymara); and United States (bilingual – English, Spanish).
The following concepts/strategies will be addressed:

- Characteristics, advantages, and disadvantages of additive vs. subtractive programs; maintenance vs. transitional models.
- Communicative approaches to L2 and L3 instruction, as recommended by CLIL; thematic vs. grammatical curricula and use of conversation posters; the place of reading instruction in the sequence of introduction of languages.
- Sheltered (scaffolded) instruction in language instruction and in the content areas (CLIL and SIOP); Importance of sheltered (scaffolded) instruction in both areas of bilingual/trilingual education.
- Translanguaging (the use of L1 in L2 and L3 classrooms, language and content areas) by students and teachers.
- Use of the preview/review team teaching strategy in bilingual education content classrooms.

DEVELOPMENT OF CONTENT:
We can begin with some major generalizations about bilingual and trilingual education. Trilingual programs are rare, but concepts and strategies for trilingual and bilingual education are similar and useful for our purposes. Many bilingual and trilingual education programs are designed for immigrant populations. For the most part, the student populations of Kazakhstan, Georgia, Latvia, Ghana, Bolivia, and Perú do not consist of immigrants. Many countries with “bilingual education” programs in fact have immersion programs, which are not in the category of bilingual education programs. Van Essen’s definition of bilingual education limits the *“application of the term 'bilingual education' to the use of a foreign language as the medium of instruction in a subject other than the language itself”* (Van Essen, 1997).
Major elements of Content and Language Integrated Learning (CLIL), an E.U. concept, underlie the described bilingual/trilingual programs in Central Asia, the Caucasus, and Europe (Coyle et al, 2010).

- Trilingual education doesn’t mean that teachers teach in three languages; it means that students receive instruction in three languages, each course or subject from a different teacher who uses only the target language for that course.
- CLIL is designed for teaching content courses in L2 or L3, and also for strengthening language proficiency in L2 and L3.
- In CLIL classes, students are taught in L2 or L3. Classes taught in L1

are for mother tongue speakers. They are not CLIL classes.

- Most countries with bilingual or trilingual education programs begin their programs at the primary school level.
- Students in CLIL classrooms should be at intermediate level in L2 or L3, high B1/B2 on the Common European Framework of Reference for Languages (see the English version at: https://en.wikipedia.org/wiki/Common_European_Framework_of_Reference_for_Languages).
- The recommended approaches to teaching L2 and L3 so that students are ready for CLIL courses taught in L2 and L3 are communicative, such as the natural approach and total physical response (TPR), (Lasagabaster & Sierra, 2009; Darn, 2006). This is especially important for students at CEFRL levels A1, A2, and B1.
- Teachers' language competency should be at C1 or C2 level if teaching in a CLIL classroom. B2 might be satisfactory temporarily if sheltered (scaffolded) strategies are used consistently, but the teacher should be working to reach C1 level.
- In bilingual education programmes, students learn content material in L1 while acquiring L2 or L3. Otherwise, they would fall behind in all content subjects. When they reach intermediate level (high B1 or B2 on the CEFRL) in L2 or L3, they are ready for content instruction in that language. It is best if that instruction is supported with CLIL sheltered (scaffolded) strategies (see Appendix).

*Additive/Subtractive and Maintenance/Transitional Models of Multilingual Education*

Lambert (1975) contrasted additive and subtractive education programs for second-language learners. In an additive program, students add a new language and its accompanying culture to their mother tongue and culture, along with a positive self-image. Stritikus (2006) concluded that additive programs view linguistic and cultural diversity as an asset to be valued. The trilingual Kazakhstan program in the Nazarbayev Intellectual Schools (NIS) project is an additive program in that Kazakh is added to Russian for L1 Russian speakers, and Russian is added to Kazakh for L1 Kazakh speakers. L2 is either Kazakh or Russian, depending on what L1 is. English is added as L3 for all.

In a subtractive program, L2 and usually its accompanying culture are substituted, over time, for the mother tongue and culture, often leading to lower self-esteem, lower academic achievement, increased school leaving

rates, and other negative consequences. Immersion programs are of the subtractive type. Examples of subtractive programs can be found in Latvia, substituting Latvian for Russian (Crawford, 2001, 2001), in Georgia, substituting Georgian for Armenian and Azerbaijani, in Ghana, substituting English for Twi and other local languages, and in much of Latin America, and Africa, substituting Spanish, English, French, or Portuguese for a local language mother tongue. Most bilingual education programs in the United States are also subtractive programs. One might say that the language program of Kazakhstan in Soviet times was also a subtractive program.

In a related view, there are two underlying philosophies about how to conduct programs of bilingual education that reflect many of the same factors as additive and subtractive programs: transitional and maintenance. In the more common transitional model, students learn L2 as a second language. They learn their academic subjects, including reading and writing, in their mother tongue. They make the transition to L2 language academic instruction in a sheltered (scaffolded) mode (Content and Language Integrated Learning [CLIL]) in Europe when they have reached an intermediate level of L2, high B1/B2 on the Common European Framework of Reference for Languages (CEFRL), usually between the late second grade and early fourth grade. The CEFRL is a six-point rating scale of language proficiency ranging from A1 and A2 (low) through B1 and B2 to C1 and C2, the latter rating usually indicating native speaker proficiency. High B1 and B2 indicate the intermediate level needed for academic instruction in L2 or L3 in CLIL programs.

The major outcome of the transitional program is to produce a monolingual, monoliterate, and monocultural student who temporarily uses the mother tongue as a vehicle for learning. Students in transitional bilingual programs usually continue their academic studies only in L2 after the onset of transition to that language, although they sometimes receive continuing support in their mother tongue, as needed (Crawford, 2017).

In the maintenance model, the process is the same up to the point of transition. After the students begin academic instruction in L2, they continue to receive periodic lessons or subjects in their mother tongue in some content areas. The major outcome of the maintenance program is a bilingual, biliterate, and bicultural student who is able to function easily and comfortably in two languages and cultures. In the case of Kazakhstan, the students also incorporate a third language, English, with content instruction in some content areas in that language, as well as continuing content

instruction in L1 and L2 in other courses. This very positive approach is rarely used in bilingual and trilingual education programs around the world (Crawford, 2017). The Nazarbayev Intellectual Schools project (NIS) in Kazakhstan is a maintenance model, maintaining coursework in the content areas in Kazakh, Russian, and English through the 12th grade. Each course is conducted in one language, but all languages are represented in various courses. We should keep in mind that trilingual education does not mean that a teacher teaches in three languages, or even two languages. It means that students receive instruction in three languages.

The sequencing of language introduction is fairly typical in most bilingual education programs, usually beginning in first grade. Content subjects are taught in L1 so that the students do not fall behind in mathematics and other content areas, such as science, social science, and ICT. Instruction in reading and writing also begins in L1. Simultaneously, instruction begins in second language development, preferably using a communicative approach. This also occurs very commonly in later grades when immigrant students enter a school with an L1 different from the national language. Students typically transition into L2 content instruction when they reach intermediate level in L2.

Students in a communicative approach typically learn grammar after they have reached intermediate level. What they learn in a communicative approach is correct usage, without the grammatical terminology. This is a highly effective approach that is based on international best practice; it is also recommended for CLIL students at A1, A2, and low B1 levels on the CEFRL (see above). A program of trilingual education complicates these issues. There are several questions to be addressed:

- The availability of language teachers at level C1, or above, especially in English; L2 and L3 cannot be effectively taught out of a textbook by teachers who do not understand and speak the language well enough to teach in it.
- The methodology of instruction used in primary grades; a textbook focus on grammar, and a lack of focus on oral communication, does not adequately prepare students for content instruction in L2 and L3 in the content areas of physics, chemistry, biology, and ICT.
- Best international practice in bilingual and trilingual education requires that teachers teaching in L2 and L3 do not use L1 during instruction; translanguaging among students can alleviate the problem of maintaining student comprehension, but teachers themselves should

not engage students in languages other than the one in which they are teaching. This important topic is addressed in more detail below.

- Students not at high B1/B2 level, or above, in L2 and L3 are not at intermediate level, and, by definition, are not ready for content instruction in L2 and L3 at any grade level.

*The Current Status of Bilingual/Trilingual Education in Selected Countries*

Below, you will find the status of bilingual and trilingual education programs that I have worked with or now work with in terms of being additive or subtractive. In addition, the status of transitional versus maintenance programs is described. Additive maintenance programs are the gold standard and the least common.

*Kazakhstan Nazarbayev Intellectual Schools (NIS)*
Of the 20 NIS schools in Kazakhstan, 18 offer programs from grade 7 to grade 12. Two offer programs from grades 1 to grade 12. Primary school curricula are provided in Kazakh as a mother tongue and also in Russian as a mother tongue. Students learn to read in the mother tongue in first grade and improve communication skills, whichever the mother tongue is. They also learn to understand and speak the second language and English in what is described as a language play environment. In the second grade, the begin learning to read in the second language, continuing to study oral communication in the three languages. In the third grade, they begin learning to read in English. Students continue reading instruction in all three languages through the primary grades. Content instruction follows a similar language sequence of introduction through grade 6.

At the secondary and high school levels, content instruction in mathematics, physics, chemistry, biology in the trilingual program of the NIS schools is offered in the students' mother tongue, Russian or Kazakh, in secondary grades 6-10, then in English in high school grades 11-12. ICT is offered in Russian in grades 6-10, then in English in high school grades 11-12. This instruction is additive in a maintenance model. Other subjects are offered in Kazakh or Russian, then some in English in high school grades 11-12. There is no transition out of these languages as students progress through the grades. They continue to receive language and content instruction in all three languages in one or more courses at each grade level. This program meets the highest international standards for being an additive maintenance program.

Based on classroom observations in all NIS schools, participation in my seminars, and personal interactions with teachers in all of the NIS schools on multiple occasions since 2010, it is possible to draw the following conclusions about them and their students:

Students

- In L2 and L3 language classes, there is wide variation among the proficiency levels of students in the same grade in Kazakh and English, less variation in Russian. Some students from rural areas, especially in the north and central parts of Kazakhstan, but also in the south, had Kazakh and English language teachers with very weak language skills, perhaps teaching English out of a textbook, but not speaking English themselves.
- Many students enrolled in Geography of Kazakhstan in the 7th grade and History of Kazakhstan in the 8th grade as L2 students (this group includes both ethnic Russian students and ethnic Kazakh students whose mother tongue is Russian) are not at intermediate level in Kazakh (high B1/B2, or above, on the CEFRL), the required level for participation in L2 and L3 classes by CLIL standards. They are having great difficulty, as they cannot understand their teachers. CLIL teachers of L2 and L3 students are expected to teach their students in the assigned language without reverting to L1. Students are encouraged to translanguage among themselves, and students can respond to the teacher in mother tongue orally or in written work. But they need to listen to the teacher in L2 or L3 in order to gain proficiency. If the teacher translanguages (i.e., translates or explains in L1), many students are observed waiting for the translation or explanation without listening to the language they are trying to improve through their participation in content classes taught in L2 and L3.
- Many NIS students lack the needed proficiency in English for content classes in the secondary and high school levels.

Language teachers

- Language teachers in NIS schools generally have the language proficiency levels needed to teach their classes. However, following training in natural and TPR (total physical response) communicative strategies to improve student listening comprehension and speaking proficiency, they need extensive and consistent practice in applying them. Language teachers tend to rely on grammar-translation methodology, with minimal development of oral language skills.
- Content teachers in the sciences and other areas.

- Some science teachers assigned to teach in English share with me that they lack the English proficiency needed for the grade level they teach, especially in grades 11 and 12. Some tell me that their students speak better English than they do. They are asking me how they can improve their English quickly. Their greatest need is for improved oral communication, not grammar, reading, or writing. There is no quick solution, and their greatest need is for extensive communication practice in oral English.
- In the NIS schools, content teachers of the sciences, ICT, and other subjects readily accept and quickly apply CLIL sheltered (scaffolding) strategies in their lessons. A list of strategies is provided in the Appendix.

*Georgia*

Based on my consultant work with a United Nations-sponsored project and a USAID-sponsored project, I can report that three languages are involved in the formal status of compounded bilingual education in Georgia—Georgian, Armenian, and Azerbaijani. Russian is now classified as a foreign language. There are populations of Armenian and Azerbaijani students who are citizens of Georgia and who are living inside the territorial limits of Georgia adjacent to Armenia and Azerbaijan. The areas are quite rural, and there are very few speakers of Georgian in those areas. The bilingual programs in those areas address only two languages in a subtractive approach and in transitional programs. Georgian is taught as a second language, and students receive instruction in the content areas in their mother tongues, either Armenian or Azerbaijani. It is planned that as students gain proficiency in Georgian, they will transition to instruction in Georgian for all subjects, and instruction in the students' mother tongues will end. They are subtractive programs, eliminating Armenian and Azerbaijani, and transitional programs in that students will move from mother tongue to L2 instruction.

*Latvia*

Based on five years of conducting training in bilingual education strategies for the Open Schools Project in Latvia, their bilingual education program in Latvian/Russian diminishes every year because of student transition to Latvian language instruction or emigration. It is both subtractive (eliminating Russian over time) and transitional (goal of transitioning all students to Latvian language instruction without maintaining Russian language instruction) (Crawford, 2001; Crawford, 2002).

*Ghana*
I have worked with one project sponsored by USAID in Ghana and two projects sponsored by Canadian Overseas Development in Education (CODE, Canada) there. Ghana offers mother tongue instruction in a compounded bilingual education program in class levels kindergarten to three in 11 different mother tongues, depending on the geographical area. The national language of English is also taught in these class levels as a second language. Beginning in class level 4, all instruction is in English in this subtractive and transitional program. Few students are at intermediate level in English when they enter class level 4 (fourth grade).

*Perú and Bolivia*
In cooperation with GTZ (Germany), Perú and Bolivia have had bilingual education programs with content subjects and reading instruction taught in the local languages of Quechua (Inca) or Aymara in past years. Spanish as a second language is also taught. They are mainly at primary school level in rural areas. The programs are subtractive and transitional.

*United States of America*
Education in the USA is governed by each the 50 states, not by the federal government. Many states offer bilingual education in the primary grades (1-6), with content subjects taught in the mother tongue, usually in Spanish, but also in Cantonese, Mandarin, Korean, Tagalog (Philippines), Armenian, Arabic, and a few other languages, depending on the area. English is taught as a second language upon students' arrival, and they transition to English language instruction in the content subjects in 3-4 years. The programs are usually subtractive and transitional. There is a growing number of dual language programs in which, for example, students who speak Mandarin and students who speak English are in the same classroom with a bilingual teacher who teaches all of the students both languages and also in both languages. The dual-language programs are usually based on an immersion methodology. These programs are elective in that parents must request that their children be placed in them. At the secondary level, bilingual education programs are not common, as most students have transitioned to English language instruction by the time they reach 7th grade.

*Luxembourg*
Luxembourg has a successive trilingual program, successive in that primary school instruction is conducted in Lëtzebuergesch, a local language and one of the three official languages in the country. It is not

used in instruction in secondary/high schools (Geyer, 2009). German and French are the other two languages of instruction in Luxembourg, with German used at the lower secondary levels and French at the high school level.

The trilingual program in Luxembourg is complicated by the nearly 39% of the student population that consists of immigrant students, mostly from Portugal. They do not speak Lëtzebuergesch. English is also taught in Luxembourg schools, but it is not a language of content instruction, i.e., the trilingual program does not include English.

According to Claudine Kirsch (personal communication, 2017), professor of primary education at the University of Luxembourg, trilingual education is no longer working well in Luxembourg. Student proficiency in French is lower every year. Many teachers are not proficient enough in French or in English to teach it or teach in it. She states that the diminishing quality of teaching and outcomes is largely because of the widespread use of translanguaging, which results in teachers using L1 more than L2, and L2 more than L3. It is also negatively affected by the many immigrant children who do not speak Lëtzebuergesch.

*Communicative Approaches to Second Language Acquisition*

Second-language instruction is the keystone of programs to meet the needs of students who need to understand and speak a second or third language and to learn academic content in those languages. It is the major element of full bilingual education programs where we use the primary language for academic instruction while students develop sufficient second or third language proficiency to benefit from academic instruction in those languages (Crawford, 2017).

The recommended approaches to teaching L2 and L3 so that students are ready for CLIL courses taught in L2 and L3 are communicative (Lasagabaster & Sierra, 2009; Darn, 2006). The most appropriate communicative strategies are the natural approach and total physical response (TPR). The curriculum for communicative approaches is thematic, rather than grammatical. The natural approach is highly effective for students at the A1, A2, and B1 levels on the CEFRL. It is also useful at higher levels, where the focus is on correct usage, not grammar.

Communicative approaches to second language acquisition are

constructivist, with an emphasis on understanding, are learner-centred, are focused on the construction of meaning, using what the learner already knows and combining it with new ideas to be integrated, and view language acquisition is functional within a meaningful context, not in a systematic, artificial, and fragmented way.

Direct instruction models are focused on taking apart grammatical elements, have an emphasis on isolated skills and concepts along a linear paradigm (i.e., grammar), and are teacher-centred

*Krashen's Hypotheses*

Krashen (1982) offers five important hypotheses that underlie best practice in most communicative approaches to second language acquisition.

- The Acquisition-Learning Hypothesis: Krashen contrasts the infant's subconscious acquisition of the primary language and the high school French students' conscious learning of a second language. We acquire language subconsciously, with a feel for correctness. The infant is almost always successful in acquiring language. The high school foreign language learner in a grammar focused course of study is all too often not successful in using the new language for communication.
- Gee (1992) expands Krashen's concept of acquisition to incorporate Vygotsky's (1978) "zone of proximal development" and also the concept of approximation. Acquisition is viewed as a process of acquiring something subconsciously by exposure to models, a process of trial and error, and practice within social groups, and without formal instruction. It occurs in natural settings that are meaningful and functional so that students know that they want and need to acquire the thing they are exposed to.
- The Natural Order Hypothesis: Grammatical structures are acquired in a predictable sequence, with certain elements usually acquired before others. This doesn't require that they be taught in that sequence.
- The Monitor Hypothesis: The learner's conscious monitor or editor functions to make corrections as language is produced in speaking or writing. Several conditions are necessary for the application of the monitor: enough time to apply it; a focus on the form or correctness of the message, rather than on its content; and knowledge of the grammatical rule to be applied. These conditions, common in most secondary school or university school foreign language courses, show us why so few students learn to understand and speak another

language in a grammar-translation or audio-lingual approach.

- The Input Hypothesis: Krashen's most important contribution is the input hypothesis, in which he concludes that progress in language development occurs when we receive comprehensible input, or input that contains structure at a slightly higher level than what we already understand (1991). This is often expressed by the following formula: CI + 1, that is, comprehensible input plus a little bit more. The input hypothesis corresponds to Vygotsky's zone of proximal development.
- The Affective Filter Hypothesis: Several affective variables are associated with success in second language acquisition: high motivation; self-confidence; a positive self-image, and low anxiety in the learning environment.

Krashen (1981) relates the input hypothesis to the silent period, the interval before speech in either the primary or second language. It is when the learner listens to and develops an understanding of the language before beginning to produce language.

The implications of Krashen's hypotheses and of related similarities between first and second language acquisition are that approaches to second language acquisition should do the following: provide comprehensible input, focus on relevant and interesting topics instead of grammatical sequences, provide for a silent period without forcing early production of speech, avoid correction, maintain a low level of anxiety, and keep in mind that students are learning language when they are listening and understanding; when they speak, they are saying something that they already know.

*The Total Physical Response Method*

Asher's (1969, 1979, and 1982) total physical response or TPR method is an important communicative approach in the initial stages of second language acquisition, mainly for students at A1 level on the CEFRL. The TPR method provides for comprehensible input, a silent period, and a focus on relevant content, rather than on grammar or form. The emphasis of TPR is on physical responses to verbal commands, such as "Stand up" and "Put your book on the desk." Because little emphasis is given to production, the level of anxiety is low.

*The Natural Approach*

Terrell's (1977) original concept of the natural approach was based on three major principles:

- Classroom activities are focused on acquisition. Communication with a content focus leads to an unconscious acquisition of language with a feel for correctness, but not an explicit knowledge of grammar. The focus is on correct usage, not grammar.
- Oral language errors are not directly corrected.
- Learners can respond in the new second language, the primary language, or a mixture of the two.

Krashen and Terrell (1983) later presented four principles that underlie the natural approach to language acquisition:

- First, comprehension precedes production, which leads to several teacher behaviours.
  - The teacher uses only the new second language.
  - The teacher focuses on topics of interest to the students.
  - The teacher helps the students maintain comprehension.
- Second, production emerges in stages ranging from non-verbal responses to complex discourse.
  - Students can begin to speak when they are ready
  - Oral language errors are not corrected unless they interfere with communication.
- Third, the curriculum is made up of communicative goals; the syllabus consists of topics of interest, not a grammatical sequence.
- Fourth, classroom activities must maintain low student anxiety, lowering the students' affective filters. The teacher establishes and maintains a positive rapport and friendly relations with and among students.

The natural approach (Terrell, 1981) is based on three stages of language development:

- The Preproduction Stage (Silent Period)

The teacher provides topical, interesting, and relevant comprehensible input in the first stage. This parallels and overlaps with Asher's TPR method. The teacher speaks slowly, using gestures to maintain comprehension. Students may respond with physical behaviours, shaking or nodding their heads, pointing at pictures or objects, saying yes and no, and responses in the mother tongue. It is important that input is dynamic, lively, fun, and comprehensible. Using a pet turtle, the teacher might say: "This is a turtle. His name is Tortuga. Is he green? Who wants to hold him? [Hand to student.]

Who has the turtle? Does Aidana have the turtle? Yes, she does. Does Anya have the turtle? No,

she doesn't."
This basic input can be repeated with other objects in the classroom. The teacher can also use conversation posters and large-format illustrations. For example:
"Here is a picture of a farm. Are there animals in the picture? Yes. How many animals are there?
Yes, four. Point to the horse. Where is the goat?"

If each student in the group is given a different illustration, the teacher might provide such input as:
"Who has a picture of an airplane? Yes, Alma, you do. Is the airplane large? Alma, give your picture
to Zemfira. Who has a picture of a truck? Yes, Dina has a picture of a truck."
These examples include three primary preproduction techniques: using TPR (see above), using TPR and also naming objects, and using illustrations. Appropriate student responses include movement, pointing, nodding or shaking the head, and using the names of other students in the group. Because the emphasis at this stage is on listening comprehension, verbal responses in the mother tongue are also acceptable. This may be a problem if the teacher is unable to understand the students' mother tongue, but they usually find a way to help the teacher understand. When teaching a second or third language, ONLY the second or third language is used by the teacher in lessons. Students may communicate with each other in L1 (see translanguaging below).

Classroom props facilitate expansion of this and subsequent stages of the natural approach. Manipulative or concrete objects are helpful, including flannel boards and puppets. Large colourful illustrations, such as those in travel posters and big books, are also very useful. Sources of free colour illustrations include calendars, outdated or otherwise, large posters available from textbook and trade book publishers, food posters sometimes available from ministries of agriculture, and colourful illustrations in the annual reports of many large corporations.

- The Early Production Stage

In the stage of early production, the students begin to produce one-word responses, lists, and finally two-word answers, such as little sister and in house. Some of these responses, such as "me like" and "no want," are grammatically incorrect or incomplete. Krashen and Terrell (1983) remind us that error correction has a negative effect that raises anxiety level and

is not helpful. According to Crawford (1986), we should view these errors as immature language, not incorrect language. In the presence of good models, these errors will disappear in time, just as they do among infants developing their primary language.

Several types of questions can be used to elicit the one and two-word responses from students as they transition into the early production stage:

| Question Type | Question |
|---|---|
| Yes/no | Are you reading? |
| Here/there | Where is the picture of the boat? |
| Either/or | Is this a watermelon or an orange? |
| One-word | How many apples are there? |
| Two-word | What toys are in the picture? |

As the students begin production, conversations should increasingly require one-word responses. Within the same lesson, the teacher can address questions calling for longer responses to those students who are ready.

- The Emergence of Speech Stage

During the stage of emergence of speech, students begin to produce structures that are longer, more complex, richer in vocabulary, and more correct. This production proceeds from three-word phrases to sentences, dialogue, extended discourse, and narrative. At this stage, Terrell recommends such activities as games, group discussions, preference ranking, skits, art and music, radio, TV, filmstrips, pictures, readings, and filling out forms. This stage will lead them to the intermediate level required for content instruction in L2 or L3 in CLIL content classrooms.

*Relationships among CLIL, Translanguaging, and Communicative Approaches to Second Language Acquisition: Strengths and Weaknesses*

Language policy in most European countries with a need for bilingual/trilingual education are designed to accomplish three important goals: 1) support student acquisition of communication skills, in L1, L2, and, in the case of trilingual programs such as in Kazakhstan, L3 at the C1/C2 level of competency on the Common European Framework of Reference for Languages; 2) prepare students to pass formal language examinations, such as the TOEFL and IELTS, as appropriate; and 3) provide students with support in learning content subjects, apart from language, in designated target languages through implementation of CLIL

(Content and Language Integrated Learning) strategies.

The integration of language and content is implemented in content courses taught in L2 and L3, such as geography, mathematics, and physics, among many, using CLIL strategies. These include sheltered instruction strategies (see Appendix), such as speaking slowly and enunciating clearly, providing wait time, using graphics and concrete materials, where possible, and many others. Additional attention is also given to introducing new vocabulary in the appropriate language, reviewing students, background knowledge, focusing on reading comprehension strategies when reading text is involved, and strategies to apply new knowledge, including writing. Student listening and reading comprehension are monitored by teachers, and repetition and expansion of new ideas are provided where needed.

There are many potential areas of possible conflict in designing a program to meet these three important goals. Translanguaging is a strategy used in many classrooms as a means of maintaining comprehension in content lessons conducted in L2 and/or L3. This is especially important where students are at less than the intermediate level (high B1/B2 on the CEFRL). García and Wei (2015) describe teacher and student language behaviours that might be applied. With respect to teachers, they recommend the use of L1 where needed, such as explaining terms used in the subject, explaining more complex aspects of course topics, and providing a translation of something in written form. There can be problems with the first two examples provided. Students themselves might explain to each other in L1 a concept that is too difficult to explain in L2/L3, explain school activities to parents, and in examinations.

One important principle of teaching L2 and L3, now challenged by translanguaging advocates, is that the teachers of the target languages, and of courses taught in a language, e.g., Kazakh, should only speak that language during lessons, even if it is the students' L2 or L3. But students in content courses taught in L2 and L3 often need additional support. The preview/review strategy may be used to accommodate this need (see below). Another teacher of the subject, but an L1 speaker of the students L1, conducts a brief preview of the lesson, the L2 or L3 teacher conducts the actual lesson in L2 or L3, and the L1 teacher returns to review briefly what was taught using L1. This keeps sources of languages separated, but provides needed support.

A related problem is that students, knowing that an explanation in L1 is coming, will often ignore the L2 or L3 instruction, waiting for the L1 support. When carried to extremes, this strategy approaches an outdated, ineffective, and now rarely used strategy called concurrent method. It is essentially a translation method where everything said to the students in L2 is repeated in L1, sometimes by the teacher, and sometimes by a teacher assistant. But in Luxembourg, it is reported that translanguaging is a major cause of failure in students' acquisition of L3, French, as teachers teaching CLIL courses in French are weak in the language, and they rely on translanguaging to maintain student comprehension (Christine Kirsch, personal communication, December 9, 2016).

There is one very important positive place for translanguaging in the L2 and L3 classroom. It is very useful when used among students (García and Wei, 2014). A Russian-dominant student in a class taught in Kazakh may receive support from a student with stronger Kazakh. This happens quite naturally among students, who perceive an opportunity to assist a fellow student, by leaning over and whispering a quick explanation in L1. It should be encouraged and not punished.

*The Preview/Review Model of Team Teaching for Content and Language Integrated Learning (CLIL)*

The preview/review technique can be viewed as a variation on team teaching to a whole class. It is among fifty strategies recommended for effectively teaching second language learners (Herrell & Jordan, 2004). One purpose of the strategy is to teach content (Miramontes, Nadeau, and Commins, 1997; Lessow-Hurley, 1996), as advocated in the Content and Language Integrated Learning strategy (CLIL) (Coyle, Hood & Marsh, 2010). The other purpose is to develop and strengthen L2 or L3 in the program. Although not a common approach because of scheduling and cost issues, it is usually implemented at the secondary level when it is used.

Two teachers are involved cooperatively, but they are not teaching simultaneously. One teacher presents a preview, in effect, an advance organizer, in the students' mother tongue. Usually, that teacher then leaves the classroom. The teacher teaching academic content in the target language then presents the lesson or directed activity only in that language. After the lesson has been presented, the first teacher returns and reviews the lesson in the students' mother tongue (Gonzales &

Lezama, 1974; Crawford, 2011).

For example, the preview of a mathematics or physics lesson in 11th grade might be presented in Spanish to students whose mother tongue is Spanish. This brief preview has the effect of helping them understand what it is that they are about to learn. It places them in the context of the lesson. The mathematics or physics lesson is then taught in English by another mathematics teacher whose English is native or very strong. Following the lesson, the Spanish-speaking teacher returns and conducts a review of the lesson in Spanish to ensure that students understood the lesson taught in English and to give them an opportunity to apply their new knowledge. Given the typical forty-minute lesson schedule in many secondary schools, the time might be allotted as follows:

| | |
|---|---|
| Preview of mathematics or physics lesson | Spanish 5 minutes |
| Mathematics or physics lesson | English 25 minutes |
| Review of mathematics or physics lesson | Spanish 10 minutes |

The Spanish-speaking teacher does not use English at all in the preview or review part of the lesson.
The preview should address terminology of the lesson in Spanish; the English-speaking teacher conducting the lesson introduces the vocabulary/terminology in English. The English-speaking teacher does not use Spanish at all during the content part of the lesson. The review is then presented in Spanish to ensure that all students understood the English - language lesson (Freeman & Freeman, 2001; Freeman & Freeman, 1998).

Assuming a mathematics or physics lesson plan in three steps (the 25-minute lesson segment in the example above), the English part of the lesson would include a first step that incorporates motivation, vocabulary development (in Spanish), and activation of background knowledge. The second step would be the teaching of the new mathematics or physics content. The third step would be an application of the new knowledge, perhaps a writing assignment or an extended and related problem. This lesson is preceded by the preview in Spanish and followed by the review in Spanish. This strategy works well for English when the English teacher also understands and speaks Spanish. When the English-speaking teacher of the content area is an international teacher who only speaks English, then a bilingual intermediary is needed to facilitate the planning of the L1 teacher (Spanish) and the international English-speaking teacher.

CONCLUSIONS AND RECOMMENDATIONS:

- The strongest bilingual education programmes are additive, adding a new language without subtracting another language, and maintenance, continuing L1 instruction in some subject areas, along with L2 instruction in others.
- In bilingual education programmes, students learn content material in L1 while acquiring L2 or L3. Otherwise, they would fall behind in all content subjects. When they reach intermediate level (high B1 or B2 on the CEFRL) in L2 or L3, they are ready for content instruction in that language if that instruction is supported with CLIL sheltered (scaffolded) strategies (see sheltered strategies in the Appendix).
- Trilingual education doesn't mean that teachers teach in three languages; it means that students receive instruction in three languages, each course/subject usually from a different teacher who uses only the target language for that course.
- CLIL is designed for teaching content courses in L2 or L3, and also for strengthening language proficiency in L2 and L3. In CLIL classes, students are taught in L2 or L3. Classes taught in L1 are for mother tongue speakers. They are not CLIL classes.
- Most countries with bilingual or trilingual education programs begin their programs at the primary school level.
- Students in CLIL classrooms should be at intermediate level in L2 or L3, high B1/B2 on the Common European Framework of Reference for Languages (see the English version at: https://en.wikipedia.org/wiki/Common_European_Framework_of_Reference_for_Languages).
- The recommended approaches to teaching L2 and L3 so that students are ready for CLIL courses taught in L2 and L3 are communicative, such as the natural approach and total physical response (TPR), (Lasagabaster & Sierra, 2009; Darn, 2006). This is especially important for students at CEFRL levels A1, A2, and B1.
- Teachers' language competency should be at C1 or C2 level if teaching in a CLIL classroom. B2 might be satisfactory temporarily if sheltered (scaffolded) strategies are used consistently, but the teacher should be working to reach C1 level.
- Translanguaging is a useful strategy for helping students to participate in content classes and for helping them maintain comprehension and in classes to teach L2 and L3. This happens through the following practices permitted by the teacher:
    - Accept oral and written responses in L1, responses in incomplete sentences, responses by gesture.

- Students voluntarily assisting each other with whispered conversations, instructions in L1.
- Texts provided by the teacher in L1 when needed; perhaps one page, perhaps a book.

- Teacher talk in L1 is discouraged in CLIL lessons. First, if students are at intermediate level, teachers can use sheltered strategies (see list in Appendix) to maintain comprehension. Second, if teachers use L1, students become accustomed to that and wait for it, and without listening to L2/L3 from the teacher.

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ANNEX: Sheltered Strategies for CLIL Classrooms

- Speak more slowly and enunciate clearly
- Simplify language structure
- Provide more wait time for students to respond to questions
- Face class when speaking, not the chalkboard (especially teachers of mathematics)
- Men should trim moustache above upper lip
- Control vocabulary and sentence length

- Use cognates
- Limit use of idiomatic expressions
- Define words with multiple meanings
- Use context clues
- Use gestures and facial expressions
- Dramatize meaning
- Use illustrations, posters, maps, and concrete objects
- Use semantic maps
- Ensure that input is comprehensible
- Check and confirm understanding
- Repeat, rephrase, and expand to maintain comprehension
- Embed new information in context
- Use a variety of questions
- Promote interaction between the teacher and students and among students
- Use a variety of strategies
- Review main themes and key vocabulary
- Provide clear instructions
- Design appropriate lessons with both content and language objectives
- Use demonstrations
- Connect new information to students' background knowledge
- Make instruction appropriate to student fluency levels
- Listening and speaking activities before reading and writing activities
- Reading assignments include pre-reading activities, reading activities, and post reading activities
- Prewriting activities before writing
- Emphasis on vocabulary
- Use cooperative learning activities
- Adjust lesson pace to students' language proficiency
- Focus on content
- Identify key topics organized around clear objectives
- Identify topics appropriate to grade level
- Student-centred instruction (constructivist)
- Check for student attention
- Use a variety of grouping strategies
- Reading with stops by asking students to read a paragraph or two at a time, guided by a higher order
- question
- Rewrite a difficult text in a shorter version with easier vocabulary and

# Children's and youth literature turns political current trends in Europe and Ibero-America

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KEY WORDS: Europe – Ibero-America – Children's and youth literature – Political issues.

ABSTRACT:
Europe is facing numerous political, economic, social and cultural challenges. Current issues, such as the financial crisis, migration, the integration of refugees, multiculturalism, cultural identity or xenophobia, which have been dominating the public debate for several years, have been reflected in a growing number of books for children and young adults. This paper presents a selection of recently published books coming from different European countries, for the most part addressed to adolescent readers. They prove that there is a wide range of both topics and narrative forms to approach those topics. The last part of the paper takes a look at the recent children's book production in Ibero-America.

INTRODUCTION:
In the following, I will first examine a recent development in European children's and young adult literature that seems particularly interesting, significant and transnational. The development I have in mind to examine could be termed the politicization or a re-politicization of children's and youth literature. It has turned political, by which I mean that it is much more concerned with political issues than it was just a few years ago. This is a phenomenon that can be observed across countries and in different forms. I am aware that such concepts and generalizing labels and categorizations should be used with caution, as they can easily be misleading. However, I believe the above thesis to be true since there are enough examples to substantiate it.

In view of the fact that the European book market is split into numerous national markets due to the continent's linguistic and national diversity, I can only proceed on the basis of specific examples. Then, I will use a few select examples to investigate whether a comparable development can be

found in children's and youth literature in Ibero-American countries.

The fundamental questions currently being debated in Europe, at once both connecting and dividing us, are: What is Europe? Where do we stand? Where are we going? Who are we? Who do we want to be? What moves us?

More than 25 years ago, numerous borders in Europe were opened, and various other borders have been shifted since then. It is a continent which, on the one hand, has drawn closer together, but on the other hand is the process of drifting and falling apart. Europe is also a continent where fear has been steadily growing for a number of years – fear of economic and financial crises, of terrorism, of fundamentalism, of globalization, of general decline and of the loss of privileges. Europe is confronted by increased migration within the continent and massive immigration across its southern borders. Since 2015 we find ourselves in a kind of permanent state of alarm. The topic of refugees and migrants currently overshadows everything else. It acts as a catalyst, a fuel that fires the debate concerning fundamental issues that have long waited and needed to be discussed. The debate concerns ideas, terms and concepts such as "people", "nation", "multicultural society", "religion", "integration", "freedom", "tolerance", "tradition", "cultural identity", etc. It also concerns a model of democracy and society that many people suddenly find themselves doubting. The mood in many European countries is tense, often aggressive, populist and overall very "anti": anti-European, anti-immigrant, anti-global, anti-democratic, anti-liberal, anti-pluralistic.

If one takes a closer look at current children's literature in Europe, one notices that a growing number of children's and youth books are tackling precisely these political, social, historical and cultural issues. They remain, of course, only a part of the overall production, but they are relevant, present, being noticed and cannot be ignored.

In what follows, I will introduce you to some of these books from different countries, and will use these examples to show how remarkably diverse in content and literary style these children's books dealing with political issues are. Finally, as I have already mentioned, I shall examine the question as to whether and in what manner comparable trends can be found in Ibero-American children's literature.

PROLOGUE:

The Renaissance of the Politically Engaged Children's Book.
At the beginning of 2016, a new book came out by Kirsten Boie, one of the most renowned children's book authors in Germany. Alles wird gut / Hatmana al-ġad afḍal (Everything will be alright) became a bestseller in a very short time and has already reached its sixth edition. It is not Kirsten Boie's best book; it is neither a literary masterpiece, nor are the illustrations particularly remarkable. The secret of its success lies in the fact that the book takes on a very timely topic. It tells the story of an escape from the war in Syria that leads across the Mediterranean and ends in Germany. It thus captures experiences that for a couple of years now countless people can relate to – both refugees themselves and those who receive them. War, escape, the arrival in Germany, the encounter between two cultures using the example of two children, integration, friendship: This book is a prime example for so-called thematic literature and for politically and socially engaged children's literature, which for years was viewed critically in Germany and other European countries because it often focuses on content and message, leaving literary form and quality to seem of secondary importance.

The success of Alles wird gut is also in part due to the fact that the book is German-Arabic bilingual. In Europe, there is a growing interest in bilingual and multilingual books because they supposedly aid intercultural dialogue and the integration of an increasingly multicultural and heterogeneous society.

I will now present some books that will give you an idea of the "political" themes of current literature for children and young people, and how multi-faceted the offerings are. They are all titles that are literarily-aesthetically compelling and stand out in the book production of recent years.

*Books on Escape and Migration*

I begin with books that directly address the situation of refugees, migrants and the lives of immigrants.

The children's book Skléro Karydi (Hard nut) (2015) by Eleni Svoronou with pictures by Evangelia Goutianou tells the story of a girl from Kabul, whose family lives in Athens after fleeing Afghanistan. It is about everyday life, prejudices, and the experience of being a stranger and an outsider, but it is also about tolerance and acceptance.

The book is remarkable in that, until recently, current topics were hardly ever represented in Greek children's literature. Given the country's dramatic situation in the face of the refugee crisis and also its economic crisis, a transformation seems to be taking place. In the past, Greek children's books often focused on historical topics, such as the struggle of the Greeks against Ottoman occupiers. Now, books are being published that more closely capture the pulse of the times and reflect the present political and social situation of the country.

The book also supports the point that children's and youth books on immigration and migration are usually found in countries most affected by these phenomena – for example Greece and Italy – or countries long-experienced with immigration and taking in refugees, such as France, Great Britain, Sweden, the Netherlands, Belgium and Germany.

In 2015, Reinhard Kleist published the graphic novel Der Traum von Olympia. Die Geschichte von Samia Yusuf Omar (The dream of Olympia. The story of Samia Yusuf Omar), which is based on a real event. The protagonist is a 21-year-old Somali athlete, who in 2012 leaves her home country that is devastated by civil war and terrorized by an islamist militia. She hopes for a future in Europe and dreams of participating in the Olympic Games in London. The journey is nothing but torment, and in the end everything is in vain: Samia drowns when her boat, overload with refugees, sinks in the Mediterranean.

Der Traum von Olympia is one of many graphic novels of the past few years dealing with contemporary political themes and events. Graphic novels have been a quickly growing genre in literature. Many adolescents and young adults do not read youth books anymore, but prefer other kinds of reading material, including graphic novels. This correlates with changing reception and viewing habits, and contact with pictures and digital media. Further, many graphic novels – for example in Germany – are not being published by traditional children's book publishers, but by presses which do not label their publications as "young adult books", and are therefore particularly attractive to older adolescents and young adults.

A few years ago, a story like that of Samia might have appeared as a novel in a traditional children's book publishing house. Now there are other literary and pictorial forms for the presentation of historical and contemporary history. The graphic novel seems to be a particularly suitable genre to this end.

*Books on Escape and Migration in Other Historical Contexts*

Contemporary children's and young adult literature is not only concerned with the situation of the today's refugees and migrants. There are also books that represent similar events from the recent past. They show that history never exactly repeats itself, but also that escape and migration are not singular events, but recurring ones. Such books stimulate the reader to make comparisons and to discover parallels, in order to better understand current situations. I will present three examples from Germany.

Que Du Luu's Im Jahr des Affen (In the year of the monkey) (2016) takes place in the 1970s. At that time, numerous so-called boat people from Vietnam were taken in by Germany. Minh Ti, the novel's 16-year-old protagonist, and her father are two such refugees. The book offers a coming-of-age story set against the backdrop of this part of German history, which is almost forgotten, although it is not long part and is very topical today.

Madgermanes (2016), a graphic novel by Birgit Weyhe, is about three young people from Mozambique who came to East Germany as workers in the 1980s. This is a very interesting aspect of the current debate on immigration in Germany. There were migrant labourers living in the GDR at that time, not only from Mozambique but also from Angola, Vietnam and Cuba. However, they lived on the fringes of society and were not integrated. At that time, in both the German states foreigners were generally regarded as guests, who would one day leave the country again.

33 Bogen und ein Teehaus (33 bows and a tea house) (2016) by Mernouhsch Zaeri-Esfahani and Mehrdad Zaeri-Esfahani is a book about a family who fled their home country of Iran in 1979 after the Islamic revolution. After a two-year-old odyssey, they arrive and settle in Germany. In an impressive way, this book broaches topics such as homelessness, the loss of a sense of belonging, and the loss of one's own language.

*Living Together in a Diverse, Multicultural Society*

Against the backdrop of growing immigration, most European countries are experiencing intense, controversial and emotionally charged debates on the current state and future development of society, cultural identity, integration and exclusion, and the question of what holds society, the

country and Europe together.

In her autobiographically inspired novel All utlendinger har lukka gardiner (All foreigners have closed curtains) (2015), Norwegian author Maria Navarro Skaranger describes the life of a bi-national family in Oslo. The family (the father is Chilean, the mother Norwegian) lives in a high-rise residential settlement on the outskirts of the city. The book is about everyday life, cultural differences and misunderstandings, as well as the question of how to deal with each other respectfully in the multicultural conglomeration of such an urban space.

How to weave a cultural identity out of different sources is also the topic of a highly acclaimed graphic novel by Lebanese artist Zeina Abirached, who lives and works in Beirut, Paris and Berlin. In Le piano oriental (The oriental piano) (2015), Abirached tells two stories: the first is of her great-grandfather, who wanted to combine the music of the Orient and the Occident, and the second is of herself, as she becomes comfortable with her Arabic and French roots and comes to comprehend both as part of her identity.

A remarkable non-fiction book is Guide du mieux-vivre ensemble. Ma laïcité, ma religion, mon identité (Guide for better living together. My secularism, my religion and my identity) (2016). Patrick Banon therein seeks answers to very timely questions. How can the ideas of equality, freedom, solidarity, human rights and laicism be given new life in Europe? Or how ought one discuss religious and cultural issues critically but at the same time respectfully?

*Xenophobia, Populism, Nationalism*

The titles presented so far have an overall positive tone. Often, they are about a difficult, but in the end somehow successful living together. Problems are identified but solutions and perspectives are revealed, too.

In Europe, there is currently much intolerance, aggression, ignorance, and hatred. Refugees and migrants are rejected, as are moves to make societal changes. Radical and populist tendencies are successful. Borders are being erected rather than being torn down. Numerous books deal with these issues in quite different ways.

Russian author Daria Vilke, who lives in Vienna, is a very interesting voice

in current Russian children's literature. She has written a remarkable book titled Musorščik (The garbage man) (2015), wherein she approaches the subject of xenophobia through use of a parable. A shy, sociophobic garbage man is torn out of his orderly daily routine when the militia quarters a "passing traveller" with him. In quiet, sober language, Vilke presents the psychological profile of a person who is forced to deal with the "stranger" and with himself.

The Swedish author Zulmir Bečević deals with the topic of xenophobia quite differently. His novel Avblattefieringsprocessen (Foreigner attenuation process) (2014) is not a parable, but a dystopian satire whose black humour makes readers squirm. After its parliamentary elections victory, the fictional party called "The Party" wants to "liberate" the country from all that is "un-Swedish". First, it acts subtly, then openly reactionary and racist. This policy of segregation, forced assimilation and the violent construction of a "national identity" is frightening, absurd, and ultimately unmasked. The novel exemplarily crafts a fascist, totalitarian future, which in reality is already to some extent observable in some European countries.

In their graphic novel La présidente. Maintenant vous ne pourrez plus dire que vous ne saviez pas (The President. Now you can no longer say that you didn't know), published in 2015, François Durpaire and Farid Boudjellal do not keep things entirely fictional. In text and illustration they describe the possible victory of Marine Le Pen in the presidential elections in May of this year. By imagining the election manifesto and strategic papers of the right-wing Front National implemented in reality, they anticipate the politics which party leader Le Pen could or would have operated by. This disturbing and electrifying book has become an enormous public success in France with more than 100,000 copies sold.

*The Examination of Recent History*

In recent years, books have been published in various European countries that deal with controversial events of the not too distant past. They are usually directly related to the current situation of a country and to debates on issues such as national and cultural identity. Such questions are especially at issue in public discourse in France right now. Frequently, attempts are made to find reasons and explanations for present problems and conflicts. The Algerian War is a common literary theme, since it has not really ever been discussed thoroughly and thus continues to have a serious impact on French society and its dealings with immigrants from

North Africa.

In an anthology published by Leïla Sebbar containing titled Une enfance dans la guerre. Algérie 1954-1962 (A childhood in in war. Algeria 1954-1962), 44 texts by French and Algerian authors address the war, which the authors themselves experienced as children.

France's military engagement in Africa is the subject of the graphic novel La fantaisie des Dieux (The whim of the gods. Rwanda 1994) (2014) by Patrick de Saint-Exupéry and Hippolyte. The text examines the role of France in the Rwandan genocide of the 1990s, which prompted escape and forced migration, and which to this day has lasting consequences for the country's standing in Africa.

The two titles mentioned are typical examples of coming to terms with one's own history. A conspicuous pattern with such books is that they usually appear only 20 years after or even later, that is, one generation after such severe historical events. We have seen this in Germany with regard to Nazism, World War II, and the Shoah. Another example is the Civil War in Spain.

Something fundamentally new is the critical examination of recent history in children's literature in Eastern Europe and the Baltic countries. 25 years after the fall of the Iron Curtain and the new political independence of many countries, the first literary offshoots are emerging. During the time of the Soviet Union and the Cold War, the motto was to glorify history. Today a new young adult literature allows for a realistic, more critical narrative.

In Moscow, there is a small, very dedicated publisher, KompasGid, which has an ambitious and brave publishing mission, despite the fact that it regularly contends with censorship attempts by the authorities, with controversial Russian legislation concerning the protection of minors and with a law designed to enforce a unified and fixed historical narrative. In 2013, KompasGid published a young adult book on the conflict between the former Soviet republics of Armenia and Azerbaijan. Fotografii na pamjat (Photographs to remember) by Marija Martirosova tells the life story of Margo, who lives with her adoptive parents as part of the Armenian minority in the Azerbaijani capital Baku. As the conflict around the autonomous region of Nagorno-Karabakh intensifies, the family finds itself at the centre of increasing hostility and marginalization, leading to the murder of the father and the fleeing of mother and daughter, which leads

them to the USA.

In Lithuania, author Ernestas Parulskis opened a new chapter for the country's children's literature in 2015. In his book Žiemos atostogų tankas (Winter holiday tank), a father tells his son about his childhood and how he experienced the so-called "Bloody Sunday" in the capital Vilnius in January 1991, when Lithuanians defended their parliament building and the national TV tower against the Red Army. The literary quality of the book has been questioned. But it is the first children's book in Lithuania to address an event which is of central importance for the new Lithuanian national identity, for its role in Europe and its relationship with neighbouring Russia.

At the end of 2014, in Latvia was published a children's book about the country's past during the Soviet era, a book that has won several awards by now. In Lapsu kalnina mīklás (The mystery of the fox den), Māris Rungulis tells the tale of two boys who discover a forest bunker in the 1960s that served as a hideout for Latvian partisans during the Second World War, while fighting the occupation of the country by the Red Army. This is, in addition to the nineties, the other historical segment that is fundamental to the three Baltic states' contemporary self-understanding. It is a difficult and emotionally charged topic to deal with because it also touches on the relationship with the large Russian minority in the Baltic countries, as well as relations with Russia, which is currently positioning itself once more to be a political and military world power. These highly political, controversial issues have now also reached children's and youth literature.

*Political Issues in Children's and Youth Literature of Ibero-America*

I would now like to explore to what extent political issues play a role in current children's and young adult literature in the Ibero-American countries. Due to time constraints, I can only cast the spotlight onto a few key titles.

Spain and Portugal play a special role in this context because, on the one hand, they are closely linguistically linked with Latin America, geographically and politically linked with Europe, and culturally intertwined with both continents.

For a number of years, Spain was the preferred end point for many

refugees and immigrants from the Maghreb and the Sub-Saharan region until the country strictly closed its borders, and people had to find other routes across the Mediterranean. Children's and young adult books in Spain tackled this topic early. One of the first outstanding examples appeared in 2010 as the picture book *Caja de cartón* (Cardboard box) by Txabi Arnal and Hassan Amekan, which distressingly portrays in word and image the dangerous journey and precarious situation of the refugees who often arrive illegally in the country.

A very fresh example is the prize-winning children's book *Alma y la isla* (Alma and the island) (2016) by Mónica Rodríguez. It reveals that even an island is not a fortress in which one can isolate oneself from the world "outside", and that through personal encounters, fears and reservations against foreigners can be dismantled.

One issue that has shaped public debate in southern European countries for years is the ongoing economic crisis. In her novel Irmão Lobo (Brother Wolf) (2013), Portuguese author Carla Maia de Almeida portrays the decline of a family. It falls apart for several reasons – unemployment, lack of money, loss of the house – and sheds light on the economic, but also the psychological state of society.

Afonso Cruz depicts the consequences of an unrestrained finance economy in his original wordless picture book *O capital* (The capital) (2014), which was also published in Portugal. The protagonist is an insatiable, all-consuming, ever-growing piggy bank.

The four-volume series *Libros para mañana* (Books for tomorrow), published by Spanish publisher Media Vaca, is also concerned with the above-mentioned topics relating to political and social coexistence, freedom, democracy, justice and so on. The texts, which were first published in the early years of the so-called *Transición* (Transition) in the late 1970s, have been re-illustrated for this new edition. They demonstrate the timeless relevance of such fundamental questions.

In Latin America, matters are developing somewhat differently. In contrast to Europe, there are currently no comparable topics that are so obvious and transnational in the public debate and reflected in the production of children's books. In addition, thus far there have generally been fewer children's and young adult books published that cover current political or contemporary issues and events.

The exceptions are Brazil and Argentina, where very soon after the end of the military regimes, at the beginning of the 1980s, books concerning this period entered the market. This continues to this day, especially in Argentina, where in narrative as well as non-fiction literature young readers have continuous access to new titles. A recent example is the novel *Rompecabezas* (Puzzle) (2013) by María Fernanda Maquieira, which was published in 2013.

In Brazil, interesting books for adolescents have appeared over the last few years, which deal with an aspect of Brazilian history that continues to have an impact on life in the country. *As cores da escravidão* (The colours of slavery) (2013) by Ieda de Oliveira and “Iluminuras” by Rosana Rios are concerned with slavery. Slavery was only officially abolished in Brazil in 1888 and is closely linked with child labour, which remains a problem today, not only in Brazil.

The civil war in Colombia is again more in the international eye because of the peace agreement between the Colombian government and the FARC guerrilla. Colombian literature for young adults is taking a hard look at the decades-long struggles between the government, guerrilla groups, and paramilitary associations. I’ll cite three examples.

Francisco Montaña addresses a political hot potato in *El gato y la madeja perdida* (The cat and the lost ball of yarn) (2013), a novel for young adults: the destruction and extinction of the leftist party Unión Patriótica (Patriotic Union) and its members in the 1980s.

In his book *Bajo la luna de mayo* (Under the May moon) (2016), for the third time Gerardo Meneses persuasively conveys how children experience everyday life during the Colombian civil war and are caught between the fronts.

Pilar Lozano describes the childhood and adolescence of a boy in a small town in the mountains, which has been plagued by civil war, in her young adult book, *Era como mi sombra* (He was like my shadow) (2015), which is just barely 100 pages long. Life offers the protagonist so little hope and prospects that he joins guerrilla forces at age 13.

The previously mentioned books from Ibero-America have something in common: All are very well-written books for adolescents. In terms of their

form, however, they work within the framework of the traditional realist novel. The authors of two books published in Chile have gone a different way.

In the picture book *Un diamante en el fondo de la tierra* (A diamond in the ground) (2015) by Jairo Buitrago and Daniel Blanco Pantoja, a boy talks about his grandfather. He was imprisoned for political reasons during the military dictatorship in Chile, his wife was kidnapped and disappeared without a trace, and even after years he is suffering from the consequences of his traumatic experiences. The short, simple text portrays an individual fate, while the black and white drawings, borrowing aesthetic features from comic and film, call to mind the collective memories of Chilean society.

The book *Al sur de la Alameda* (South of Alameda Avenue) by Lola Larra and Vicente Reinamontes, published in 2014, is exceptional both in content and form. Written as a fictitious diary, it narrates the tale of students occupying a high school in 2006 during the so-called *Revolución de los Pingüinos* (Penguins' Revolution). The book is also about the memories of an elderly woman at the time of the dictatorship, and it links to the mass protests against the country's education policy, recurring to this day. The expressive illustrations in black, white, red and blue tones, reminiscent of comics, graphic novels and camera close-ups, form the second narrative plane. Al sur de la Alameda is a great example of how current and political youth books can be and the many possibilities offered to writers and illustrators on both the textual and the pictorial realms.

Other examples of how political themes can be processed in an artistically different, surprisingly new way are the two notable *Migrar* (Migrating) and *Centigrades and Paralelos* (Centigrades and latitudes), which appeared in Mexico in 2011 and which both deal with migration in very different ways. Migrar is an accordion book that is more than a meter high when opened up. It captures a journey in a single black and white drawing, brimming with countless details. The photo book *Centígrados y paralelos* uses no words to create a parable about the destructive force of borders. The pictures show the journey of a group of penguins heading north through South and Central America until they are stopped by an unsurmountable metal fence and disappear in the desert.

CONCLUSION:
Although there is no common book market, no common public and no common readership in Europe, a new transnational trend can be

discerned: political and contemporary issues, including societal and cultural questions currently being debated, are increasingly finding their way into books for young readers. There they are being presented and considered in a wide variety of literary and pictorial ways. There is also great variation in the topics and forms being represented. It is remarkable how quickly some authors, illustrators and publishers are reacting to current events and developments.

In Ibero-America, on the other hand, there are currently no transnational themes that are very clearly reflected in the realm of children's books and young adult books. While for a long while the majority of titles dealing with political themes have been novels, books characterized by greater formal and aesthetic diversity are recently on the rise.

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# Working with immigrant and refugee families in family literacy programs: Transnational perspectives

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*We do not see things as they are; we see them as we are.*
*We do not hear things as they are; we hear them as we are.*
*The Talmud*

ABSTRACT:
The purpose of this paper is to share findings and insights from three projects in which we worked with immigrant and refugee families in Canada, Germany and Switzerland. We begin by presenting a brief overview of family literacy and family literacy programs, including initiatives involving immigrant and refugee families. We then report on each of the projects in the three countries including contextual information, research methods and some findings and insights. We conclude by briefly discussing our overall findings and implications for policy and practice.

Before discussing issues of literacy with, and in, immigrant and refugee families, however, it is important to acknowledge that migration can, and often does, entail major challenges for children and families (e.g., Anderson, 2017). For example, some families will have had little or no schooling or have had very different educational experiences in their former countries. Others will have very different cultural models of learning and teaching (Rogoff, 2003), have very different beliefs about how children acquire literacy (Anderson, 1995), and speak a language other than the dominant language of their new homeland and the language of instruction in school. Some will encounter difficulties obtaining adequate housing and will have difficulty in finding employment or will be underemployed and struggle financially. And finally, many families will have experienced major

trauma as a result of war, famine or disasters in their home countries. We believe it is essential for literacy researchers and family literacy program providers to be attentive to these broader issues, as we work with them in literacy programs.

BACKGROUND/FRAMEWORK:

Denny Taylor is usually credited with popularizing the term *family literacy* with the publication of her book, *Family literacy: Young children learning to read and write* in which she documented the literacy activities and events in the day to day lives of six young children from middle class homes in the north eastern United States. Essentially, Taylor showed that the children acquired foundational knowledge of literacy before formal instruction in preschool or school. Subsequent naturalistic studies over the past three decades or so have confirmed how families can be rich sites for children's literacy development, across social and cultural groups (e.g., Gregory, 2005; Jessel, Kenner, Gregory, Ruby, & Arju, 2011; Mui & Anderson, 2007; Prinsloo & Breier, 2013; Purcell-Gates, 1996; Taylor & Dorsey-Gaines,1988).

Attempting to capitalize on the knowledge from this research, educators and community workers in the 1980s and 90s developed *family literacy programs* "to teach literacy knowledge and make use of learner's family relationships and engagement in family literacy practices" (Hannon, 2003, p. 100). These programs proliferated and are now offered in many parts of the world. There is converging evidence that family literacy programs "work" in enhancing young children's literacy learning; furthermore, other family members, including parents, benefit from them (e.g., Brooks, Pahl, Pollard, & Rees, 2008; Senechal, & Young, 2008; van Steensel, McElvaney, Kurvers, & Herppich, 2011). However, family literacy programs have been subject to powerful critiques with claims that they tend to promote the dominant language (e.g., English; German) at the expense of home languages and that they ignore the home literacy practices of families while promoting school literacy and middle class practices and values (Auerbach,1995; Reyes & Torres, 2007). It is now generally acknowledged that there are solid empirical, practical and theoretical grounds for families to maintain their first language (L1) as they learn the dominant language or languages of their new countries (e.g., Cummins, 1986; Kroll, & Bialystok, 2013; Tabors & Snow, 2001; Wong-Fillmore, 2000). Recently, educators have developed family literacy programs that employ and promote families' first languages and home literacies and we next briefly canvas examples of these.

Zhang, Pelletier, and Doyle (2010) documented the implementation of a bilingual family literacy program with Chinese families in community centers in Toronto. The families engaged in developmentally appropriate language and literacy activities, observed the facilitators modeling dialogic shared reading, and engaged in literacy activities with their children at home using materials provided by the program. Comparison of pre and post test measures indicated that the children made signficant gains in receptive vocabulary but not in expressive vocabulary. Zhang et al..reported that the parents also appreciated the program and believed that they and their children benefited from their participation in it. In their study in Sheffield, UK, Hirst, Hannon and Nutbrown (2010) examined the impact of a year-long bilingual program involving Mirupuri, Punjabi and Urdu speaking families who had emigrated from Pakistan. A cultural worker and a teacher visited the homes, every two-three weeks, demonstrating, to parents, ways of interacting with their children that would support children's language and literacy development. They also provided the families with dual language books and other materials. Comparing pre and post test results on a measure of early literacy knowledge, Hirst et al. found that the children whose families participated in the program made significant gains compared to children in a control group. The parents indicated that they found the program valuable and believed that it should be made available to all families. Many family literacy programs revolve around parent-child, shared book reading and indeed, this practice has become nearly synonymous with family literacy (Anderson, Streelasky, & Anderson, 2007 ), although naturalistic research indicates that families engage in a range of literacy activities at home that contribute to young children's literacy development, not just story book reading (Purcell-Gates, 2017). In the United States, the Storytelling for the Home Language and Literacy Skills (SHELLS) program was designed to reflect the fact that storytelling is a more universal phenomenon than storybook reading (Bruner, 1991). Boyce, Innocenti, Roggman, Norman, and Ortiz, (2010) documented the implementation of the program with families whose children attended the Migrant Head Start program. Families initially shared stories orally about their everyday experiences with their children in their home language. The program facilitators then worked with the families to turn their stories into books, to allow for repeated readings and for the more expanded form of language entailed in written texts that is privileged in school (e.g., Heath, 1983). Boyce et al. found that children who participated in the SHELLS program significantly increased their vocabulary compared to children who also continued in the Head Start group but who did not

participate in SHELLS. They also found that mothers in the SHELLS program increased their elicitation strategies, which are associated with supporting children's language and literacy development. In summary then, immigrant and refugee children and their parents who participate in family literacy programs in the families' first language appear to benefit from them, although the number of participants in studies to date have generally been small. In the next section, we report on initiatives involving larger numbers of participants and in the case of some of them, multiple languages.

*Parents As Literacy Supporters (PALS) in Immigrant Communities (Canada)*

The PALS project was a three-year study involving more than 500 immigrant and refugee families in five communities in the Greater Vancouver area of Canada. The bilingual program was offered in English and one of Farsi, Karen, Mandarin, or Punjabi in an elementary school in each community. The program consisted of 10-12 sessions of about two hours duration, organized as follows. Sessions began with the families and facilitators sharing a light meal, after which the three to five year old children accompanied an early childhood educator to a classroom while the parents or significant others, remained with the two facilitators, an early childhood educator and a cultural worker from the community. The facilitators then introduced that day's topic or focus (e.g., learning to read), encouraging the parents to share their memories of learning to read, to recount instances of their children's early attempts at reading various kinds of texts, and so forth. After providing the families with an overview of the key points of the session and of the various activities that they and their children would be engaging in, the facilitators and parents joined the children in the early childhood classroom. The families then rotated among six to eight learning centers with age appropriate activities reflecting the topic of the day, while the facilitators joined them to lend encouragement and support as necessary. After, one hour, the children went to recess while the parents and facilitators reconvened for a debriefing over coffee or tea. The purpose of this debriefing was to encourage parents to reflect on the activities that they had engaged in alongside their children; the facilitators were encouraged to use prompts and questions such as the following: What activities did your child (or you) particularly enjoy? What did your child learn from the activities? Were any activities too difficult and if so, which one(s); too easy, and if so which one(s)? Each session culminated with the facilitators presenting each family with a high quality,

dual language children's book to take home and keep.

DATA COLLECTION AND ANALYSIS:
We employed a mixed methods research design, including the following instruments and techniques. We administered Form A of The Test of Early Reading Ability-2 (Reid, Hresko, & Hammill, 1989), a widely used, standardized measure of children's emerging English literacy knowledge, at the beginning of the program, and Form B at the end of the year. We used Normal Curve Equivalent Scores to control for growth in children's early literacy knowledge that would have normally occurred. We also administered the Parents' Perceptions of Literacy Learning Interview Schedule (Anderson, 1994), an instrument that measures parents' beliefs about, or perceptions of, learning to read and write, at the start of the program and at the end. The two project directors and research assistants kept field notes of the various sessions they attended and the facilitators at each site kept a journal. We held Focus Group sessions with the families using their L1, which we audio-recorded, transcribed, and analyzed. We also had families collect children's drawings and early attempts at writing for a one-week period. Finally, we had the facilitators audio-record the debriefing portions of Sessions 4 and 8.

FINDINGS:
It is beyond the scope of this paper to present all of the findings from this study; here we report on what we see as some key insights that we gained from our work with the families. Readers interested in a full report of the project can see Anderson, Friedrich and Kim (2011)[1].

**Support for L1 maintenance.** In general, the families were supportive of maintaining their first language and saw various benefits in doing so (Anderson, Friedrich, Teichert, & Morrison, 2016). For example, some parents indicated that they considered L1 to be an important aspect of their culture, and as a way to help maintain it. Others believed that being bilingual was important and their children would be advantaged in terms of securing employment, if they were facile in English and in their home languages. Others, echoing the concerns raised by Wong-Fillmore (2000) and others concerned with inter-generational communications, saw maintenance of L1 as essential in order for children to communicate with

[1] Available at: http://decoda.ca/wp-content/files_flutter/1314987684PALSinImmigrantCommunitiesResearchReport-Feb2011.pdf

grandparents and other family members who had limited ability to communicate in English. Of course, at times parents expressed concerns that maintaining L1 might negatively impact their children's English learning and we needed to reassure them that this was not the case, sometimes using the highly successful, and popular, French Immersion program in Canada as an example that maintaining one's L1 does not impede learning a second language.

**Learning English is essential.** Although the families were generally supportive of L1 maintenance, that they and their children learned English was also of paramount importance to many of them and understandably so. As Hope (2011) points out, "Competency in the language of the host country is of paramount importance for refugees to access employment, to participate in the society of their new country, as well as for their own self confidence" (p.92). Of course, as indicated, we conceptualized the program as bilingual and attempted to give equal weight to each language, and for example, we encouraged the facilitators to use English and L1 simultaneously in discussions, in presenting information and giving directions, and to present the agendas for each day in both languages; of course, we also provided dual language books. Some of the parents with less facility in English indicated to us that they believed the program helped them in learning English, citing for example, the role of the dual language books and the simultaneous translation at sessions, as important supports. It appeared that families intuitively knew the power of English and their desire for their children and themselves to acquire it quickly was palpable.

**Cultural Workers are essential.** From the beginning, we recognized the essential roles played by the cultural workers (Anderson, 2017). For example, they helped tremendously with recruiting, using word of mouth and social media to spread the word about the program. They also translated from English to the L1 of families at all of the sessions, helped construct the dual language agendas for each session, and translated other written materials. For example, when we could not find commercially produced English-Karen books, the Karen speaking cultural worker made overlays of the texts in Karen and pasted them into the books we gave the families at each session. They helped the facilitators understand the practices of the families, and for example, at one site, the families would immediately take the learning materials that the facilitators had meticulously laid out on child sized tables at the learning centers, and place them on the floor as that was how the children typically interacted with materials at home. They also conveyed to the facilitators and to the project

directors, concerns that the families expressed, and for example, at one of the sites, the facilitators adopted a much more didactic, explicit style of communicating key concepts to the parents after they complained about the more informal, dialogue style that we had been using (Friedrich, Anderson, & Morrison, 2014). In essence, they were cultural brokers, helping the families understand the program and the Canadian education and schooling systems and helping the facilitators and us better understand the families and their practices.

**Program fidelity.** As we have indicated elsewhere (e.g., Anderson et al., 2016), program fidelity was an issue that we confronted throughout the process. For example, at some sites, the facilitators began to present the agendas only in English, ignoring the essential bilingual feature of the program. As well, some facilitators experienced difficulty with the debriefing portion of sessions, in some cases truncating it, in others, dealing with issues at a superficial level or in a perfunctory manner. We saw this segment of the sessions as essential in that we envisioned it would provide important formative feedback, allowing us to make adjustments to the program. We also saw it as an opportunity for parents to share knowledge and information-to develop social capital. We attempted to address both these issues in the ongoing professional development program we provided throughout, yet they continued to linger, despite these efforts (Anderson et al., 2016).

**Families have different needs.** It may seem paradoxical, after discussing program fidelity to raise the issue of addressing the needs of families in different communities. However, we believe it is important to do both. For example, we found that the resources we needed to provide the different communities varied, as was the case when we wanted to provide digital materials for the families. In one of the communities with refugee families, we needed to provide the necessary hardware to enable them to use the digital materials we provided for them to take home whereas in the other communities, literally all of the families owned the necessary hardware. As we indicated previously, at one of the sites, the families requested a more direct, didactic style of presentation and we listened to their concerns and adjusted accordingly. At another site, the families requested that we provide them with a written synopsis of the key points from each session, while at the others, experiencing the various activities was sufficient for families. And finally, although it may seem a trivial point, we needed to consider carefully what food to provide at each site, respecting families' preferences and religious beliefs.

**Sustainability.** The issue of sustainability of family literacy programs is a perennial one, with many program providers relying on short term grants for which they must write time consuming applications or proposals to obtain funding and then complete lengthy reports which are often quite bureaucratic in nature, of dubious value, and we suspect, often read at a cursory level (or not at all). We were fortunate in that we received sufficient funding from a Government of Canada agency to offer the program for three years and to undertake a thorough assessment of the project (Anderson et al, 2011). The program continues under the auspices of a Non-Governmental Organization, but without the benefit of ongoing assessment or evaluation that is crucial for program renewal (Hannon, 2010) and without the constant adjustment that ongoing feedback would allow. Moreover, the amount of paperwork and record keeping has multiplied (A. Dhungana, personal communications, March 10, 2017) for what appears to be purely bureaucratic purposes. Thus we have concerns about the continued viability and the vitality of a program that was seen as having considerable promise.

In summation then, the PALS in Immigrant Communities project demonstrates the viability of a bilingual family literacy program for immigrant and refugee families. However, our study suggests that there are lingering issues that still need attention and problems that need solutions. Next, Gabriele Rabkin describes the development and evolution of the Family Literacy (FLY) program in Hamburg, Germany.

*Family Literacy (FLY) in Hamburg, Germany: Past, present and future*

Literacy is not just about basic reading and writing skills. It also involves an ability to understand text and meaning, to enjoy books and reading, and to express abstract ideas effectively using the written word. The development of such abilities begins long before a child starts school. The first few years of a child's life are crucial in the development of their language and literacy, their attitudes to learning, and their subsequent educational success. Parents act as facilitators of their children's language development, and so great is their influence that many experts now question the effectiveness of early learning programmes that do not involve parents. The Hattie study (2009) showed that parents have a crucial role to play in encouraging children and sharing their own hopes and expectations of their children's performance. Furthermore, parents are the key determiners of access to education, and they may create learning opportunities even before a child

is born (Elfert & Rabkin, 2007). Schools therefore need to work in closer partnership with parents to ensure that children are as well-equipped as possible to reach their full potential. This article examines attempts by schools in Hamburg, Germany, to build such partnerships. Like many other family literacy programmes, the main focus of the Family Literacy (FLY) project in Hamburg is to give parents the skills they need to help their children learn to read and write at home; to provide their children with more effective learning support; and to incentivize their children to learn within school settings (Nickel, 2007).

*The FLY Project in Hamburg: Origins, Objectives and Key Principles*

In 2004, the UNESCO Institute for Lifelong Learning (UIL) and the Hamburg Landesinstitut für Lehrerbildung und Schulentwicklung (Hamburg State Institute for Teacher Training and School Development) launched a pilot family literacy project aimed at kindergarten, preschool and Year 1 children and their parents. Seven local schools and kindergartens in neighbourhoods with large numbers of families from immigrant backgrounds or with special learning needs participated in the pilot phase, which went on until 2009.

This pilot project was also part of a five-year national programme for children and young people from immigrant backgrounds. The programme, called ‘Förderung von Kindern und Jugendlichen mit Migrationshintergrund’ (‘Promotion of Children and Young Adults with Migrant Backgrounds’), or ‘FörMig’, was run by the German Federal and State Commission on Educational Planning and Research Development (Heintze & Müller-Krätzschmar, 2014). Before the project began, an international conference was held at UIL to discuss its objectives and examine family education programmes in other countries that might be adapted for Hamburg. The conference participants decided to adapt a model used in Britain (Börner & Eckeberg, 2014). Developed by the UK’s Basic Skills Agency, this model offered a wide range of facilities in school settings to families of young children. It aimed to encourage everyday reading and writing at home, and thus to build bridges between home and school. In an effort to achieve long-term reductions in functional illiteracy, the model extended the definition of ‘school’ to include the family environment. The project managers in Hamburg set up a two-year consultancy project with the Basic Skills Agency and visited London several times to receive training (Elfert & Hanemann, 2014).

Family literacy tailors early language and literacy teaching to families' individual circumstances. It also uses a wider and more flexible definition of the family which includes biological parents, stepparents, grandparents, guardians, siblings and other caregivers in a wide variety of relationships and situations (Hannon, Brooks, & Bird, 2007).

FLY has the following main objectives:

- to promote early speech, reading and writing skills;
- to foster closer relationships between schools and parents; and
- to develop innovative ideas for teacher training.

FLY in Hamburg differs from the British family literacy programmes it is modelled on in that it places more emphasis on family involvement in school learning than on schools providing education within family settings. The FLY approach is based on the following three pillars:

1. *Involving parents in classes:*

By attending classes with their children, parents gain insights into everyday school life. They see their own and other children at work, and are actively involved in the teaching process where possible.

2. *Special sessions for parents (without children):*

These sessions give parents an opportunity to discuss lessons with teachers, obtain additional information, and borrow books, games and other materials for use at home.

Session 1 and 2 are run by two teachers and are held every one to two weeks. They normally last around two hours, and therefore give parents enough time to engage in a wide variety of activities.

3. *Joint activities for parents, children and teachers:*

Parents, children and teachers go on short local trips together around four times a year. The trips involve literacy-related activities such as visiting libraries and museums or identifying letters of the alphabet on street signs and other sources.

*Family Literacy Training at Hamburg's State Institute for Teacher Training and School Development*

One important feature of the programme is that Hamburg's State Institute for Teacher Training and School Development provides ongoing training

for all teachers involved. The teachers taking part in the pilot project received support in the form of annual seminars. Furthermore, FLY has adopted a bottom-up approach from the outset, whereby as part of their training, teachers are encouraged to apply their practical experiences to curriculum development. As a result, the FLY curriculum continues to evolve and to be shaped by practice.

*The implementation phase following the pilot project*

When the pilot phase ended, the Hamburg Schools and Vocational Training Authority drew up a strategy that provided a framework for the phased implementation, resourcing, consolidation and expansion of FLY. Under this framework, the project managers are based at the State Institute for Teacher Training and School Development, and the resources are funded by the authority.

Each year since the pilot project ended, more schools have set up projects of their own, with a total of 74 schools running 246 family literacy groups in the 2015/16 academic year. FLY's expansion was helped by the fact that it received two important awards during the transition from pilot to full-scale rollout: UNESCO's international King Sejong Literacy Prize in 2010 (Rabkin, 2012) and the Hamburg Education Prize, which was awarded to three participating schools in 2011. These awards raised public awareness of the project, helping it to become established during the sensitive transition phase.

*Potential for the future development of the Hamburg FLY Project*

The existing FLY model in Hamburg is currently being extended and adapted to the different needs and situations of older children and their families. One important step will be to develop a FLY strategy for the transition from primary to secondary school (Years 4 and 5), taking into account such issues as the onset of puberty and peer-group relationships.

FLY is being expanded in a number of other ways, too. The first FLY groups especially for fathers, and run exclusively by male members of staff, were piloted in the 2015/16 school year. In addition, in response to the increasing number of refugees in Germany, FLY developed a new focus in the 2015/16 school year: FLY in classes for international refugee students of various ages. This work will be continued and expanded in the 2016/17 school year.

In 2016/17, a major project utilizing innovative materials from an international family-oriented education programme entitled ‘HIPPY’ (Home Instruction for Parents and Preschool Youngsters) is being piloted in FLY preschool classes and international preparatory classes for Year 1 and Year 2 children. The pilot project is being run in cooperation with HIPPY’s German head office, Impuls Deutschland GgmbH.

Internationally, FLY has been part of a highly successful network entitled QualiFLY which was established in cooperation with UIL, and it also is featured through UIL’s open-access database (LitBase) (Elfert and Hanemann, 2014). In October 2012, a representative of the UNESCO office in Kathmandu visited various FLY locations in Hamburg to share ideas with local FLY experts. (Pant, 2014).

*Evaluation of the FLY pilot project (2004–2009)*

In its initial phase (2004–2009), FLY was piloted, evaluated and refined in seven schools. Surveys of the parents and teachers involved indicated that during this pilot phase, schools and teachers became more open to collaborating with parents, while parents began to play a more active role in supporting their children. Almost all parents stated that they felt far more motivated and empowered to learn and play with their children. All parents said that communication with their children and collaboration with their schools had improved. They also stated that they had more contact with other families than before. Furthermore, parents noticed a considerable improvement in their children’s linguistic and literacy abilities and interests, and they found that their children derived greater enjoyment from learning. Parents and teachers agreed that FLY was an effective means of motivating parents and children to work together, of increasing children’s interest in books and texts, and of boosting children’s love of learning. They also reported that parents’ active involvement in everyday school life had generated new learning experiences not just for parents themselves, but also for teachers (cf. Heckt & May, 2009; May & Eickmeyer, 2007).

While several surveys of parents and teachers were conducted during the FLY’s pilot phase, no studies involving experimental or quasi-experimental methods were conducted to ascertain whether the FLY programme was achieving its intermediate objectives. Now that Hamburg’s FLY programme has been running for more than 10 years, a new study uses data gathered by the Hamburg Schools Inspectorate to examine the programme’s impact

on a group of long-term FLY schools compared to schools that operate under similar conditions, but have not participated in the programme (Pietsch & Heckt, 2016).

*Evaluation of FLY (2015–2016)*

In contrast to previous evaluations of FLY's effectiveness, Pietsch and Heckt have used a counterfactual analysis to examine the impact of the family literacy approach. They have used a quasi-experimental design for the first time to compare FLY schools with a control group of schools operating under similar conditions. Using data gathered by the Hamburg Schools Inspectorate, they have conducted propensity score matching to establish whether there are differences in the programme's immediate target variables.

The study investigates the following specific question: in comparison with similar schools that have not participated in the FLY programme, are long-term FLY schools more successful at improving learning conditions by explicitly involving parents?
The aim is to examine whether the three FLY 'pillars' outlined earlier in this article (active parental involvement in teaching; special sessions for parents; and joint out-of-school activities for parents, teachers and children) are linked to improved learning conditions.

SUMMARY OF THE EVALUATION RESULTS:
The study's findings clearly indicate that schools that implement the FLY concept can achieve the project's objectives. Parents of children at all four FLY schools in Hamburg have become more involved – and feel that they are more involved – in their children's learning; the quality of learning and instruction has improved; and instruction has developed a more skills-based focus. This stronger focus on skills is primarily due to the fact that FLY schools feature markedly better classroom management and a more supportive learning environment than schools in the comparison group.

Furthermore, children at FLY schools are far more likely to have opportunities to accumulate cultural capital in out-of-school contexts. They are also more likely to be exposed to environments that stimulate and enhance their literacy skills in a tangible way. It is worth noting that the programme's impact stretches beyond those classes and year groups participating in the programme, reaching entire schools. It is also clear that the project has an impact across all three of its pillars, thereby producing

a holistic effect. This clearly suggests that the FLY project can help change entire school cultures. More specifically, the project can be expected to create better conditions for enhancing the skills of around one in seven students.

*Tell me a story – Family Literacy (Switzerland)*

This section introduces “Tell me a story”, a family literacy programme of the Swiss Institute for Children’s and Youth Media SIKJM, and its focus on first language promotion and presents the results of a recent independent evaluation of the programme.

**Introduction:**
The family literacy programme “Tell me a story” reaches out to families with migrant backgrounds in an effort to improve the language and literacy development of children in their first language. The Swiss Institute for Children’s and Youth Media SIKJM trains language facilitators with migrant backgrounds on subjects as early literacy, multilingualism, language acquisition and work with parents. As experts in early literacy, they hold storytelling sessions in their first language in libraries, community centers and schools for parents with children from two to five years. In the storytelling sessions, facilitators focus on raising parents’ awareness of the importance of telling stories, singing, and playing with words and rhymes in the language they speak best. They introduce parents to accessible literacy resources and build bridges to the school as well as social, cultural and integrational institutions.
The programme’s main aims are:

- Parents realize and use their own resources to provide rich linguistic stimulations to their children.
- Children are supported in their literacy skills in the first language in their everyday life.
- Children discover the world of languages, stories and writing with the support of their parents.
- Parents are aware of access to children’s literature and media in their environment.
- Parents are aware of offers in the environmental language for families (e.g. preschool or play groups etc.).

In 2016, the programme was offered in 14 cantons throughout Switzerland. Around 1550 families participated in 1831 storytelling sessions,that were conducted in nineteen languages and by 130 language facilitators.

**National context:**
SIKJM started the programme as a pilot in 2006. It was the first family literacy programme provided in Switzerland and still is the first family literacy programme focusing on first language promotion. It was brought up as a reaction to the results of the PISA studies, where Swiss pupils scored low rates on the subject “reading” – especially pupils with migrant backgrounds. Furthermore, national statistics show that children with a migration background are less likely to have access to pre-school education, are more likely to attend lower-tier secondary schools and are underrepresented among college graduates (Bundesamt für Statistik, 2016). As more than every fifth citizen in Switzerland has a migrant background, and in some schools in bigger cities, more than 80 per cent of the pupils grow up with another first language than the language spoken at school, the programme “Tell me a story” aims to address the educational needs of underserved populations in Switzerland.

In comparison to other countries in Switzerland the compulsory school starts rather late. Most children enter school when they are four or five years old. Therefore, “Tell me a story” reaches out to families with children from two to five to support parents (and family members in a wider sense) in promoting their children’s language and literacy development. At this age, the family language is often the strongest language of children with migrant backgrounds.

Focusing on first language

The programme focuses on the importance of the first language for literacy development: Parents should use the language they speak best to support the language and literacy development of their children. By using their strongest language, they can provide their children rich linguistic stimulations. Those literary skills that children learn in their first language then build a solid foundation for the acquisition of other languages (Moser et al., 2008; Caprez-Krompàk, 2010). Another advantage of the first language focus is that the use of a common first language by the facilitator and the families offers easy access to the programme and strengthens the self-confidence. It promotes a positive approach to bilingualism by valuing it is an important resource and not an obstacle for educational success.

*Evaluation of the Programme by the Marie Meierhofer Institute for the Child (MMI)*

The Marie Meierhofer Institute for the Child (MMI) conducted an independent academic evaluation of the programme throughout 2013 and 2014. Interviews were held with seventeen Albanian- and Portuguese-speaking parents at eleven different project sites. The parents were asked about their language expectations and their subjective experience of the programme. Additionally the language facilitator's experience implementing the programme as well as her general assessment of the participating families was surveyed.

The key-points from the evaluation are the following:

- Families who participated in "Tell me a Story" found the programme to be well-rounded in an appropriate setting for their children.
- Families with little social integration have been reached by the programme because it is low-threshold, whereby *Tell me a Story* is key to exposing these families to other programmes and in addition it helps them to become familiar with libraries as educational institutions.
- The results of the interviews with the parents and the language facilitators clearly show that the storytelling sessions have positive effects on the children's language and literacy development.
- Parents reported that literacy activities such as telling stories and reading picture books take place in their everyday life more frequently since they visited the programme.
- By targeting effects of first language and literacy promotion an important foundation is laid within the children for the acquisition of the second language, German, and consequently for their subsequent success at school.
- The report assumed that by giving the children the opportunity to tend to their first language outside their family limits the first language programme supports the children in their multilingual identity development and hence in their social integration.

*Challenges*

The evaluation report gave the programme a very positive review and strongly recommended to continue to pursue the chosen path (Diez Grieser & Dreifuss, 2015, pp. 39).
From experiences and observations of the SIKJM the following challenges must be considered in the further developments of the programme:

- Public acceptance of first language promotion has to grow.

Communities often have reservation to financially support integrational programmes in a foreign language. Furthermore, the advantages of a solid first language must become commonly known in the wider pedagogic environment (including e.g., paediatricians). Parents with migrant backgrounds often get conflicting information how to support their children's language development and how to learn the environmental language.

- The facilitators must be educated in a wide range of literacy activities that support rich interaction. In order to achieve high progress in literacy development they must rise the families awareness for complex communication with their children.
- Access to books and other media in native languages is a challenge, especially when the storytelling events do not take place in intercultural libraries

DISCUSSION:

Consistent with previous research (e.g. Boyce, Innocenti, Roggman, Norman, & Ortiz, 2010; Hirst, Hannon, & Nutbrown, 2010; Zhang, Pelletier, & Doyle , 2010) the results of the three projects show that family literacy programs with immigrant and refugee families enhance children's language and literacy development. Furthermore, the Parents As Literacy Supporters in Immigrant Communities and the Tell Me A Story demonstrate the viability of providing programs in the families' home or first languages. As noted previously, there are cognitive, cultural, linguistic, psychological and social benefits for children and families to maintain their first language and these studies add to the growing body of research indicating that family literacy programs are a vehicle for supporting immigrant and refugee families in this regard.

Both PALS and FLY emphasized the importance of welcoming parents into the schools and parents appreciated this aspect of the program. We see several benefits to schools hosting family literacy programs. First, curriculum and pedagogy in families' country of settlement are sometimes very different from those of their country of birth and families indicated that actually seeing these enacted can be reassuring and enlightening. As was the case in the FLY program, families reported that they also become more comfortable in schools and as a result, increase their involvement and participation. Laureau's (1987) work demonstrates that families on the margins of society-as many immigrant and refugee families are-tend to participate less in school affairs and tend to be less involved in their children's education than do middle class parents who are privileged with

cultural and social capital that schools and other institutions value. In all three studies, families indicated that the programs helped them to expand the repertoire of skills and strategies that enabled them to support their children's learning; in other words, this finding suggests that the families were developing cultural and social capital (Bourdieu, 1991).

All though all three projects had positive results, we want to acknowledge that concerns and issues also arose. For example, program fidelity and sustainability were issues in the PALS program and these continue as a Non-Governmental Organization delivers the program to new groups of children and families (A. Dhungana, personal communications, March 10, 2017). As well, although there is generally widespread acceptance of the benefits of maintaining one's home language and of being bilingual (or plurilingual) among academics and scholars, this is not the case in the broader community where for example, parents are still told not to speak to their children in their home language but to use the dominant language of the community (e.g., English, German).

In conclusion, we believe that family literacy programs for immigrant and refugee families have considerable potential for supporting children's language and literacy development, when developed and implemented respectfully and sensitively. With regard to the latter point, involvement of families and communities is crucial to ensure that programs are culturally, linguistically and socially responsive. Although studies have tended to focus on the effect programs have on children's language and literacy learning, the studies reported here indicating that the impact can be more far reaching and have positive effects on teachers and schools. And so, although much work still needs to be done, we see considerable value and potential in family literacy initiatives designed with and for immigrant and refugee families.

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## Más allá de la competencia lectora: lectores, lecturas y educación literaria

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PALABRAS CLAVE: competencia lectora, educación literaria, niveles de lectura, estereotipos, metodología.

RESUMEN:
La formación de lectores competentes que encuentren en la lectura un placer, una fuente de información y un medio de promoción personal es uno de los retos que la sociedad presente y futura tiene por delante. Este simposio aborda una reflexión sobre la competencia literaria y la educación en una lectura que vaya más allá de la interpretación literal y descontextualizada del texto. Una práctica lectora significativa supone descubrir las diferentes capas que pueden encontrarse detrás una primera lectura rápida, centrada en entender y pronunciar las letras. Este propósito debe plantearse como un proceso continuo que comienza en las primeras edades y en el que se va avanzando en complejidad y profundidad.
Por este motivo los trabajos que presentamos abordan la lectura en Educación Infantil, el desarrollo de la competencia lectora y literaria en Educación Secundaria, en la que se vincula con el éxito escolar, el uso de la biblioteca como una valiosa ayuda para la educación de estas competencias y la reflexión crítica del texto literario desde distintos ángulos.

El siglo XXI y el desarrollo tecnológico han supuesto la rapidez de la transmisión de la información, esto añade complejidad al desarrollo de la competencia lectora ya que ha de preparar al alumnado para entender una multiplicidad de textos tan amplia como necesidades de la vida real se hayan de contemplar. Por consiguiente, los textos tan amplia como necesidad de la competencia lectora ya que ha de incluir una variedad de textos tan amplia como necesidad comprensión de textos en soportes diversos junto a una actitud crítica ante ellos son elementos clave en el desarrollo y adquisición de la competencia lectora.

## 1. ¿Competencia literaria en la primera infancia?

Andamana Bautista García

*Lo que está en juego en el desarrollo de la lectura, en particular entre los jóvenes hombres y mujeres para los que leer no es algo natural, no me parece reducirse a una cuestión 'social'.*

*Lo que está en juego creo yo que atañe a la ciudadanía,*
*a la democratización profunda de una sociedad (Michèlle Petit).*

INTRODUCCIÓN:

Nunca es demasiado pronto ni tampoco demasiado tarde para aprender a disfrutar de la palabra, especialmente de aquellas manifestaciones que nacen con la intención de estimularnos, de enriquecernos, de conmovernos. Sin embargo, cabe pensar que cuanto antes comience la integración progresiva de las referencias textuales que van conformando nuestro intertexto lector personal (Mendoza, 2004), mejor preparados estaremos para convertirnos en lectores competentes y felices. En este sentido y, aunque pueda sonar controvertido, creo que no se pueden fabricar buenos lectores, pero sí malos lectores o personas que ni tan siquiera leen mal porque no leen en absoluto. Y es que es posible que los buenos lectores sean buenos lectores porque simplemente han disfrutado de reconfortantes experiencias con la letra escrita antes incluso de poder descifrar el código por sí mismos, porque se les ha permitido leer de verdad, porque se les han facilitado los medios para que se dé una lectura gratificante y rica, porque se les han presentado creaciones literarias de calidad que han despertado en ellos emociones, y porque se les ha animado a jugar con la palabra y a intervenir en lo que leen. En este proceso, los buenos lectores se hacen, pero no se fabrican porque es natural en nosotros el interés por la letra escrita. Si este interés natural fuera una semilla, solo habría que regarlo y, si acaso, acompañarlo.

Miramos aquí hacia la primera infancia porque intuimos que esos “no me gusta leer” que tanto escuchamos en las aulas universitarias son fruto de procesos artificiales reversibles que se producen sin darnos casi ni cuenta durante la niñez. En este sentido, todos recordamos prácticas vinculadas al aprendizaje de la lectura y la escritura en las que no se tomaba en consideración el hecho de que el niño, por pequeño que sea, es susceptible de ir construyendo su competencia literaria. Si los primeros contactos del niño con la letra escrita se limitan a producciones del tipo “Mi mamá me mima. Yo mimo a mi mamá” y a libros con marcadas intenciones didácticas (valgan como ejemplos aquellos en los que se recogen simplemente los nombres de los colores, las formas geométricas, los animales de la granja o los transportes) podemos estar enseñando a descifrar el código, pero estamos no solo dejando de lado la práctica creativa del niño que construye el significado y el sentido de lo que lee, sino también contribuyendo a que el niño asocie ‘libro’ o ‘letra escrita’ con aburrimiento, didactismo, tedio. Debemos interesarnos por el niño “libre,

creador y poeta” del que nos habla Escarpit (en Blanco, 2009, p.41), en lugar de por el niño aprendiz, acrítico y sumiso que –confiemos que cada vez menos– fabrican algunas escuelas y algunas familias.

OBJETIVOS:
El objetivo esencial de estas líneas es reforzar la necesidad de trabajar la competencia literaria desde la primera infancia. Esto no es solo por lo que aporta a los niños en su desarrollo integral, sino también porque el acercamiento efectivo a la literatura contribuye de una forma determinante a la creación de una sociedad constituida por ciudadanos que piensan en libertad. Presentar propuestas que, a partir de la letra escrita, favorezcan este pensar libres es también un objetivo de este trabajo.

DESCRIPCIÓN DE LA PROPUESTA:
Propongamos algunas pautas y algunas prácticas para acompañar a ese niño “libre, creador y poeta” a convertirse en un adulto “libre, creador y poeta” que se enriquece con lo que lee para pensar sin constricción, que expande sus habilidades comunicativas y que vive el goce estético como parte de su vida cotidiana. Somos conscientes de que las pautas y las prácticas que exponemos a continuación nacen del sentido común. Aun así, miramos a nuestro alrededor y percibimos que, a veces, una dosis de sentido común viene bien.

Las pautas para los adultos que acompañamos a los niños en sus lecturas son sencillas: 1. Tengamos en cuenta que los niños permanecen presentes y se implican si, de la manera que sea, se vinculan emocionalmente con lo que leen (o con lo que les es leído). 2. No olvidemos que seleccionar un libro por lo que se puede trabajar a partir de él suele fracasar como criterio de auténtica animación a la lectura. 3. Pensemos que la sensiblería aburre. 4. Convirtámonos en defensores de la gratuidad de la lectura, es decir, leamos, sin más, por el placer de leer. 5. Elijamos libros por los que los niños puedan viajar tanto solos como con nuestra compañía para que el viaje sea más largo, más rico. 6. Preparemos espacios físicos de lectura y de libros que formen parte de espacios físicos asociados a lo lúdico, de forma que tenga sentido decir “¡Vamos a jugar a leer!” o “¿Jugamos al parchís, a los coches, a las cartas, a las casitas o a leer un cuento?”. 7. Leámosles libros disfrutando y apasionándonos. 8. Interesémonos por lo que el libro le hace al niño en su proceso de interacción. 9. Validemos todas las respuestas de todos los niños a preguntas que indaguen en su proceso de recepción. 10. Estemos abiertos a sentir con intensidad nosotros mismos para poder así

acompañar desde la honestidad a los niños a sentir las emociones y los sentimientos que nacen de las lecturas.

Por su parte, al hablar de prácticas concretas que “aseguren un contacto vivo y placentero de los niños con los libros” (Colomer y Duran, 2001, p.213), recogemos aquí unas acciones básicas que pretenden ser muestra de una forma concreta de hacer más que de situaciones de aprendizaje transferibles sin más a las aulas o a los hogares. En esta línea, la primera propuesta guarda relación con la selección de los libros que acercamos a los niños. Al preguntar a los alumnos universitarios de los grados de Educación Infantil y Educación Primaria acerca de qué libros llevarían a las aulas de la escuela, muchos responden que observarían los gustos de los niños para acomodar las lecturas a estos gustos. Esto suena muy bonito, pero lo cierto es que los niños necesitan que la escuela les abra puertas y ventanas y los lleve más allá, mucho más allá de sus gustos. Solo les puede gustar lo que conocen y la escuela, junto con las familias inquietas, han de procurarles a los más pequeños experiencias que partan de donde los niños están para impulsarlos hacia adelante y hacia arriba. Esto se consigue con literatura que los sorprenda, que los escuche, que los respete. Al final, si la historia les gustó o no les gustó y si las ilustraciones les parecieron preciosas u horribles, no es tan relevante como pudiera parecer; si leyeron con atención (o si se mantuvieron en la escucha) y nos interesó honestamente lo que tuvieron que decir acerca de la lectura, estamos contribuyendo a que esos lectores se hagan buenos lectores.

En este proceso de selección de textos hay que tomar en consideración cómo la llevamos a cabo los adultos que mediamos entre los niños y los libros. En la medida en que están construyendo sus gustos, a los pequeños lectores conviene presentarles variedad de libros, géneros, estilos, estéticas, historias... Observemos un instante esta diminuta muestra (Matsuoka, 2013; Charro, 2014; Reviejo y Ruiz, 2015 y Martín, s.f.):

*Figura 1. Algunos ejemplos de álbum ilustrado para trabajar en Educación Infantil*

Con los cuatro, en casa y en el cole, hemos leído, hemos escuchado y hemos deseado volver a abrirlos en más de una ocasión. Con el primero nos hemos enternecido con las imágenes y hemos apreciado el arte que hay al convertir una experiencia cotidiana como el baño en un precioso canto a la imaginación. El segundo nos ha regalado principalmente una historia de confianza en uno mismo y en una inteligencia más sabia que la racional ubicada en el corazón. El tercer libro de versos nos ha permitido jugar con las rimas, ser conscientes de valiosas realidades diversas, reírnos mucho y agradecer la presencia de un poema a la isla de Lanzarote. Con el cuarto, nos hemos asustado, hemos abierto muchas solapas y hemos aprendido cosas nuevas e interesantes sobre los dinosaurios. Todos han cumplido su función y todos nos han dado y nos dan más de lo que podíamos haber imaginado.

Con cada lector, con cada lectura, las historias se actualizan y vuelven a nacer. Todos fueron escogidos en una librería en un acto de libertad consciente que consiste en no entrar a comprar libros estando demasiado aferrados a creencias acerca de las editoriales buenas y las malas, de autores consagrados y noveles, de historias positivas y negativas, de contenidos enriquecedores y contenidos empobrecedores...Propongo entrar en las librerías y en las bibliotecas con la mente abierta a dejarse inspirar, a escuchar lo que los libros nos quieren decir incluso antes de abrirlos. No nos podemos equivocar: todos los libros tienen algo que decir que merece ser escuchado. Los niños entrenados en competencia literaria saben esto bien y, una vez que han descubierto el valor de la buena literatura, cuando se encuentran con literatura no tan buena, sobre la marcha le encuentran al libro la utilidad: “Mamá, no puede ser que este libro sea para contarles esta historia tan fea a los niños; seguro que lo que querían es que recortáramos estos dibujos tan bonitos.” Luego se animan a transformar por completo los cuentos que otros les cuentan y que no les

gustan nada. No quieren deshacerse de Caperucita Roja, sino que quieren convertirla en algo con lo que puedan disfrutar.

Relacionado con esto, otra práctica interesante consiste en jugar con la historia de modo que los niños puedan manipularla, intervenir en ella, convertirla en otra cosa. Una estrategia que cojo prestada de Rodari (2001) consiste en presentar un binomio fantástico con, por una parte, elementos de una historia conocida por los lectores y, por otra parte, un elemento discordante. Suelo presentar estas dos posibilidades que juegan con un cuento clásico y un elemento ajeno a él: a) niño-padre-madera-nariz-mentira-dragón y b) cerdito-hermano-lobo-casa-ladrillo-submarino. Podemos establecer la serie con elementos de cualquier historia con la que los niños estén familiarizados. Con esta propuesta, ponemos a prueba su capacidad para reaccionar ante un elemento nuevo, inesperado, rompedor. Además, la nueva palabra ha de ser absorbida por la historia conocida y este es un ejercicio precioso ante el que cada niño aporta una respuesta distinta e igual de válida que las demás. Junto con esto, las palabras de la serie de la historia conocida también se ven forzadas a reajustarse para encontrar su sitio en el nuevo contexto que ha sido creado. Así, una historia ya manida puede reanimarse para que siga viviendo en nosotros un poco más. Además, el reto implica que tenemos permiso para jugar con el lenguaje y con lo que conocemos y damos por sentado. Esto es importantísimo porque empodera a los niños validando habilidades que poseen como la imaginación, la valiente libertad para transgredir, la voluntad de cambiar lo que no les gusta, la facilidad para borrar límites entre lo posible y lo imposible, entre lo real y lo irreal. Estos componentes del libre pensamiento que la literatura nos invita a explorar podrían ser, nada más y nada menos, que el elemento necesario para conformar una ciudadanía despierta, constructivamente crítica y comprometida que pueda transformar el mundo.

BREVE CONCLUSIÓN:

Para que todos los niños expandan las ventanas por las que perciben la realidad, la literatura tiene para nosotros muchos regalos. La interacción con el texto literario en toda su extensión y profundidad no solo proporciona al niño placer, sino que también lo lleva a integrar que los límites solo residen en nuestro mirar. En todo este proceso en el que los libros lo acompañan, el joven lector se va descubriendo a sí mismo como un ciudadano de un mundo cambiante en el que él puede y debe intervenir.

La literatura en general y la literatura infantil en particular se convierten en

herramientas para favorecer nuestra conciencia de ciudadanía. Las escuelas, las familias, la sociedad en su totalidad harían bien en tener esto en mente cuando median entre los niños y sus lecturas.

## 2. Lectura en el Siglo XXI: competencia lectora en el aula de secundaria

María A. Calcines Piñero

INTRODUCCIÓN:

Uno de los retos que actualmente tienen los centros educativos es la necesidad urgente de abordar el bajo rendimiento de los estudiantes en la lectura (Eurydice, 2012). El planteamiento curricular de la LOMCE (2013) para la materia de Lengua Castellana y Literatura se concreta en el enfoque comunicativo-funcional (Crespillo, 2011) propuesto por el Marco de referencia europeo para el aprendizaje, la enseñanza y la evaluación de las lenguas (MCER). El proceso de enseñanza y aprendizaje de la lengua se llevará a cabo a través de tareas en las que el alumno usuario tendrá que realizar actividades utilizando de manera combinada diferentes estrategias de comunicación. El MCER, para facilitar el diseño de actividades, las divide en cuatro categorías: comprensión, expresión, interacción y mediación. Propone, además, estrategias concretas dentro de cada una de las mismas. Aunque la lectura se trabaja en todas las categorías, hemos centrado esta exposición en las estrategias y actividades de comprensión para el desarrollo y adquisición de la competencia lectora (Consejo de Europa, 2002; Nunan, 2011). La lectura es nuestra herramienta principal de recepción de información y, por lo tanto, ha de ser la habilidad más trabajada en las diferentes materias durante el proceso de enseñanza-aprendizaje (E-A).

OBJETIVOS:

Nuestro alumnado, nacido en la era de la sociedad de la información y la comunicación, es usuario asiduo de variadas herramientas tecnológicas y recibe la mayor parte de los mensajes por estos canales. La comprensión de estos textos junto a una actitud crítica y reflexiva ante ellos son elementos clave. Por este motivo, la lectura digital está presente en las diferentes tareas que se diseñan para el desarrollo de los procesos de E-A. El MCER define tarea como cualquier acción intencionada que un individuo considera necesaria para conseguir un resultado concreto en cuanto a la resolución de un problema, el cumplimiento de una obligación o la consecución de un objetivo (Consejo de Europa, 2002).

El diseño de tareas que sean eficaces en el desarrollo y mejora de la compresión lectora de nuestros alumnos a través de textos reales es una pieza clave. Al hablar de textos reales incluimos cualquiera que se pueda encontrar fuera del contexto escolar: noticias, canciones, anuncios publicitarios, programas de televisión... En las tareas que se propone al alumnado, la competencia lectora se trabajará a través de actividades en las que se combinan las tipologías propuestas por el MCER, esto es, comprensión, expresión, interacción y mediación.

DESCRIPCIÓN DE LA EXPERIENCIA PRESENTADA:
Partimos siempre de un contexto conocido por al alumnado, bien por ser familiar, por haber sido trabajado previamente o por tener relación con alguna situación de aprendizaje realizada. Iniciamos así una secuencia de actividades a través de las cuales el alumnado irá trabajando la lectura siguiendo las pautas que se le indiquen. En este primer momento, proponemos al alumnado que exponga alguna vivencia personal sobre la situación que nos ocupa o usamos recursos multimedia (cortos, canciones). Ambos tipos de actividades desempeñan una doble función: incluyen vocabulario a trabajar en las lecturas posteriores y actúan como motivación extrínseca.

En cuanto a actividades de expresión y comprensión oral, siguiendo la propuesta del MCER realizamos aquellas en las que el usuario de la lengua actúa como oyente recibiendo y procesando un input o información de entrada en forma de enunciado emitido por uno o más hablantes (Consejo de Europa, 2002). Las actividades de comprensión oral usadas son de diversos tipos:

| |
|---|
| Escuchar declaraciones públicas (información, instrucciones, avisos, etc.) |
| Escuchar medios de comunicación (radio, televisión, grabaciones, cine) |
| Escuchar conferencias y presentaciones en público (teatro, reuniones públicas, conferencias, espectáculos, etc.) |
| Escuchar conversaciones por casualidad, etc. |

*Figura 2. Actividades de Comprensión Oral*

Las finalidades dentro de cada input pueden variar entre:

*Figura 3. Finalidades de la Comprensión Oral*

En la categoría de comprensión lectora, el MCER incluye las actividades en las que el usuario de la lengua actúa como lector recibiendo y procesando información de entrada o input en forma de texto escrito producido por uno o más autores (Cassany, 2008). Las actividades de comprensión lectora que realizamos son de diversos tipos:

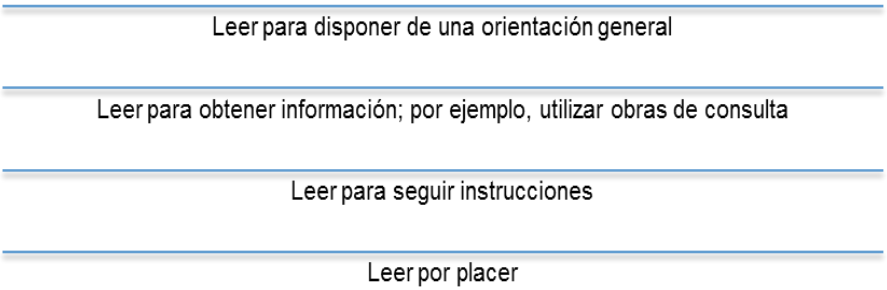


*Figura 4. Actividades de Comprensión Lectora*

Las finalidades dentro de cada input pueden ser para:

*Figura 5. Finalidades de la Comprensión Lectora*

Para evaluar las actividades construimos rúbricas de evaluación a partir de las escalas que propone el MCER para evaluar la comprensión oral y lectora.

CONCLUSIONES:

El papel del docente es solo el de guía durante el proceso de aprendizaje (Ellis, 2003). Algunos aspectos que hay que tener en cuenta para que los resultados sean los deseados son:

- Establecimiento de rutinas a través de la inclusión de estrategias de obligado cumplimiento para la consolidación de los hábitos de trabajo: escuchar las explicaciones previas, preguntar las dudas que surjan a partir de la explicación, el tiempo de clase es para trabajar…
- Para ello es muy importante que las normas de comportamiento sean conocidas y cumplidas por todos.
- La presentación de los objetivos de la tarea es importante para que el alumnado sepa el porqué de su esfuerzo.

## 3. ¿Solo libros en la biblioteca? Recursos y espacios lectores

Cristóbal Luis Nuez García.

INTRODUCCIÓN:

La existencia de una biblioteca como simple fuente de conocimiento y acceso a los libros ha quedado notoriamente enriquecida con las actuales tecnologías y las posibilidades de interacción con el texto. Sin embargo, en muchos centros educativos encontramos todavía bibliotecas con material desfasado en sus estantes; espacios en los que el alumnado solo puede entrar en silencio o que se han convertido en almacén de aparatos obsoletos.

OBJETIVOS:

Esta intervención pretende, en consecuencia, sugerir propuestas para adaptar las bibliotecas de los centros educativos a las expectativas e intereses del alumnado actual y exponer actuaciones que sitúen a las bibliotecas de los centros del profesorado como modelo.

*La biblioteca hoy*

Ante la evidencia manifestada en la introducción, consideramos necesario contar en las bibliotecas con espacios dinámicos, cambiantes y abiertos al mundo, en los que ocupe también un papel importante el uso de la tecnología con un nivel adaptado a la edad y características de nuestros discentes. Serían así lugares que abren las puertas y se expanden por el centro y fuera de él, llegando de una manera más seductora a toda la comunidad educativa y, en especial, a nuestro alumnado. La Biblioteca del Centro abandona, por tanto, el papel de contenedor de saberes y pasa a

ser un lugar de distribución de los mismos a la vez que de encuentro, un espacio que fomenta el manejo de habilidades necesarias para el desarrollo integral de nuestro alumnado. Corrobora este papel de la biblioteca escolar el reciente Plan de Fomento de la Lectura 2017-2020 del MEC (2017) donde explicita en su línea estratégica 2:

> *Las actuaciones que se proponen en el Plan, que otorgarán especial importancia al papel de la biblioteca escolar, buscan potenciar la comprensión lectora, además de desarrollar las destrezas comunicativas básicas, tan necesarias para garantizar una plena participación en la sociedad de la información* (p. 34).

*No solo el alumnado*

Obtener la complicidad de las familias facilita, por otra parte, la administración de estos espacios de lectura, fomenta la visión positiva y cercana de la biblioteca y propicia una mejor disposición del alumnado hacia ella.

Así, su colaboración en la gestión (colocación en los estantes, tejuelado, fichado de ejemplares…), en la dinamización al participar en las actividades que se realizan, en la realización de propuestas bibliográficas que vean de interés para sus hijos o en el fomento de la lectura al convertirla en una actividad familiar, por ejemplo, amplifica la influencia y presencia de este espacio entre la comunidad escolar.

A su vez, el hacer visible la biblioteca y su promoción como zona compartida anima al profesorado a involucrarse en su gestión, a fomentarla como lugar de acceso a la información (texto escrito y multimedia), y a incluir la biblioteca en sus propuestas didácticas.

*Necesidades del profesorado*

En este acercamiento motivador a la lectura y a la biblioteca, el personal docente se ve con la necesidad de abordar diferentes recursos, muchos de ellos de reciente aparición. Nos encontramos con que debemos contar con técnicas de animación a la lectura adaptadas a la juventud actual, un incremento de la implicación familiar y la colaboración social en general (ayuntamientos, empresas, asociaciones…), la disposición de espacios de coordinación y encuentro con las familias para enriquecer la actividad cultural del Centro, un continuo acrecentamiento del conocimiento de

herramientas TIC, el manejo de los diferentes códigos comunicativos, empleo de redes sociales, disposición de espacios de intercambio docente, acceso a bibliografía especializada, etc. Elementos que crean la necesidad de constante actualización para poder afrontar con soltura estos actuales recursos y nuevas formas de acceder a la narración: constante creación de apps que permiten interacturar con el texto, libros digitales enriquecidos, libros con códigos QR y marcadores de realidad aumentada, creación de cómics online, etc.

*La biblioteca de un Centro de Profesores: modelaje*

Ante estas necesidades, la Biblioteca de un centro del profesorado debe de, a la vez que aporta materiales de apoyo y consulta, tratar de ejercer un modelaje para los docentes; esto incluye dinámicas de participación apoyadas en el uso del mundo digital (con sus diferentes formatos) que fomenten el acercamiento al libro con una visión del siglo XXI. Se sugieren de esta manera recursos y estrategias para integrar en la biblioteca del Centro y se incentiva que esta se constituya en centro cultural y formativo de la institución.

Es evidente que la tendencia de nuestra sociedad se dirige a la digitalización y la interacción permanente, esto conduce a diversas situaciones: la necesidad de propiciar espacios de encuentro en nuestras bibliotecas escolares, la presencia de dispositivos móviles en nuestros colegios e institutos y la necesidad de que nuestro alumnado sea competente no solo en la interpretación del texto escrito, sino también en los diferentes códigos audiovisuales y el manejo de plataformas online presentes en nuestro ámbito vital. Se trata de propiciar la alfabetización audiovisual, tecnológica e informacional que ayude al encaje de nuestros estudiantes en la sociedad actual y, por supuesto, en su futuro mundo laboral.

¿Qué herramientas estimamos entonces necesarias para el profesorado para su posterior implementación en la biblioteca escolar? ¿Qué empleamos a día de hoy a modo de prototipo en la Biblioteca del CEP?

Tomando la biblioteca del CEP Las Palmas de Gran Canaria como ejemplo, hemos dividido estos aspectos y recursos en dos grupos: los que inciden en el entorno físico y los que lo hacen en el digital.

*Aspectos físicos*

Intervenciones que facilitan el empleo del espacio y materiales presentes en la sala. Se concretan estas acciones en la habilitación de un lugar de lectura, la disposición de ordenadores para acceso a la red y carga de tabletas y móviles, la revisión de los fondos existentes y facilidad de acceso a los mismos, la reorganización y mantenimiento de las maletas viajeras (maletas temáticas que permiten llevar libros y otros recursos a los centros), la comunicación en la sala de novedades bibliográficas recibidas y la existencia de un espacio de intercambio de libros.

*Aspectos digitales*

Estos son empleados para facilitar el acceso a la información, fondos, documentos en la Red y noticias relacionada con la Biblioteca. Citamos aquí aspectos que tienen que ver con la realidad aumentada y virtual, como son la fotografía esférica (próximamente el vídeo en 360 grados) que muestran la biblioteca y su evolución, el empleo de Second Life como espacio de encuentro virtual y acceso a material desde este entorno tridimensional y, por último, la Biblioteca digital organizada mediante códigos QR (BiblioteQRa) que fomenta la valoración del mlearning como facilitador del aprendizaje continuo y ubicuo. Además, el smartphone es también empleado como vía de comunicación de la Biblioteca a través de un canal en Telegram mediante el que se informa de las novedades. En la línea del fomento de la escucha, también se cuenta con una sección de podcasts que nos acercan el conocimiento a través de la comunicación oral, elemento que creemos que es importante potenciar ante la supremacía actual de la imagen. Referidos a los fondos bibliográficos, se puede acceder a los títulos de los mismos desde la Red y participar en la selección de nuevos ejemplares mediante la realización de sugerencias a través de formularios online. Por último, e insistiendo en la formación del profesorado, se facilitan enlaces a cursos relacionados con la animación lectora y la gestión de la biblioteca organizados por la Consejería de Educación y Universidades de Canarias.

Todos estos recursos digitales quedan vertebrados por medio de un blog que ofrece el acceso a los mismos por parte de los usuarios (https://bibliotecadelcep.wordpress.com), así como a información sobre la actividad de la Biblioteca y diversos temas de interés.

CONCLUSIONES:
La biblioteca debe responder a los requisitos actuales y adaptarse a planteamientos sociales y tecnológicos acordes con los nuevos usos y necesidades. En este proceso, los centros del profesorado deben acompañar al docente e intentar ofrecer y canalizar modelos que se acomoden a estos requerimientos actuales para que, a su vez, puedan ser imitados y adaptados a la idiosincrasia de los diferentes espacios educativos.

## 4. De mujeres y libros: cómo ser mujer lectora y no morir en el intento

Blanca Hernández Quintana

*El testimonio de las mujeres es ver lo de fuera desde dentro.*
*Si hay una característica que pueda diferenciar el discurso de la mujer, es ese encuadre.*
*(Carmen Martín Gaite)*

INTRODUCCIÓN:
La educación literaria tiene el reto de formar a lectores y lectoras que aprecien los libros, también en una puerta desde la que asomarse a la realidad. Porque la realidad está hecha de palabras que dan forma a nuestro pensamiento y que, a su vez, nos definen. Sin embargo, la realidad puede desmontarse inculcando al alumnado el desarrollo del pensamiento crítico, un pensamiento que le permita analizar el mundo que le rodea y contribuir a mejorarlo. Una forma de mejorarlo es apostar por la inclusión de textos que aborden la igualdad entre hombres y mujeres, y que ayuden a desmontar los estereotipos sexistas. Muchos textos disfrazan de normalidad historias impregnadas de la ideología de la superioridad masculina, la invisibilidad femenina o que encasillan a hombres y mujeres en un rol predeterminado.

OBJETIVOS:
Bajo estas reflexiones, proponemos revisión de las lecturas en la educación Primaria, Secundaria y Bachillerato, y propuestas didácticas de lecturas que promulguen los valores de la igualdad a través de la educación literaria. El objetivo es formar a lectores y lectoras que puedan identificarse con historias que reproducen un mundo más igualitario.

DESARROLLO DEL CONTENIDO:

*Investigación*

A lo largo de los siglos, la lectura ha sido un objeto prohibido para las mujeres, principalmente, porque a través de la lectura se puede conquistar la libertad y la independencia y, sobre todo, porque posibilita el desarrollo de la capacidad crítica, de ideas, hasta el momento fuera del alcance de la mujer, que cuestionan la sumisión y la consagración a una serie de convencionalismos sociales que las confina a la esfera del hogar.

No sería exagerado afirmar que fueron los libros los que abrieron el camino hacia la emancipación femenina de un sistema patriarcal que las ninguneaba. Si bien esta emancipación, en un principio, no obtuvo una transformación directa, en la sociedad, sí produjo una serie de cambios en el plano individual, ya que abrieron la mente a una parcela de la realidad vedada hasta entonces para ellas. El mundo al que acceden es el de los sueños, la imaginación, la creatividad, la cultura y la reflexión. Todo un acto de rebeldía que abre la mente y desencadena una toma de conciencia que cuestiona los roles sociales tradicionalmente asignados y que supone el comienzo de la desestabilización de la tradición de las costumbres impuestas.

Este hecho pone en evidencia que la lectura también puede convertirse en un acto de transgresión que amenaza el orden doméstico, algo que el sistema patriarcal no está dispuesto a tolerar. Además de su papel moralizador, lúdico, de evasión, de acceso a la cultura, etc., la lectura propicia cierta intimidad que favorece la reflexión y el desarrollo del pensamiento crítico, un pensamiento crítico que, en la sociedad actual, se antoja imprescindible para conocerse mejor y conocer el mundo que nos rodea, formando parte de él. Este conocimiento se deviene de los mecanismos de identificación que proporciona la lectura.

Y es de esta identificación de donde nace el objetivo de nuestra propuesta de trabajo, de la necesidad de utilizar la literatura y los textos en el aula como un instrumento de identificación no sexista, y para aprender a desmontar aquellos patrones con los que las mujeres no se sienten identificadas. Esto supone, además, despertar en el alumnado el desarrollo del pensamiento propio, lejos de la homogeneización social.

En ocasiones, la obra literaria se presenta como el reflejo de una sociedad machista y conservadora que ningunea a la mujer, igual que hace la

publicidad, y la presenta encorsetada en una serie de roles sexistas que tienen su correlato en la vida real. La literatura, además de fomentar la creatividad y el entretenimiento, ofrece un paradigma con el que, inconscientemente, los primeros lectores/as comienzan a identificarse y van asumiendo su rol en la sociedad. Se trata de apostar por un currículum inclusivo que visibilice a las mujeres como personas, escritoras y como personaje literario, para ofrecer a las alumnas, como lectoras y futuras narradoras de historias, una voz, un referente con el que identificarse y, a su vez, ampliar la visión del mundo.

Para ello, hay que revisar los textos y las lecturas del alumnado y desechar aquellos que perpetúan una imagen pasiva y sumisa de las mujeres, como el personaje de las princesas que esperan eternamente la llegada de su príncipe azul, o la de Blancanieves que limpia y limpia. Todos estos personajes están siempre acompañados de brujas y madrastras que les hacen la vida imposible. Mientras, ellos viajan por el mundo en pos de aventuras y peripecias que hacen de su vida una experiencia emocionante. Entretanto, ellas esperan en el hogar.

*Propuestas didácticas: lecturas que fomentan la igualdad*

Para los primeros ciclos de Primaria presentamos estos poemas de Gil (2010). En estos poemas los protagonistas invierten el rol que la sociedad confiere a cada sexo y realizan actividades que supuestamente no les corresponden.

¿Sabéis lo que pasa?
El fantasma Antón
es amo de casa,
¡trabaja un montón!

Limpia, barre, frota,
friega y saca brillo.
No queda una mota
en todo el castillo.

La dragona Sixta
juega a la pelota.
Es gran futbolista
y hoy estrena botas.

Con mucha destreza
-llueva o haga sol-

le da de cabeza:
¡siempre mete gol!

Para el alumnado de Secundaria este poema titulado Terciopelo y seda de Betancor (1991, p. 15) sintetiza lo que ha sido la vida de la mujer durante siglos.

De terciopelo y seda era su cuerpo,
pero no lo vio nadie.

La enseñaron, ya desde muy pequeña,
a trabajar muy duro y no quejarse.
A levantarse al alba, blanca y fría,
a ser ave sin vuelo, flor sin aire.

Un día marcha a la ciudad inmensa.
Allí conoce a un hombre, uno de tantos,
pequeño y arrogante.
Los hijos le vendrán sin desearlos,
sin desear a nadie. […]

Y seguirá cosiendo y cocinando.
Es su deber. No lo discute nadie.
La vida va pasando lentamente.
detrás de los cristales. […]

Un día se durmió en la vieja mecedora.
Para siempre. Sin haber florecido.
Marchita ya la tez, marchita el alma.
Como tantas mujeres innombrables.

De terciopelo y seda fue su cuerpo
Y no lo supo nadie.

Se propone realizar una reflexión acerca de lo que les hace sentir su lectura, qué pretende demostrar este poema, cómo se identifica la vida de las mujeres, si es una mujer libre, dueña de su vida y por qué, qué presencia tiene el hombre en el poema.

Este poema de Suárez (1999, p. 50) revela la existencia de un cambio del rol de la mujer en la sociedad. Una mujer segura, libre, un cambio con respecto al poema anterior. Se trata de analizar este cambio de la situación de la mujer desde la perspectiva del siglo XXI.

Abandoné los hilos las agujas
los dedales superé mi crisis
maniaco-depresiva
mandé al carajo
el sudario de laertes
me cansé de recordarte
a instancias de la espera
dejé de lado tus promesas
desafié a los hados […]
y toqué la cítara
tensé tu arco […]
jugué a los dados
leí a kavafis
devoré a los pretendientes
me ligué las trompas
formé parte de las ménades
asumí la libertad de poder
ser la que me plazca

CONCLUSIONES:
Cuando en las clases de literatura hablamos de una generación literaria o de un movimiento generacional nos estamos refiriendo a la mitad de una generación, la de los hombres. Aplicar el análisis y la elección de textos desde la perspectiva de género ayuda a desmontar los estereotipos que aún perviven y, además, facilita al alumnado las herramientas necesarias para considerar nuevos modos de vida donde el amor no es sinónimo de posesión, las medias naranjas no existen, sino que todos/as somos naranjas enteras, donde los príncipes cuidan de los hijos y las princesas van a trabajar a un laboratorio.

## 5. Lectores, libreras y educación literaria: persiguiendo un sueño

Juana-Rosa Suárez Robaina

*Cualquiera de las voces que se quedaron enredadas en la trastienda irá siempre contigo, resonará dentro de la tuya. Eso no es copiar ni robar, es tejer lo ajeno con lo tuyo, dar albergue en la propia a la memoria de otro.*
*(Carmen Martín Gaite)*
*Ninguna criatura sobre la faz de la tierra tiene derecho a creerse un ser humano a menos que esté en posesión de un buen libro.*
*(Christopher Morley)*
*… ¿no os ha pasado nunca eso de leer levantando la cabeza?*
*(Roland Barthes)*

INTRODUCCIÓN:
¿Están las palabras condenadas a repetirse, infinitamente? “La experiencia discursiva individual de cada persona se forma y se desarrolla en una constante interacción con los enunciados individuales ajenos” (Bajtin, 1989, p. 279). Ya apostillaba igualmente Borges (1972) que lo que

consideramos como creación casi en realidad es una mezcla de olvido y recuerdo de lo que hemos leído. Así sucedió, si bien no tanto en medio de un proceso de creación sino de lectura, cuando cayó en nuestras manos Mi maravillosa librería (en adelante, MML) de Petra Hartlieb (editado por Periférica en 2015) relato-testimonio sobre la singular gestación de la autora como librera en Viena, ciudad donde inicialmente no vivía. A pesar de estar basada en un hecho real, su texto nos recordó otra obrita, rescatada por Periférica en el 2012 pero dada a la luz en 1917: La librería ambulante (en adelante, LLA) del estadounidense Christopher Morley. En esta última ya encontrábamos la misma secuencia narrativa: emprendimiento femenino en el oficio de librera.

OBJETIVOS:
La comunicación que presentamos se propone revisar la literatura como "palimpsesto" al subrayar las coincidencias entre ambos textos y sugerir brevemente, en segundo lugar, la contribución de la didáctica del intertexto o de la intertextualidad poética a la educación literaria.

DESCRIPCIÓN DE LA INVESTIGACIÓN (ESTUDIO CONTRASTIVO):
Las relaciones de interdependencia de los textos o el placer de reconocer uno en el otro y en definitiva, la concepción de la literatura como palimpsesto (Jenny, 1976; Kristeva, 1978; Reyes, 1984; Bajtin, 1989; Genette, 1989; Barthes, 1974 y 1994), centra el interés del estudio contrastivo de las obras citadas de Morley y Hartlieb. Ambas presentan como tema común el relato de dos mujeres que abandonan un día la vida que llevaban para iniciarse, ilusionadas, en un nuevo oficio, el de libreras. Ambas comparten, en sus recién estrenados entornos, el desasosiego que generan los cambios pero, sobre todo, las conversaciones sobre los "buenos" libros.

La voz griega palimpsesto se refiere a la hoja homónima (códice o pergamino) que antaño se raspaba (ante la escasez de soportes para la escritura) a fin de poder reutilizarse. A pesar del raspado, podía ocurrir que partes del primer texto allí cobijado perdurasen y conviviesen con las sucesivas incorporaciones. Ello ha dado lugar a que bajo la denominación de palimpsesto entendamos también hoy cualquier texto que contenga huellas -ecos diríamos nosotros, coincidiendo con la "cámara de ecos" de Barthes (1994)- de una escritura anterior. Precisamente de estos recuerdos, de evocaciones y alusiones hablamos cuando nos referimos al supuesto legado de la obra de Morley (1890-1957) en el relato biográfico de Hartlieb (1967) más de un siglo después.

Primeramente, coinciden ya los textos en su carácter testimonial. En la obrita de Morley el propio autor cede el protagonismo de la voz narradora (e incluso la propia autoría de la obra) a la incipiente librera y ahora relatora de su propia aventura, Helen McGill. En la novela autobiográfica de Hartlieb también nos encontramos lógicamente con la narración en primera persona de la fascinante aventura, en el mismo ramo, de Petra Hartlieb. En ambos casos, asistimos además a un parecido tono discursivo (segunda coincidencia). Con sencillez, ternura, humor y fina ironía, las dos novelas relatan cómo sus protagonistas femeninas Helen (LLA) y Petra (MML) se inician en la aventura del negocio librero. Y lo hacen fortuitamente, y es este, en tercer lugar, un dato crucial en la trama que comparten. En la frontera entre el verano y el otoño, cuarta cercanía, se desencadena todo: Helen y Petra, acompañadas la primera de Roger (el peculiar librero ambulante de aires quijotescos que la inicia en el oficio al venderle su librería sobre ruedas y con quien acabará emparejándose); y la segunda, de su ya marido Oliver (en el pasado, discreto librero en una librería de provincias y ahora ejecutivo en una importante editorial alemana), dan un vuelco a sus vidas. En efecto, con su respectivas parejas ambas mujeres parecen pasar página y experimentar una suerte de metamorfosis fabulosa (quinta coincidencia): la casi invisible Helen, antes institutriz, ahora granjera (como la conocemos al comienzo del relato) será, de un día para otro, la nueva dueña del carromato con el que recorrerá las llanuras norteamericanas; tomará así las “riendas” de su vida abandonando la granja que la esclaviza, y a su singular hermano, que ha dado el salto de granjero a escritor famoso y que inicialmente era el potencial comprador del carromato (Parnaso ambulante). Por su parte, Petra dejará su discreto puesto de articulista a tiempo parcial en Hamburgo para aprender a gestionar un negocio de apenas cuarenta metros cuadrados, en otra ciudad, con lo que ello supone; en esta aventura arrastrará a toda su familia…

De paralelismo también hablamos cuando observamos cómo los respectivos compañeros de estas mujeres igualmente activan un cambio,

o mejor, una renuncia en sus trayectorias. En efecto, en ese nuevo proceder nuestras protagonistas no obran solas y sus acompañantes escenifican también un cambio de tercio: he aquí una nueva coincidencia (sexta). En el caso de LLA, Roger desiste de su deseo de marchar a Brooklyn y recuperar allí una vida sedentaria que le permita escribir sus memorias; por su parte, Oliver (MML) abandona su puesto directivo en la editorial y se embarca en el negocio librero mano a mano con Petra, como empresarios autónomos.

El vínculo que las parejas de las protagonistas tienen a priori con el mundo del libro (ambos varones proceden del oficio de libreros) es, finalmente, la última coincidencia que queremos destacar. En ambos textos son ellas, frente a ellos, las que irrumpen en un ámbito más desconocido. No obstante, para que el cambio no resulte excesivamente utópico al menos la ficción de Morley (LLA) articula un potente instrumento de verosimilitud: incorpora la llegada a la granja de una herencia (traducida en libros) que pronto motivan la escritura en el hermano de Helen y en ella, al menos, la curiosidad. En cuanto a Petra (MML), su relación con la cultura libresca resulta menos forzada si recordamos su oportuna dedicación previa a la crítica literaria. Pero en ambos casos, igualmente nuestras protagonistas sienten y expresan un deseo inmenso de hacer algo más con sus vidas, de cambiar: los libros son, en ese mismo instante, el verdadero motor de la transformación y se convertirán en el eje central de sus nuevas trayectorias.

CONCLUSIONES:

La archiconocida teoría de Genette (1989) referida a la circulación y vida de unos textos en otros o la pionera concepción de Kristeva (1978) a finales de los sesenta sobre la intertextualidad como un trabajo de absorción y asimilación de otros textos previos por uno posterior, parecen advertirse en las obras que hemos cotejado. Podría pensarse incluso que las relaciones de cercanía se estrechan aún más cuando comprobamos que el verdadero motivo temático de ambos textos no es otro que expresar y compartir la pasión por los libros, la concepción de la lectura -y por extensión, de la literatura-, como auténtico instrumento dialógico.

Esta última percepción de la intertextualidad poética en definitiva como un territorio cultural que aúna sensibilidades y congrega a los receptores en torno al objeto libro, es la premisa de la perspectiva didáctica de nuestra investigación. Promover en el aula la experiencia compartida de la lectura y la escritura literaria, conscientes además del denominador común que

podemos hallar en la expresión estética del discurso, anima nuestra propuesta. La educación literaria se puede alimentar así de pequeñas acciones compartidas (debates literarios, lecturas poéticas y juegos dramáticos, blogs de aula, intercambio epistolar … ) pero no solo dentro del aula sino también fuera de ella; al fin y al cabo, así se hace ya de modo natural pues la literatura en su conjunto viene a ser un territorio social que nos enlaza más de lo que quizá a veces creemos: cuando hablamos espontáneamente de los libros que nos gustan en el quiosco de la esquina, cuando recitamos o cantamos, cuando asistimos al teatro o participamos en los foros y clubs de lectura (reales y virtuales), cuando comentamos novelas con los allegados… y subimos prestos a las redes los hallazgos de fragmentos que nos fascinan.

## 6. De jardines e islas: actualización de los mitos en la LIJ canaria

Ángeles Perera Santana

INTRODUCCIÓN:

La mitología ha sido una de las constantes en la historia de la literatura canaria que, a su vez, se reproduce en la literatura infantil y juvenil. Este diálogo entre la tradición y la actualidad no es visible para el lector que se enfrenta al texto libre de todo conocimiento histórico. De igual modo, muchas veces, el lector tampoco es consciente de la huella que las representaciones mitológicas de diferentes culturas han dejado en la historia que llega a sus manos. Como defiende Kristeva (1981, p. 188), “la palabra literaria no es un punto (un sentido fijo), sino un cruce de superficies textuales, un diálogo de varias escrituras: del escritor, del destinatario (o del personaje), del contexto cultural anterior o actual”.

El objeto de la literatura es el texto literario que se conforma como un sistema de significados lingüísticos, culturales, estéticos que invita al lector a jugar, éste será quien, en última instancia, decida aceptar las reglas del juego o no. La relación entre los jóvenes lectores y el libro debe ser placentera, esa es la primera misión de todas las personas o instituciones que trabajen a favor de la animación a la lectura y el desarrollo del hábito lector. Sin perder esto de vista, debemos ir más allá, debemos lograr lectores competentes, condición indispensable para culminar el proceso de madurez lectora que comienza en la primera infancia y afrontar la educación literaria. Los lectores competentes no solo comprenden, además, interpretan. Y nuestra tarea es ayudarles a hacerlo.

OBJETIVOS:
La finalidad principal de este trabajo es desvelar al lector novel los distintos planos de la lectura, guiarle para que descubra cómo utiliza el escritor o escritora los materiales que le han antecedido, en este caso la mitología y ofrecerle una estrategia de lectura que va más allá de la mera descodificación. Junto a esto, se plantea una forma de analizar algunas de las obras de literatura infantil y juvenil canaria que más difusión han tenido en los centros educativos.

PROPUESTA DE ANÁLISIS:
La literatura infantil y juvenil canaria recoge muchos mitos aborígenes, pero también clásicos, e incluso hay relatos en los que aparecen elementos míticos de origen desconocido que tal vez sean fruto de la invención del autor alimentada por las creencias populares. Para descubrir estas lecturas, partimos de una ficha de lectura, que, además de los elementos comunes a cualquier sinopsis, como personajes, narrador o espacio y tiempo, recoge otros apartados:

| |
|---|
| Datos bibliográficos y de la edición: |
| Datos sobre el autor/a: |
| Sinopsis del argumento: |
| Tema o temas: |
| Ideas o visión del autor/a sobre el tema: |
| Elementos narrativos:<br>Narrador:<br>Personajes:<br>Lengua:<br>Espacio y tiempo: |
| Elementos literarios:<br>Recursos literarios destacados:<br>Mitos y leyendas:<br>¿Relación con otros textos? Referentes literarios o referentes históricos:<br>Elementos culturales que aparecen: |

Destacamos para nuestro propósito el apartado de los elementos literarios. Aunque dudamos de si la terminología, elementos literarios, sería la más apropiada, concluimos que sí pues se contempla tanto el

lenguaje literario (“Recursos literarios destacados”), que diferencia las obras literarias de cualquier otro texto escrito y visibiliza al autor, como la interpretación del receptor, los lectores, que deben indagar las conexiones entre textos (“Mitos y leyendas”, “¿Relación con otros textos?”) y la influencia del entorno en el que se crea la obra (“Elementos culturales que aparecen”).

Esta ficha de lectura es una simplificación de la que han expuesto otras investigadoras como Colomer (1998) o Lluch (2003) para analizar las narraciones infantiles y juveniles y, en cualquier caso, es solo una guía que deben manejar los docentes. Es útil como instrumento que reconduzca la primera lectura, no como tarea de obligado cumplimiento. El trabajo previo en el aula con los conceptos de mito, mitología, lenguaje literario, etc. es imprescindible; también, el posterior que consistirá en rastrear las referencias, explícitas o implícitas, de otros textos o de elementos culturales. Ofrecer modelos de lecturas ya realizadas por el adulto, por el lector más avezado, es un apoyo que facilitara la labor. La eficiencia de esta lectura detallada dependerá de los saberes lingüísticos y culturales de los lectores, también de su edad y motivación, pero entendemos este ejercicio de búsqueda y reflexión como un entrenamiento que beneficiará las distintas competencias de niños y niñas, y que puede ir graduándose en dificultad según la edad y conocimientos de los lectores,

ALGUNOS RESULTADOS:
En los textos de literatura infantil y juvenil canaria se van entrelazando mitos conocidos y recreados con otros inventados. Entre los mitos conocidos encontramos aquellos que corresponden a la civilización occidental, también a la mitificación del aborigen o a los ritos y creencias africanos. Expondremos tres ejemplos, de los muchos que encontramos en la LIJ canaria, que podrán utilizarse en el aula para trabajar con el alumnado la interpretación y la lectura más profunda.

Piel de luna (Medina, 1999) narra un viaje por el tiempo, al pasado. En el libro aparece un ser mágico en la cosmovisión aborigen, el dios volcán, en cuyo interior habita otro ser mitológico pero perteneciente a otra tradición cultural, el dragón de dos cabezas. Junto a estos pueden encontrarse el Genio del Agua, el señor Contaminación, don Ozono, Nube Carmencita y la señora Luna, elementos recreados por la autora con intencionalidad didáctica a pesar de su carácter fantástico. Todos ellos se personifican y cumplen con una función en el relato, armar una narración mágica y

simbólica. Las escasas ilustraciones del libro, obras de Fátima García, sirven de apoyo a esta misión ya que presentan unos seres afables que no dan miedo.

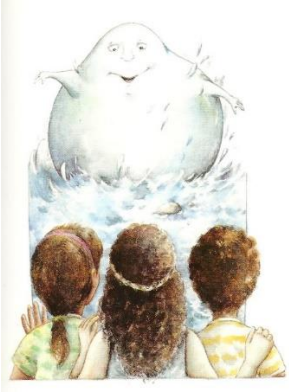

*Figura 6*

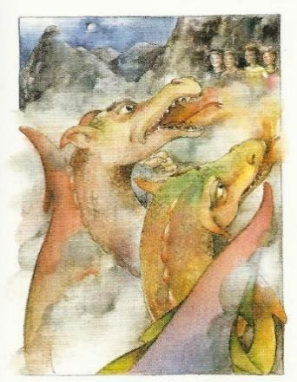

*Figura 7*

La primera imagen (figura 6) corresponde al Genio del Agua y la segunda (figura 7) al dragón de dos cabezas que sirve al volcán.

En Tibiabín (Hernández, 1998) recurre a un personaje que pertenece a la mitología popular canaria y de cuya existencia nadie duda en el libro. Tibiabín, también conocida como Tibabrin, Tibabiin y Tibabrin, fue una sacerdotisa o adivina legendaria de Fuerteventura que vivió en el siglo XV. Su hija, Tamonante, era jueza y apaciguadora entre gente enfrentada. Según creía su pueblo, eran capaces de hablar con el demonio y tenían la capacidad de adivinar las cosas que sucederían en el futuro. Esta es una narración mágica que transcurre en un espacio misterioso e indeterminado, Puerto Calma. El tema principal es la defensa del territorio y de la historia representado por la Montaña de los Antiguos donde descansan los restos de los primeros pobladores de la Isla.

En La noche mágica (Hormiga, 1996), libro que contiene varios cuentos, la magia y el misterio los aporta el relato oral, en él se encierra la fuerza de lo oculto y lo inexplicable. Por ejemplo, en el que se denomina “La noche mágica” se cuenta la historia de un barco que aparece en la playa después de una tormenta y da lugar a todo tipo de sucesos extraños. Entonces, una noche, la señora Juana se acerca al puerto y lanza un conjuro a modo de cántico que hace que todo vuelva a la normalidad. En el segundo relato, “La Señora Blanca”, se presenta al lector la figura de

una vieja adivina que vaticina a uno de los niños la llegada de su padre, que se daba por muerto tras un naufragio. Efectivamente, el padre de Ginés vuelve a la isla a buscar a su familia. En este texto, se entremezclan las creencias populares con los mitos aborígenes. El narrador es en primera persona, testigo y protagonista a la vez, que resalta una y otra vez la fuerza poderosa y antigua de las mujeres, de doña Juana, por ejemplo, que es descendiente del faycán y para con su canto las tormentas.

CONCLUSIONES:

La lectura es un proceso en el que se integran todos los saberes y experiencias de los lectores a los que hay que instruir para que cada vez lean más y mejor. Nos referimos a una lectura literaria que necesariamente va a apelar a su destreza técnica pero, sobre todo, a su habilidad para desentrañar los significados del texto. Distintas estrategias pueden facilitar este recorrido: buscar información, leer varios libros de temática semejante, comparar libros, repasar los principales héroes mitológicos, preguntar a otros lectores más diestros, etc. Leer es un ejercicio que producirá placer, pero también agilidad mental y recursos para establecer conexiones con lo que somos, conjunto de lo que hemos heredado y de lo que proyecta nuestra imaginación.

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## New literacies for new times: 2 whats and 3 hows

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KEY WORDS: New Literacies, teacher preparation.

ABSTRACT:
As what counts as proficient reading and writing has changed in the 21st Century, so too must what teacher candidates learn as they prepare to teach reading and writing in 21st Century classrooms at all levels. This symposium will address theory, research, and teaching of New Literacies in teacher preparation that support literacy proficiency of all learners. The

symposium will begin with a brief activity to activate background knowledge. The first presenter will explore the various theoretical perspectives that underlie New Literacies for New Times. The next presenter will report what the research and teacher educators say about what teacher candidates need to know about New Literacies to successfully implement them in their own classrooms. The third presenter will illustrate one method to begin to help teacher candidates integrate New Literacies into their teaching. The last two presentations will discuss how to support critical evaluation of digital texts as well as how to expand their repertoire of texts to support proficiency in New Literacies skills. The symposium will conclude with questions and discussion.

INTRODUCTION AND OBJETIVES:

As what counts as proficient reading and writing has changed in the 21st Century, so too must what teacher candidates learn as they prepare to teach reading and writing in 21st century classrooms at all levels. New Literacy Studies (NLS) has broadened contemporary literacy ideologies and expanded definitions of what it means to be literate. Previous boundaries defined literacy as formalized, monolingual, and skill based. Contemporary perspectives see the nature of literacy as a reflection of social practices (Gee, 1991; Street, 2005; Lankshear & Knobel, 2007). Literacy proficiency in New Times requires that teachers support the key skills of communication, collaboration, critical thinking, creativity and high levels of comprehension as part of social practices around digital text creation, use, and evaluation. This paper will address theory, research, and teaching of New Literacies in teacher preparation to support literacy proficiency of all learners.

THEORETICAL PERSPECTIVES:

Theoretical frameworks foundational to New Literacies result from the affordances and interactions with new technologies that have derived from our fast paced and changing information age, requiring new social practices and conceptions of reading and writing that continually emerge within new and changing digital spaces (Leu, O'Byrne, Zawilinski, McVerry, & Everett-Cacopardo, 2009). New perspectives addressing the theoretical frameworks that extend and broaden our representations of text pertain to what we know and how we communicate. New Literacy Studies and the use of language in sign making practices have taken on new meanings in digital environments as varied representations emerge across social and cultural geographies. Society's current sign making and literacy practices consist of creating and reading multiple text modes in a variety of digital

contexts and spaces, thus pluralizing literacy.

Literacies from a sociocultural perspective entail an understanding that literacy practices carry meaning through specific cultural and social contexts (Street, 1999). Derived from Vygotsky (1962), language becomes a tool that shapes and interacts within one's various social and cultural events. According to Street (2005), reading is not to be viewed solely for what it can accomplish but as a form of cultural practice embedded within social contexts for particular social purposes. Literacy practitioners for New Times approach literacy learning by understanding that being literate carries a power relationship, and that relationship between power and "being" is contingent on social and cultural practices (Vasquez, 2010).
Traditional literacy pedagogy centers on language only while a pedagogy of multiliteracies focuses on a variety of text modes, expanding the use of language and how we communicate (Lankshear & Knobel, 2007). Integration of varied textual modes such as visual, audio, spatial, color, gesture, and movement create new ways to represent meaning and reshape how we use language. Application of language and various meaning making modes create dynamic environments that can be remade and remixed by users to achieve new meanings for targeted cultural purposes (Lankshear & Knobel, 2007).

All semiotic activities are distinctive expressions of meaning that are reflective of social contexts. Outcomes of design that provide meaning in new ways, using new tools and multiple modes of text, reflect new cultural artifacts to represent meaning, thus transforming what and how we communicate. Understanding the affordances of digital spaces and technological devices for communication is important, but understanding the diversity of text modes to communicate effectively and reflect critically is also essential to the application and reading of multiple literacies (Unsworth, 2001).

New Literacies are both multimodal and multifaceted within the context of digital communication. The differences that occur within meaning making in digital spaces lie in the processing and creation of modes (Rowsell & Walsh, 2011). These profound shifts in our creation and production of what we know and what we choose to communicate in digital environments are connected to the constant state of change existing within our social, cultural, and technological world. Questions still pertain to how modes interact, how we can best use the tools and variety of modes to describe events and demonstrate knowledge, and what social factors allow for

meaning due to the affordances of new technologies in digital spaces.

Critical theory is woven throughout New Literacy Studies. The foundation of critical theory acknowledges the existence of social inequalities, power, and unjust structures within society (Mills, 2015). Reading is not to be viewed solely for what it can do or accomplish but as a non-neutral form of cultural practice. Readers must be meaning makers, text users, text critics, and agents of change (Apple, 1992). Constructors of information are required to evaluate sources, interpret and analyze information, make inferences and generalities, and draw conclusions through the arduous process that takes place from words in print to text on a screen. From a critical stance, understanding literacy pedagogies as they pertain to social struggle requires an acute awareness of how race, class, and gender can be legitimized or critically challenged (Apple, 1992). Gee (2015) argues that literacy has always been used throughout history to “solidify the social hierarchy, empower elites, and ensure that people lower on the hierarchy accept the values, norms, and beliefs of the elites” (p. 61). As the need for digital masters of information technologies increases, the gap of inequity will continue. Literacy formats may vary, but for critical theorists, all representations and communications resonate power behind their meaning, which positions readers in advantageous and disadvantageous ways (Vasquez, 2010).

Coiro et al. (2008) apply a dual-level theory of New Literacies. Lowercase new literacies explore literacies that are required by a particular technology and its social practices. These new literacies are representative of the changing nature of literacy. Uppercase New Literacies identifies the findings that are common throughout the lowercase new literacies, new social practices that are associated with technologies to create an overarching umbrella (Leu, Zawilinski, Forzani, Timbrell, 2014). Leu et al. (2013), suggest that the overarching theory of New Literacies includes the deictic or constantly changing nature of literacy due to the Internet that connects across the global community. Bringing in notions of multimodality, critical theory, and multiliteracies, New Literacy theory posits the valuing of multiple viewpoints, the development of strategic forms of knowledge, and a changing role for teachers in classroom practice that includes the ability to support and guide learner interactions as they learn how to learn from one another.

*Teacher preparation and new literacies*

Teacher educators provide an avenue for a shift in teacher candidates' thinking to occur about how literacy is viewed in schools. They can help teacher candidates to prepare for teaching 21st century literacy skills by incorporating New Literacies and new literacies into their own instructional practices and offering opportunities for teacher candidates to explore and expand their knowledge for using and incorporating New Literacies into their future classroom instructional practices. Shaffer, Nash, and Rius (2015) discuss the changing role of the teacher in these New Times to one of coordinator and orchestrator from tutor and explainer, and assert that teacher educators need to help teacher candidates learn to design pedagogy and evaluate and use tools as well as to be learners about New Literacies. Teacher candidates today have had exposure to digital technologies through their lives, but they often overestimate their competence in the use of those tools, especially for productivity, because they use those tools mostly for recreation (Maderick, Zhang, Hartley, & Marchand, 2016). Additionally, they have not had the experience of learning with digital tools in the classrooms they have attended. In fact, Gruszcynska, Merchant, & Pountney (2013) assert that they mostly see the use of digital tools as technical skills to be mastered instead of communicative practices.

In an informal survey, the teacher educators who are the authors of this paper as well as their colleagues were asked to discuss their perceptions of what teacher candidates know and believe about New Literacies and incorporating them into literacy instruction. The teacher educators reported that while teacher candidates are familiar with and comfortable with a variety of technologies used in their personal lives, they are resistant to incorporating them into instructional activities with children. One respondent pointed out that, "teacher candidates are likely familiar with a variety of digital literacies, but I doubt that most of them experienced them as a part of literacy instruction, or at least not a large part of instruction. I think that many could imagine it or be mentored/modeled into using them, but I don't think it will come naturally for most of them." These teacher educators indicated that teacher candidates tend to think they know about New Literacies but don't understand how or why incorporating New Literacies into instructional practices is different than teaching traditional literacy skills. Overall, the perception of the teacher educators surveyed is that teacher candidates do not really understand what New Literacies are and therefore may have a difficult time incorporating them into literacy instruction.

When asked if teacher candidates had the ability to use a range of digital tools for writing as well as the ability to teach learners literacy skills with the tools, the teacher educators reported that while a few teacher candidates may have a strong inclination for using and/or incorporating digitals tools for producing and publishing writing, many of them do not think about or know how to use these tools for teaching writing and other literacy related skills. One respondent stated, “I don’t think teacher candidates understand how or what practices should be taught to create coherent and unified messages using multiple modes of text with a range of digital tools.” There was a shared consensus that teacher candidates need modeling of how to use and incorporate these tools into their instructional practices.

When asked a similar question about reading and interpreting complex texts from a variety of sources and digital media and how to use them to teach literacy, the teacher educators reported that teacher candidates enter teacher preparation courses with a wide range of literacy experience and knowledge which varies from candidate to candidate. For the most part the teacher educators surveyed believe that teacher candidates do not have the ability or skills to interpret texts in a variety of text modes, and so teacher educators should first consider teacher candidates’ ability to read and interpret complex texts from various sources and digital media and then provide them scaffolds and tools for enhancing their own abilities. Only then can teacher educators begin to provide teacher candidates with strategies and tools that will allow them to incorporate the skills and strategies into their own classroom instruction to support learners’ development. Teacher educators also reported that most teacher candidates do not have the ability to adaptively transfer New Literacies skills across various devices, technologies, texts, and media. Until they have developed these abilities, teacher candidates cannot be expected to provide learners with the necessary instruction and strategies to develop their own New Literacies skills.

The teacher educators reported a variety of skill levels, knowledge and experiences with New Literacies in their own teacher preparation classes. For example, one teacher educator surveyed said, “I have a responsibility to become more familiar with New Literacies and incorporate them into my classroom practices (which is a weakness for me). I have to give up control of how literacies can be used in the classroom, knowing it can be messy and feel unproductive.” Another teacher educator spoke about the importance of exposing teacher candidates to various technologies and

devices in class as well as modeling how to use them. This same person also stated the importance of giving teacher candidates opportunities to explore New Literacies both in and out of class in an effort to help them develop knowledge and experiences which can then be incorporated into their own instructional practices. A third teacher educator spoke about the types of activities which involve the use of New Literacies that are being incorporated into her literacy courses for teacher candidates such as online asynchronous discussions and blogs, viewing and creating video compositions, learning about apps, and practicing the skills and social practices for accessing and using New Literacies across various modalities.

In summary, teacher educators report that teacher candidates lack experience and expertise in New Literacies and therefore, find it challenging to incorporate them into both their coursework and instructional practices. While teacher candidates may engage in using social media, digital texts and various other technologies, they do not understand how to use these technologies and New Literacies to achieve curricular goals, consistent with the findings of Maderick et al (2016).

Teacher educators have an opportunity to effect change for how literacy is viewed in schools. Coursework and curriculum within teacher education programs should provide extensive opportunities for teacher candidates to explore and experience using and teaching New Literacies skills. Teacher candidates need to understand New Literacies both as users and as teachers and they must develop the ability to adaptively transfer these skills across devices, discourses, texts, apps, etc. They must be able to apply knowledge from one context, discourse, device to the another. Schneider (2015) suggests that teacher educators need to foster dispositions in their courses that support New Literacies learning, but also help them develop necessary skills. She suggests that teacher candidates should be positioned as learners who need “guided opportunities to design, create and produce multimedia texts requiring additional personal and pedagogical skills in speaking, listening, and visual literacy” (p. 121). She further asserts that they need to learn the core vocabulary of New Literacies and their associated pedagogies and have literacy experiences with them that are for authentic purposes and that will support identity construction as New Literacies teachers (Schneider, 2015).

*Collaboration and communication*

Research supports the need to facilitate teacher candidates' development of an identity for integrating New Literacies into their teaching (Brueck & Lenhart, 2015; Conner-Zachocki, 2015; Schneider, 2015). Elements necessary for developing this vision include modeling by an instructor, participating as learners in New Literacies, and connecting this learning with their future teaching. Described below is a Children's Literature course project that one of the authors, Liz, completed with teacher candidates. The assignment was an author study that included the three elements above and utilized the Internet Reciprocal Teaching strategy (IRT) as a means to challenge candidates to develop personal visions for integrating New Literacies in their future teaching. The implementation of this author study assignment sought to support this vision-setting, with effective collaboration and communication being the end goal.

Before beginning the IRT, Liz reviewed the research on reciprocal teaching as she reflected on her own use of it with elementary learners and teacher candidates. She recalled that most of the candidates in this class of fifteen had already been introduced to the reciprocal teaching strategy in a previous literacy course and had used the strategy as a way to respond to their reading for the course. She then reviewed the development of the IRT (McVerry, et al., 2009). She also noted the IRT's reliance on a teacher who would model and explicitly teach learners how to support each other's learning. The IRT includes three phases, the first of which is teacher led instruction. In the teacher candidate class, this phase included whole class instruction of basic skills and strategies of Internet use. Liz modeled predicting, questioning, clarifying, and summarizing as she searched for quality Internet sources for an author study on British illustrator and author Quentin Blake. To model the reciprocal teaching process, the class members helped with the initial questions and aided her in clarifying which sources provided accurate and valuable information. They also helped brainstorm ways to summarize the information into an author study. Using the RAFT writing strategy, they considered possible Roles, Audiences, Formats, and Topics for the author study on Blake (Santa, et al., 1988). Following the in-class demonstration, the class members discussed the Internet skills and strategies they would use in conducting their author studies.

The next class meeting, phase two of the IRT began. Reciprocal teaching groups were formed based on learner self-assessment of their own competence in Internet use. Each group of three included at least one person who was confident and one who was less confident. Expectations, including a rubric, for the final author study were set as were the steps of

the process of Internet Reciprocal Teaching. Learners began their group work in class using laptops and setting up times and settings to meet together.

The third phase of the process was inquiry, during which teacher candidates conducted their online inquiry research and developed their projects during their own time. Some groups met in person, while others set up chat groups to support their working through the steps. All groups used guiding questions and prompts to support their reciprocal teaching.

After three weeks of working in their groups with periodic in-class checks on group progress, the author studies were presented. The following roles were included for the final products: excited fan of the author, teacher who wants to encourage reading, future teacher who wants to share her favorite author, tired paint brush of an illustrator, and artist who wants to share another artist's good work. The audiences for the author studies included learners from kindergarten through grade six, with just one person choosing other teacher candidates as the audience. The modes of presentation selected for the final projects included two papers, four posters, two Prezi and five PowerPoint presentations, one oral presentation, and one board game.

Throughout the project, the teacher candidates recorded the Internet reciprocal teaching interactions within their groups and explained the reasoning for their decisions about the author studies. They also wrote a final "Transfer Step," describing what their current visions are for using the IRT in their future work with early childhood and elementary children for projects others than an author study. Each was asked to explain their vision for using New Literacies, specifically Internet-based research and the Internet Reciprocal Teaching strategy.

In using the IRT strategy for their author studies, the teacher candidates noted all the Internet sites they searched and those they used in the final presentation of their author studies. While some searched Wikipedia, they commented on its limited use. One teacher candidate wrote, "I do not think Wikipedia is very reliable and it says that information needs to be verified." Seven others thought of it as a good place to begin to form questions about their authors and used it as a jumping-off point. Of the fifteen teacher candidates, thirteen used the author's websites and eight found YouTube useful. Other common sites searched included blogs, publishers' sites, American Library Association page, fan sites, Twitter, and IMDb pages.

One teacher candidate found good information from online newspapers and the National Public Radio archives.

As they reflected on their use of the IRT strategy, some teacher candidates noted that they preferred meeting with their groups face to face even while they were using the Internet. One group decided to use Google Drive for their interactions and found that they were disappointed in how little they learned from each other. A member of this group thought the in-person meetings might include more “natural” conversations that could have led to deeper thinking. However, all valued the steps of the IRT strategy. Overall, using the Internet Reciprocal Teaching strategy helped teacher candidates feel confident that they had found quality information and had considered multiple options before settling on which Internet sites to use. They also appreciated the feedback as they developed their projects and were inspired by their classmates. As one teacher candidate wrote, “We got to combine creativity with research!”

In their writing about the transfer to their own teaching, a range of topics for Internet research were presented. The most interesting aspect of their visions for using New Literacies was the attention they gave to not just the use of a variety of modes of communication, but in their focus on preparing learners and scaffolding their learning. These teacher candidates discussed the value of graphic organizers, how finding primary documents online could be engaging, and that learning how to develop search terms would support their learners’ learning. Collaborating with learners in other classrooms nearby or from other countries was seen as a possibility, but only if the goals and protocol were made explicit.

One teacher candidate found the International Federation of Library Associations and Institutes website (https://www.ifla.org/) feature titled “How to Spot Fake News.” She considered one question to ask when questioning the veracity of the information on a site particularly useful: “Is it a joke?” Another meaningful discussion ensued around the topic of Internet accessibility. The teacher candidates recognized that Internet availability at home varies by income and that they are responsible to make sure all their learners learn to effectively use digital sources. This has been indicated in some research, such as a large study by Hutchison, et al. (2013) that found fourth and fifth graders in the American Midwest use a larger variety of digital activities at school than at home.

Participating in the Internet Reciprocal Teaching strategy for a class

assignment opened the teacher candidates' eyes to one specific way to support effective Internet research with their future learners, but it also made them aware that critical thinking is at the center of New Literacies.

*Critical Thinking and Evaluation of Digital Texts*

While making meaning has always been the goal of reading texts, the changing nature of texts within the evolution of New Literacies has heightened the need to be able to construct meaning and make decisions based on that understanding. Multimodal and electronic texts are dynamic and can be widely distributed quickly. The need to understand the variety of texts included within New Literacies is important as schools and teachers continue to facilitate learners' transitions from students to citizens. In this transition process, critical thinking and developing skills to evaluate digital text are imperative.

Many texts encountered in the digital environment focus on reactions to policies or practices that are considered breaking news globally. With any news reporting, eyewitness account, or string of comments, many messages are received which need to be interpreted and sorted by a number of factors. Can the source be trusted? Who is the audience? How does this story affect me, my family and my community (Gainer, 2013)? Teacher candidates need to learn how to teach their prospective learners to be able to understand the texts they are reading and then be able to compare and contrast multiple texts on the same topic. While many learners in schools have a great deal of experience with devices and multimodal texts outside of school, they still need support on how to evaluate the veracity and authority of the texts that they encounter.

Comprehension of online texts was initially considered to be synonymous with comprehension of traditional texts, but research (cf. Castek & Coiro, 2015; Leu, Coiro, et. al, 2008; Leu, Forzani, Timbrell & Maykel, 2015; Mokhtari, Kymes, & Edwards, 2008 ) has suggested that the online environment makes comprehension of online texts significantly different. Reading traditional texts consists of working with a text which does not change, and this can be similar to reading a single webpage. When reading in online environments, however, the setting and the text may change, and readers need to make decisions based on their interpretations to determine where they need to go next. They may need to choose from a variety of links to other articles or choose a multimodal text or video file. Learners will encounter more non-fiction texts and reports to read online

as opposed to more fiction reading with traditional texts. The differences are so distinct that it has been suggested that one of the most well-known sayings regarding learning to read, “We learn to read, and then we read to learn,” may need to be updated to “We learn to read, and then we read to learn online (Leu et al, 2014, p. 139).”

Putting these skills into practice involves research into the multiple step process of online reading. Leu (2015) and his research group have conducted research on how learners follow through the process of looking for information, determining if they have found reputable information, and communicating the information to someone following their research. This research involved sending learners an e-mail with directions for some requested research. The learner then needed to follow the directions to look up information requested by their school board, determining which of the websites included in the online search would be helpful, and then summarizing what they learned from two sources and sending an e-mail to a school board member. One important part of online reading instruction is to help learners use criteria to determine which links to trust, realizing that some are commercial sites which may have paid advertising money to pay for their link to be at the top of the list, and other factors which may result in better placement.

Teacher educators need to address these important issues in coursework with teacher candidates. Given that teacher candidates have a variety of experiences with New Literacies, teacher educators need to include experiences and examples of online reading opportunities, as well as pedagogical information for the future teachers. The initial skill that learners need to develop is deciding which sites to use and which to ignore or skip while interacting online. Learners need to practice evaluating the webpages they encounter by asking themselves the following questions: Who wrote this information? Is the author an expert? What is the author’s point of view? Is the source reliable? Teachers can model this process in class and have learners practice this evaluation of online sources (Leu et al, 2015).

Teacher educators should be familiar with, and share with their teacher candidates, the New Literacies of online research and comprehension. This set of skills and practices to guide instruction include reading to locate information, reading to critically evaluate information, reading to synthesize information and solve a problem, and reading and writing to communicate information (Leu et al, 2015). An important first step is including research

in the daily social practices of teacher preparation classrooms, discussing vocabulary and ideas which may need to be researched and modeling the process. Additionally, within the social practices of the classroom teacher educators should encourage learners to help one another. One teacher cannot get around to all of the learners with questions, and given the varied experiences that learners have, they may be able to assist one another, from helping with the digital tools or multimodal texts, to reading and researching together online. Additionally, teacher educators should take advantage of the support that multimodal texts offer to support reading challenging texts.

While learning to critically comprehend and navigate online texts is a necessary skill, teacher educators cannot stop at only reading online. An important part of participating in this digital environment is the ability to create content (O'Byrne, 2014). One such model for both reading and writing online is the Online Research and Media Skills (ORMS), which provides a three step process: Online Collaborative Inquiry, Online Reading Comprehension, and Online Content Construction. Information and materials are available at https://sites.google.com/site/ormsmodel/ (O'Byrne, 2014). Teacher candidates should be involved in this process so that they will also be able to involve their prospective learners in the future. An additional consideration while embracing New Literacies is to remember to keep the practices and associated specialized languages in their complete context. If teacher educators try to create school versions of these processes, or separate the language from the online environment for classroom implementation, teacher educators risk creating divisions between groups of learners with various digital experiences and affect their engagement and future interaction (Knobel & Lankshear, 2014; O'Byrne, 2014).

One excellent teaching method with traditional and online texts is the use of mentor texts. Online texts and comments can be used for learners to evaluate based on the message in the text, the author's purpose for writing the text, determining the intended audience of the text, and determining which viewpoints are included in the text, and which are omitted (Gainer, 2013). This type of analysis of online texts is crucial for determining which texts, facts and opinions should be questioned and which should be accepted. In helping to develop engaged and informed citizens, this is one of the most important skills that we can hope to develop in our learners (Gainer, 2012). The three strategies mentioned—IRT, ORMS and Mentor Texts—are a small sample of critical thinking strategies that teacher

educators can implement in teacher candidate classes to model the practices of evaluating digital texts.

*Expanding the Repertoire of Texts*

The texts privileged in the schools, and in teacher preparation programs, are often books and textbooks. They may be books from the canon of accepted texts for a particular culture or books readily available in bookstores for learners to buy and read. The curriculum also includes textbooks written for a particular course or subject. In Mother Tongue instruction, the class that most often supports literacy learning for learners in classrooms, these books will be the traditional print versions, although in some cases they have access to digital versions. These texts encompass the genres of narrative, poetry, informational text, and occasionally drama. The learners in today's classrooms, however, often interact with a different variety of texts outside of school that are not only digital but multimodal, collaborative, and continually being remixed and adapted on the Internet. For example, Unlusay, de Haan, Leseman, and van Krustum (2010) found that girls tend to use New Literacies along with traditional literacy outside of school in a balanced manner while boys preferred digital literacy practices. In addition, they assert that while girls are using new literacy practices for educational purposes, boys were at risk of losing touch with traditional literacy in schools. McTavish (2009) looked at the in-school and out of school practices of children and found that they ran parallel but that the out-of-school practices were not valued or recognized within classrooms. Even teacher candidates do not always make the connection between the literacies in which they participate in digital spaces and places as appropriate for teaching literacy.

The texts that learners use outside of school, and with which they may be proficient, include games, blogging, social media, websites, and the creation and dissemination of multimodal texts such as videos or magazines. Alvermann (2015) and Spires (2015) both assert that games offer new ways of accomplishing what used to be done in stories, offering creativity and the use of multimodal texts. Through gaming, they continue, learners have the ability to learn and collaborate, to use their voice and to represent themselves in social media in meaningful ways. Reynolds et. al (2016) describe a variety of texts used globally by researchers in their work with learners at different levels in classrooms. Various findings of that research includes the notion that use of digital storytelling, multimodality, cultural interests and home and family literacies led to engagement and

involvement in wider literacy practices in the classroom. Conner-Zachocki (2015) discusses the use of magazines in teacher preparation as well as classrooms and asserts that asking learners, whether children or teacher candidates, to represent their learning using a magazine format means that the authors have to carefully decide on who the audience will be, what is the purpose of the writing, and what is the historical context in which they are presenting their own text. She and others (Hull, 2003; Schnieder, 2015; Shaffer, Nash, & Rius, 2015) assert that teacher candidates need to learn new pedagogies for implementing digital multimodal texts into classrooms in authentic ways, including how to evaluate and use the tools available to them and their prospective learners as well as how to be learners themselves about the affordances of different tools.

In order for teacher candidates to implement and privilege texts outside of the traditional print-based ones, they must themselves participate in New Literacies practices in their own classroom learning. As part of the new pedagogies, teacher educators themselves could incorporate social media into classroom activities. Teacher candidates could discuss key ideas about literacy learning and teaching using blogs or other social media. As teacher candidates participate in these discussions, teacher educators need to support their understanding of effective discussions in online spaces as well as scaffolding their transfer of this type of activity to school classrooms. Following Connor-Zachocki (2015), teacher candidates could create multimodal magazines about New Literacies, literacy development, literacy instruction or other topics related to pedagogy that are posted to the Internet to share information across time and space. These magazines could be the result of classroom or blog discussions, readings, or research on the Internet using the IRT framework described above.

In addition to modeling and practicing effective approaches to New Literacies in their classes, it is key for teacher educators to help teacher candidates transfer their own use of non-traditional texts to support those same practices in the classrooms in which they will teach. Teacher candidates should reflect on their own potential teaching practices, visioning how a particular practice or type of text could be used with potential learners. They should also create lessons for either a real group of learners in a field placement classroom or an imagined group of learners that integrate digital texts, both the creation and production of them, into literacy learning. Included should be explicit ties to literacy skills, strategies, and social practices around texts, as well as critical reflection on how those texts position learners/readers and lead to literacy proficiency.

CONCLUSION:
Teacher preparation is at an important crossroads as teacher educators strive to ensure their teacher candidates are prepared with content knowledge about pedagogy, curriculum, and assessment, as well as being sure that they are ready to prepare learners for the dynamic technological world that they, and their students, are facing. Learning about, using, modeling and teaching New Literacies are vitally important components of being an effective teacher, ready to engage and prepare learners for their ever changing world. Teacher educators need to embrace the need and even the joy of exploring New Literacies, discussing and modeling the processes, challenges and excitement of their use with the teacher candidates in their classes.

The authors' purpose for this paper was to delve into new Literacies for New times by exploring "2 Whats and 3 Whys" for teacher educators. The first question considered was, "What theoretical perspectives undergird the work of teacher educators in New Literacies?" While traditional literacy instruction focuses on language and static hard copy texts, the shift to preparing students to interact with and teach New Literacies expands the playing field with a variety of additional modes creating multimodal messages (Lankshear & Knobel, 2007). Knowing that readers must read to make meaning, critique texts and be agents of change (Apple, 1992), teacher educators need to ensure candidates are prepared for the range of strategies needed when interacting with multimodal texts. Teacher educators should model and explicitly explain that literacy is embedded within cultural and social practices (Street, 2005), recognizing that these changes in how we understand multimodal texts will affect our ability to communicate. It is also imperative that teacher educators model and discuss aspects of Critical Theory with their teacher candidates, so that an understanding of social power and structures are realized and respected (Mills, 2015).

The second question considered was, "What are teacher educators' perceptions of their teacher candidates' thinking about New Literacies?" Survey answers from teacher educators about their candidates' experience with multimodal texts and online reading comprehension suggest that while the candidates may have a wealth of experience with digital tools, it may have been mostly for entertainment, and as such, they may not be familiar with these texts and tools being used for instruction and learning. These perceptions support the fact that teacher educators

need to model the reading and writing of multimodal texts, as well as discussing ways to include these texts in their literacy teaching. Additionally, teacher educators may need to develop their own experience with multimedia texts and digital tools.

The third question considered was, “How can teacher educators support collaboration and communication as they model New Literacies practices with their teacher candidates?” As teacher educators, we need to help our candidates learn to access and use new digital tools and texts, as well as how to use them in their instruction. For example, the Internet Reciprocal Teaching strategy was implemented in a literacy education course as a way for the candidates to learn about instructional tools, as well as an instructional tool for the candidates to work with students. By modeling, using, discussing and reflecting on the use of instructional tools will provide support to the candidates as well as helping them to learn how to help their students use meaningful strategies

The fourth question considered was, “How can teacher educators integrate both critical thinking and the evaluation of digital texts into their work with teacher candidates?” Recognizing that online reading requires different strategies than reading traditional print texts, teacher candidates need to experience the digital, online and multimodal resources with which they may be familiar with a new perspective of using them for learning instead of entertainment or social connections. Helping teacher candidates bridge the gap with strategies for understanding and using critical thinking as they question digital texts will pay dividends to their preparation for teaching.

The fifth and final question considered was, “How can teacher educators support teacher candidates’ expansion of the repertoire of texts they are able to help their future students navigate?” Teacher educators should first expand their own understanding of texts that can be used in schools beyond the traditional books and textbooks; they can then help their teacher candidates develop an appreciation for the broader context of literacies in New Literacies practices. Teacher candidates can effectively use digital, multimodal, and collaborative texts of every genre in their future teaching, but only if they have been prepared in their own coursework to understand the theoretical framework of New Literacies and to question their own understandings of New Literacies practices. They can then build their personal visions of New Literacies through their experiences with strategies such as Internet Reciprocal Teaching, their growing understandings of using critical thinking to evaluate digital texts and their

broadened view of the repertoire of texts appropriate for use with their students.

Knowledgeable teacher educators are in a position to make a positive difference in how teacher candidates approach New Literacies with their prospective learners. What counts as proficient literacy in the 21st Century includes the key skills of communication, collaboration, critical thinking, creativity and comprehension, which should embedded in the social practices of teacher preparation classrooms as well as the classrooms of future teachers. We can help teacher candidates transition from being acquiescent students to empowered citizens, thus enabling them to afford their future learners the same privilege.

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## Reading recovery: An international community of literacy academics and teachers supporting children most at risk for learning to read and write

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KEY WORDS: international community, early literacy intervention.

ABSTRACT:
Reading Recovery, an early literacy intervention, has provided consistent and exemplary professional learning for teachers and outcomes for young struggling readers across international contexts. An international group of

scholars across five countries, work collaboratively to respond to challenges of implementation at the international level and to specific national issues that have international implications. Through international collaboration and investigation, trainers make recommendations for changes in policy, implementation standards, and practice. Data are collected and reported on every teacher and every child receiving the intervention in each nation. Over a period of 25-30 years, Reading Recovery has continue to provide consistent and strong outcomes for young students while allowing for variability in national policies and education systems. This article discusses the work of the international scholarly community in the service of each nation's most vulnerable young literacy learners.

GOALS:
To share how a group of scholars work together across international contexts to support the literacy learning of children who find it most difficult to learn to read and write.

DESCRIPTION:
Information about the international research-base of Reading Recovery, literacy process theory (Doyle 2013; Clay 2015), the systems approach to implementation (in multiple languages), professional development at three levels of training, as well as international data collection and replication of positive student outcomes will be shared.

INTRODUCTION:
Reading Recovery ® is a highly successful, short-term, early intervention designed to reduce the numbers of first grade children who find learning to read and write most difficult and the costs of these learners to education systems. Currently, the program is implemented in Great Britain, Canada, Australia, New Zealand, and the United States.

The trademarked Reading Recovery intervention was founded by Marie M. Clay, a developmental psychologist, in New Zealand. As the intervention was expanded to other countries Dr. Clay founded the International Reading Recovery Trainers' Organization (IRRTO), an international infrastructure, to support both the quality and effectiveness of the research-based teaching and training procedures across nations. The mission of IRRTO is to maintain the quality, uphold the integrity, improve the efficiency and effectiveness, and support change and growth in Reading Recovery through international collaboration, research, and resource development.

IRRTO members, the international group of trainers, are responsible for ensuring that trademark Reading Recovery sustains its effectiveness and continues to evolve in response to new research and developments in measured, thoughtful ways.

The international trainers meet every 18 months and hold an international institute, rotating to the different countries, every 3 years. In addition to the group at large who serve on one of three standing committees, an executive board with equal representation from participating countries, and a committee structure helps guide, "research and development, training of trainers, funding, communications, and system design" (Schmitt, Askew, Fountas, Lyons, & Pinnell, 2005, p.22).

DEVELOPMENT OF CONTENT:
This article discusses various aspects of Reading Recovery that guides the collaborative work of the international community. The theoretical perspective, literacy processing theory, which is the basis for teacher professional learning and teaching will be shared. The systems approach to implementing an intervention within a comprehensive literacy approach including reconstruction of Reading Recovery in other languages will be described. The model of professional learning for teachers, regardless of national context; data collection and reporting will also be shared.

*Theoretical Prospective: Literacy Processing Theory*

Around the world, the design and delivery of Reading Recovery instruction is based on theoretical perspectives of learners and learning that have been shown to be robust. Reading Recovery instruction is based on Clay's (2015) literacy processing theory, a theoretical perspective resulting from her extensive, empirical investigations of children acquiring initial reading and writing abilities. Clay defined reading as "a message-getting, problem-solving activity, which increases in power and flexibility the more it is practised. It is complex because within the directional constraints of written language, verbal and perceptual behaviours are purposefully directed in some integrated way to the problem of extracting sequences of information from texts to yield meaningful and specific communications" (Clay, 2015, p.1). Theoretical explanations rest on understandings of both the specific verbal and perceptual behaviors involved in reading and writing acquisition and explanations of the integration of complex in-the-head processes.

Clay's literacy processing theory reflects an information processing

perspective defined by Rumelhart (2013). Clay also related the theoretical discussions of Holmes (1953, 1960) and Singer (1994) to her theory. Specifically, she found the concept of literacy processing involving the child's brain "assembling the processing system needed to complete a particular task" descriptive of the reading work that she discovered among emergent readers.

Clay's literacy processing theory is predicated on the constructive child. From opportunities to read and write continuous text with appropriate scaffolding from the teacher, each learner gains neurological networks for reading and writing. The child is the constructor of this working system. The teacher can only observe reading behaviors (as on a running record or oral reading task) and infer how the system is developing. The teacher remains tentative in her conclusions and plans instruction to meet hypothesized needs. Clay (2015) describes the new system as a self-extending system. Thus, constructive learners are capable of independently "pushing the boundaries of their own knowledge" (Clay, 2015, p. 301), and the result is more and more proficient literacy behaviors observed in reading and in writing. In Reading Recovery instruction, teachers work from the child's known and build on existing strengths.

To construct the in the head perceptual/cognitive processing systems, or working systems, necessary to read for meaning, learners must be reading meaningful, continuous text. This allows the learner to develop internal working systems "to manage the different types of information" (Clay, 2015, p. 128) found in text and to problem solve while reading for meaning. Studying words in isolation does not allow this construction to occur.

Learning to read and write involves continuous change. Literacy processing strategies become more proficient over time, and the reader presented with new challenges is able to problem solve texts of increasing difficulty. Teachers must observe closely and change their instructional foci on an ongoing basis in order to provide the most powerful learning experiences.

An additional aspect of the Reading Recovery teacher's theoretical perspective is the reciprocal nature of reading and writing. What is learned in writing words and sentences can be applied in reading, and what is learned in reading can be revisited in writing. Understanding the reciprocity, teachers can impact literacy development positively by connecting new learning form one experience to the other.

International communities of literacy researchers offer varying definitions of literacy. The perspective held by our international set of Reading Recovery professionals is reflected in Clay's summary of alternative views: "Even though a simpler theory may suffice for most children, I am certain that a view of complexity is the kind of understanding required to deliver results in an early intervention programme aiming to prevent subsequent literacy difficulties in as many children as possible" (Clay, 2015, p. 138).

*Implementation*

The international implementation of Reading Recovery is unique given that education systems vary greatly from country to country. Challenges in one geographic location may not be present in another and attention to individual settings and their educational histories is paramount to the implementation. Clay (2001) stated that the, "Central tenets of Reading Recovery have been tentativeness, flexibility, and problem-solving." (p. 298). Clay applied these tenets at a variety of levels including the ways in which teaching addresses the needs of individual children, the ways in which teachers are trained, and the ways in which Reading Recovery has been implemented. Tentativeness, flexibility, and the willingness to problem-solve have allowed Reading Recovery to be implemented in distinctive settings while at the same time providing a measure of consistency. Across international implementations the measure of consistency is seen not only in the stable and dependable outcomes of students, but in the initial an ongoing training of Reading Recovery professionals.

Reading Recovery teachers use a universal language, based on Clay's (2001) literacy processing theory, to describe children's reading and writing behaviors and the interactions and experiences around them IRRTO focuses on specific areas that support implementation. The areas include guidelines for delivery, the training of teachers, the lesson components, and practice that is grounded in a complex theory of literacy learning and development (Clay, 2009). Through this support, "Reading Recovery professionals have learned how to hold fast to principles, practices, and rationales while at the same time allowing for variability in the education practices and beliefs, and change over time in society" (Clay, 2001, p. 298).

*Reconstruction in International Languages*

Reading Recovery has been reconstructed to serve children in multiple contexts and languages (e.g., English, Spanish, French, Gaelic, and Danish).
This section will share information about Descubriendo la Lectura ™, the reconstruction of Reading Recovery to Spanish currently implemented in dual language education programs in the United States, and Intervention préventive en lecture-écriture™, the redevelopment of Reading Recovery in French for Canada. Both interventions were originally designed for students in grade one having difficulty learning to read and write in their native language. Now, they are also available for students who are learning Spanish or French as a second language. The theoretical foundation of both programs is the same as for Reading Recovery and it is grounded on Clay's work.

The collaborative work of Reading Recovery in Spanish began in 1989 with the reconstruction of *An Observation Survey of Early Literacy Achievement* (OS) (Clay, 2002, 2005) with the guidance and support of Marie Clay. The Instrumento de Observación de los Logros de la Lecto-Escritura Inicial (Escamilla, Andrade, Basurto, Ruíz, & Clay, 1996) took into account the unique features of the Spanish language and provides opportunities to observe the early literacy behaviours of a child whose understandings about reading and writing are the product of a bilingual and bicultural environment. This validity and reliability of this instruments was conducted in 1991 in three states: Arizona, Texas, and Illinois (Escamilla, Andrade, Basurto, Ruíz, & Clay, 1996).

Teaching procedures originally published in the *Early Detection of Reading Difficulties* (1985) were reconstructed to Spanish and examples from bilingual students provided. This work was shared with Descubriendo la Lectura teachers for trial and further development. The refinement of teaching procedures for Descubriendo la Lectura is an ongoing process. The Descubriendo la Lectura trainers work in close collaboration with teacher leaders and teachers to review the procedures to match the revisions in the most current edition *of Literacy Lessons Designed for Individuals* (2016). Descubriendo la Lectura sites collect and report data on every child served in the program. Research studies confirm that Descubriendo la Lectura has positive results similar to those of Reading Recovery (Escamilla, 1994; Escamilla, Loera, Ruíz, & Rodríguez, 1998; Neal & Kelly, 1999).

The international reconstruction of Reading Recovery in Canada, Intervention préventive en lecture-écriture, was the result of a collaboration with Marie Clay to redevelop Reading Recovery in French. Since Canada has two official languages, and there are French communities in many Canadian provinces, the implementation of Reading Recovery in both English and French is necessary. Like with Descubriendo la Lectura, the initial work for the reconstruction was the adaptation to French of *An Observation Survey of Early Literacy Achievement* which resulted in the publication of *Le sondage d'observation en lecture-écriture.*

Several educational institutions in Canada collaborated in the development of Intervention préventive en lecture-écriture: The Nova Scotia Department of Education initiated the efforts, the Canadian Institute of Reading Recovery/Institute Canadien d'Intervention Préventive en Lecture-Écriture worked on refining the reconstruction and conducted validity and reliably studies for Le sondage d'observation en lecture-écriture which were completed in 2001, and the Conseil Scolaire Acadien Provincial conducted the first pilot implementation (Schmitt, Askew, Fountas, Lyons, & Pinnell, 2005).

The experiences of the reconstruction of Reading Recovery to Spanish and French provides evidence that a good starting point to adapting Reading Recovery to other languages is the redevelopment of the observation tasks of *An Observation Survey of Early Literacy Achievement* and the reconstruction of instructional procedures that take into account the linguistic and cultural diversity of the students. The OS assessment tool has also been reconstructed in Danish, Irish, and Welsh. If this is done carefully and in collaboration with the pertinent educational institutions serving the students "then the window of opportunity for an early intervention in literacy learning appears to be able to cross language barriers and remain effective" (Watson & Askew, 2009, p.243).

*Professional Development and Support*

Professionals involved in any aspect of Reading Recovery require specialized training in order to design and deliver lessons to children with unique learning and literacy profiles. Principles guiding professional development in Reading Recovery are based on Clay's (1976) original research and on implementation factors that lead to optimal learning for children, training for teachers, teacher leaders and trainers anywhere in

the world Reading Recovery is implemented.

Around the world, teachers grounded in these understandings are empowered to change the learning trajectories of young readers and writers, bringing them in a short time to acceptable level of literacy independence for their age. Reading Recovery began with a focus on children, and it continues to serve them. Children's needs will always be implicit in every research project every refinement of implementation, and every individual lesson. Ultimately, to ensure the important benefits of instruction, teachers' professional development is the key (Doyle, 2013).
Regardless of the professional's place in the structure of Reading Recovery, a year of professional learning is required in order to provide the appropriate qualifications for the role. Principles guiding the development of the training, available in each of the countries implementing the intervention, reflect research-based practices that ensure a high level of quality assurance.

"Studies of the initial training for teachers has a powerful effect on the individuals involved" (Schmidt et al., 2005, p. 97). The teacher plays the pivotal role in Reading Recovery since there is no fixed set of materials and no strict prescriptive sequences. Teachers are required to sensitively observe and analyse children's current literacy development in order to determine the next, most powerful, teaching move that will foster the child's construction of an ever changing and self-extending literacy processing system.

A three-tiered model ensures support and leadership. Reading Recovery teachers are trained by qualified Reading Recovery Teacher Leaders. Real expertise does not happen accidentally; it occurs because excellence is evoked and supported in others by others. The link between theory and practice is emphasized throughout all levels of training and curricula is guided by the International Reading Recovery Trainer Organization to ensure consistency while at the same time guiding local adaptations that ensure success in different settings.
Teacher Development

In every country implementing Reading Recovery, professional learning begins in a group context. The elements of the professional model require the process of articulating the cognitive process which is sometimes described as "cognitive apprenticeship" (LeGrand, Brandt, Farmer, & Buckmaster, 1993, p. 169). Teachers in training teach four children in one-

to-one, 30 minutes lessons daily during the year of training.

Switching perspectives, from a focus on teaching to a focus on learning, has profound implications for educators. When individual teachers view it as a pledge to ensure the success of each student, to view student diversity as an opportunity to provide learning opportunities with scope with room for instruction to be differentiated so that students succeed, teachers are problem solving as engaged professionals. The power of a common goal within a social culture that values a problem solving approach cannot be undervalued.

*Teacher Leader / Tutor Development*

Teacher Leaders (or Tutors as they are known in New Zealand and Australia) are key people in the implementation of Reading Recovery, with a complex role demanding expertise in several areas. Teacher Leaders have an important leadership and advocacy role in the districts in which they work. They are responsible for training groups of teachers for local schools every year, supporting the work of previously trained Reading Recovery Teachers, and providing advice at all levels of the local education system and community regarding the operation of Reading Recovery.

The role of Teacher Leader requires a year of academic and apprenticeship development to enable those who will guide the development of teachers in training. Through this experience they develop the ability to support development, challenge thinking, coach effective literacy instruction, and guide the education system's implementation towards effective practice. They also teach four children in one-to-one, 30 minute lessons daily as they engage in the year-long training.

Around the world, a variety of models have been developed that allow the involvement of universities, government departments of education, and school boards in ways that suit the national context but do not compromise delivery of internationally developed, high-quality curriculum.

*Trainer Development*

Trainers have primary responsibility for training of Teacher Leaders and providing continued professional development and support. They advise Teacher Leaders about new theoretical developments and provide guidance on issues that impact on the delivery of Reading Recovery. The

role of the Trainer is critical because the quality of the implementation of Reading Recovery depends on the expertise of the Teacher Leaders. In addition, Trainers are responsible for the implementation and coordination of Reading Recovery across a country.

Trainers must become successful teachers of Reading Recovery children and become trained as a Teacher Leader within their year of training. It is also critical that Trainers have the ability to integrate theoretical perspectives on literacy and child development together, have current knowledge of research and the ability to design new research, bring diverse knowledge of educational systems together, and must be successful at working with other educators to advance their learning (Clay, 2009).

*International Data and Student Outcomes*

In times of austerity, with many competing pressures on education systems, decision makers at every level must ensure that resources are used to good effect to achieve the best possible outcomes.

The international implementation of Reading Recovery is perhaps unique in that every practitioner, in every country and at every level of operation, both contributes to and is informed by the accountability processes through which Reading Recovery provides evidence of impact. An individual teacher's records provide daily checks that her teaching is effectively addressing this child's literacy learning needs. Each school has information to ensure that the resource is appropriately targeted and efficiently meeting the needs of its cohorts. A local district has the data to ensure that investment in teacher professional learning is impacting positively on school practice. Governments have the information to make policy decisions, to direct spending and to support or challenge change. Internationally, implementations can share research using parallel and combined data sets to learn from practice around the world.

All Reading Recovery interventions use Clay's observational assessment tools (Clay, 2005), which provide sensitive quantitative and qualitative measures from the earliest glimmer of understanding and awareness of literacy, through to the fully-fledged young reader and writer. These assessments have been standardized in different national settings, and tested for reliability (Watson, B. & Askew, B., 2009). Thus at every level in the system, a child's progress in literacy can be reliably compared with that

of other children, or at different points in time.

Clay's assessments also provide diagnostic information, which enables the teacher to identify barriers to learning for each child and strengths upon which to build. This qualitative data is a powerful resource for the development of professional understanding through research, ranging from small scale action research among a group of schools operating as a community of professional learners, to high level academic research, disseminated through Reading Recovery journals.

In addition to Clay's assessments, each international setting uses and reports additional local measures, either as an independent corroboration, e.g. the use of locally recognized standardized a word reading test; or to reflect local priorities, e.g. national assessments by which schools may be held accountable. This systematic monitoring supports quality assurance and student outcomes; engineering the implementation into the local context, assessing the impact of implementation decisions and advocacy for vulnerable children.

Initial screening identifies children in the greatest need of intervention, and can also provide a snapshot of strengths and weaknesses in the system at that point. For example in England data revealed that a government led focus on phonics meant that, among the lowest attaining pupils, decoding and word knowledge had increased but understanding about how books work was in a steady decline across the country. Reporting this information at national level led to a shift in government policy.

Over the past 25 years and across all major national settings, consistently around eight out of ten children who complete the lesson series make accelerated progress, attaining age appropriate levels of literacy, within 20 weeks of instruction. Few if any educational initiatives can point to this level of replication of outcomes both across diverse settings and from year to year.

The compelling consistency of outcomes can substantively change expectations of what is possible throughout an education system. For example, in the UK over several years children who completed Reading Recovery could be demonstrated to make on average four months progress in reading age for each month of tuition. This evidence shaped a requirement in the UK National Literacy Strategy that any intervention should be able to demonstrate at least half that rate of progress in order to

be considered worthwhile.

Children in certain groups, for example indigenous peoples, Travelers or summer born children, can fall through the evidence net because they represent a very small or very thinly spread population. Evidence of what typically supports or disadvantages learners may be unreliable in their case because it does not adequately represent their group. The aggregation of Reading Recovery data at national and international level can provide a substantial sample of these relatively small or thinly spread populations, leading to a better understanding of how to support these vulnerable pupils.

CONCLUSION:

Marie Clay brought a unique perspective to the study of early literacy acquisition and instruction. Through her deep inquiry into 'what is possible' for young readers and writers who struggle to become literate in their first years of school, Clay's theoretical stance and significant contributions have contributed to generations of teacher knowledge and opportunities for millions of children to learn and become productive citizens of the world.

In order to provide a preventative approach to learning for children around the world, Marie Clay designed an elegant model of professional learning and teaching of children who find literacy learning most difficult. Additionally, she included trademarks and standards and guidelines in each country, along with an organizational model that required the collaboration and support of trainers in all nations that implement Reading Recovery.

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## International perspectives on the literate identity of teachers

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ABSTRACT:
This article explores the role of teachers' literate identities as part of a larger research project investigating the understandings of knowledgeable teachers about their students' engagement in literacy. We addressed the following question: How do teachers in a range of international contexts and who teach different age levels recognize and describe the literacy

engagement of their students? As part of the data collection, teachers were interviewed about their own experiences of reading and writing as children and adolescents, as well as their current reading and writing practices and their understanding of engagement and literacy learning. 32 teachers were interviewed from 5 countries. Common themes across the data that reflected these teachers' literate identities included a love of reading from their own childhoods with most experiencing supportive family environments growing up. This enthusiasm for reading as enjoyable and important was reflected in their current classroom beliefs and practices. Participation in personal writing was reported as less common in their current lives. A key theme about teachers' current practices was their commitment to active learning, student choice and to clearly scaffolding and modeling literacy learning for the students in order to support them to be successful and engaged.

INTRODUCTION:

Douglas Kaufman argues that "if I want my students to become passionately literate people, I, too, must be a passionate, literate person, who reads, writes, and learns in front of them" (Kaufman, 2002). But how does a teacher become a passionately literate person? What experiences work to form this literate identity?

As part of researching the forms and practices that build concepts of engaged literacy learning, the area of literate identity emerged as an important part of our research puzzle. Drawing on Bourdieu's work around habitus, Gennrich and Janks (2013) argue that habitus "structures our actions and our dispositions, including our involvement with and dispositions towards literacy" (p.457). While engaged literacy learning involves behavioral, intellectual and emotional dimensions, as well as motivational aspects (Fredricks et al., 2011; Martin, 2002), there is a recognition of the agentic or active role for students as they develop a literate identity (Reeve & Tseng, 2011). At the same time, teachers, with their own literate identities, are recognized as playing a key role in engaging students in literacy learning (McCaslin, 2009).

Working across 5 countries and six locales, including Australia, Canada (British Columbia and Newfoundland), Romania, Slovakia & the USA, this research project explored the concept of student literacy engagement through the lens of literacy teachers' voices and experiences. Taking a sociocultural approach to literacy learning (Barton, Hamilton, & Ivanic, 2000; Freebody, 2007; Street, 1995), we argue that students' engagement

in literacy learning occurs when classroom and community contexts support a range of literate experiences. We also posit that engagement is mediated by learners' literate identities, their views of themselves as competent readers and writers who fully participate in valued literacy practices in a particular context (Beach & Ward, 2013; Beach, Ward, & Mirseitova, 2007).

Student engagement, both in literacy learning and in education generally, encompasses more than simple participation and compliance with classroom activities. A review of recent theories of student engagement reported that most adopted a broad three part typology (Fredricks et al., 2011), where engagement is understood as "multidimensional, comprised of observable behavior, internal cognition, and emotion" (Christenson, Reschly, & Wylie, 2012, p.814). This multidimensional view of engagement acknowledges intellectual endeavor, active learning behaviors and the individual's affective connection. However, the role of the wider social and educational contexts is also recognized as playing a key function.

Munns and Sawyer (2013) differentiate the good worker, a student who is only procedurally engaged, completing tasks because they are expected and the engaged learner who demonstrates "small 'e' engagement through "substantive involvement in classroom learning experiences" (p. 19). While this small 'e' engagement is crucial, the concept of a broader long term engagement with education, characterized as big 'E' engagement, provides a more complex view. Big 'E' engagement, "a sense that education is a resource that learners could use productively in their present and future lives" (Munns & Sawyer, 2013, p.19), recognizes the social and cultural contexts, as well as the relational and pedagogic roles teachers play that shape engaged learning and attitudes. Such a view complements Fredericks et al multidimensional construct, which is "amenable to the effects of intervention and highly affected by contexts—teachers, families, etc." (Reschly & Christenson 2012, p.10).

Literacy-specific engagement, defined by Guthrie et al (Guthrie, Wigfield, & You, 2012; Wigfield et al., 2008), describes students who are "motivated to read, strategic in their approaches to comprehending what they read, knowledgeable in their construction of meaning from text, and socially interactive while reading" (Guthrie et al., 2012, p.602). While recognizing that classroom practices alone do not produce reading achievement, their research theorizes reading engagement that combines classroom instruction with motivation, strategies, social connections and conceptual

understandings. While social interactions are included, there is limited theorization around sociocultural and contextual factors which play a role in literacy engagement, both for students and for teachers.

Linked to student engagement is the active facet of the collaborative relationship between the learner and the teacher, which also plays a key role in shaping positive engagement and learning (Reeve, 2013). We are defining engagement as multifaceted and situated, where a key component of it is agentic, involving "students expressing opinions, communicating interests, and asking questions" (Reeve & Tseng, 2011, p. 264). We believe that agentic engagement depends on knowledgeable teachers who are personally and professionally engaged in literacy.

OBJECTIVES:

The purpose of this study was to explore the understandings of knowledgeable teachers about student engagement in literacy. Specifically, we addressed the following question: How do teachers in a range of international contexts and who teach different age levels recognize and describe the literacy engagement of their students? In our previous studies of student engagement (Beach & Ward, 2013; Beach et al., 2013), students were engaged by literacy activities that enabled them to draw on their own interests and experiences. Across the countries from which participants came, students appreciated teachers who discussed their own reading and read their own writing to students. Students also found classrooms to offer opportunities to learn if they felt that the teacher was knowledgeable, including being knowledgeable about their students' literate identities. Knowledgeable teachers are defined as ones who are enthusiastic about literacy, responsive to student literate identities, and willing to share their own literate lives .As part of the data collection for this project, the question of teachers' own literate identity was explored in relation to their knowledge of literacy, engagement and literacy teaching. The specific topic of teachers literate identities forms the particular focus for this paper.

RESEARCH METHODS:

This study used a qualitative interpretive methodology (Cohen, Manion, & Morrison, 2000) to allow the teachers' voices to be the focal point of the research. Additionally, we wanted to provide the teachers opportunities to reflect on their own practices so we could view them through their lived experiences. Participants were 32 teachers (30 women and 2 men) who had been recognized by either one of the researchers or by other

educators known to one of the researchers as teachers who engaged students in literacy learning. The teachers were located in the United States, two provinces in Canada, Australia, Romania, and Slovakia. About half of the teachers taught in Primary levels (ages 6-11) who taught literacy as part of their daily schedules. The rest taught secondary level Language Arts (ages 11-18) in the mother tongue of the students (i.e., English, Romanian, Slovak), mathematics or science, or were literacy resource teachers or vice principals. The middle and secondary teachers often taught multiple grades or subjects or multiple periods of the same grade.

Data sources were two interviews with each teacher carried out in the mother tongue of the teacher by the researcher from that country and a literacy journal kept by each participant for one week in between interviews. Interview questions solicited information about who they were as literate people, their own literacy learning, who they are as literacy teachers, knowledge of literacy learning, understanding of student engagement, and their role as a literacy teacher. Each interview lasted from 40-60 minutes, and occurred often in the classroom of the teacher. Each interview was audio recorded and transcribed (as well as translated into English if needed by the researcher on the team who is fluent in both English and the mother tongue).

A narrative describing each teacher was constructed by one of the researchers after reading and rereading the interview transcript. The narrative and the interview transcript of each teacher was then read by a second researcher who added comments and additional insights. Finally, researchers read the narratives from each country and wrote reflective memos for each country about their impressions and the themes they saw in each country. The memos were discussed by country on a Skype conference call. Broad themes across the data were identified by consensus as were themes unique to each country.

RESULTS AND BROAD THEMES:

Reading across the data for teachers from different countries, states and provinces reflects both the influence of cultural, social and personal experiences which shape individuals lives (McCaslin, 2009), whilst at the same time giving an insight into possible commonalities across local, national and perhaps international borders. This first section presents a number of the broad themes in terms of teacher's literate identities, linking to their practices and beliefs about literacy. Following this, more specific results about each country will be shared, followed by a conclusion.

Whether a love for reading developed in early or later childhood, the enjoyment of reading was a strong feature across all teachers. Most had supportive if not inspirational family mentoring around reading and writing, although reading was more consistently identified as an ongoing pleasurable activity than writing in these teachers' lives. Much of the literature points to an assumed link between teachers own reading and writing practices being a necessary requirement to providing varied, authentic and genuine teaching experiences for their students (Bisplinghoff, 2002; Gennrich & Janks, 2013; Kaufman, 2002).

While most teachers' own early family literacy experiences were mainly positive, formal schooling experiences ranged from quite negative for a few teachers while others found they excelled in literacy at school, with positive emotional and academic outcomes. While teachers spoke of using a variety of resources in their current classrooms, a number of teachers in Romania and Slovakia recall reading materials being scarce when they were children at school and at home. In terms of schooling, the move from elementary to secondary and sometimes to tertiary study meant some teachers who were very strong in one context found reading and writing much more challenging in a new site of learning. Such experiences highlight the role of cultural capital as powerful in privileging some learners where some 'literacy practices, pedagogies, and texts are constructed as more prestigious than others' (Gennrich & Janks, 2013, p.458).

While reading continues to be part of all teachers' lives now, both personal and professional, writing for personal purposes is notably absent for most teachers. Writing appears to be the domain of professional and classroom activities, rather than a pleasurable personal choice, with only a few teachers such as Susan and Ellen in Newfoundland, Sam in Oklahoma who writes along side his students, and Greta in Australia, who sometimes writes short stories for her own pleasure. While there is a long tradition asserting the importance of teachers being writers (Graves, 1983; Kaufman, 2002), a recent UK review of empirical studies from 1990 to 2015 by Cremin and Oliver (2017) suggests that the "evidence base with regard to the impact of teachers' writing on student outcomes is both limited and inconclusive" (p. 291). Consistent with most teachers in this study, the review noted a tendency for teachers to view their own personal writing in a negative way. At the same time, the review also posits that "teachers who are more cognizant of their writing identities are able to harness their own textual practices in the classroom as a means of sharing the

complexities involved and possible strategies" (p.291).

Perhaps growing from each teacher's personal enjoyment of reading in their childhood, teachers' comments showed a strong desire for their students to enjoy reading and learning. For example, teachers in British Columbia and Newfoundland focused on building communities of readers both in the classroom and as part of larger school and family programs. Teachers across other countries spoke of demonstrating enjoyment and positive attitudes to reading to their students, which they believe links to authentic and meaningful learning.

Some of the participants came to teaching directly from school, while others had varied pathways, ranging from engineering and public relations to journalism and advertising. While a passion for engaging their learners in literacy was common, there was also diversity as to how they articulated the concept of literacy, perhaps influenced by a number of factors, from education, life experience and previous careers. There was a strong sense that they understood the complexity of literacy conceptually as well as how it may be best taught. At a personal level, Jane from Oklahoma explained that "reading and writing is so much a part of who we are as people", a statement that could apply to each teacher. Teachers from Newfoundland, Romania, Slovakia and Australia emphasized the importance of critical thinking and literacy practices as part of the way they understood literacy. There was a strong sense from Oklahoma teachers that effective classroom practices must accompany their beliefs about literacy. Romanian and Slovakian teachers regularly emphasized the importance of literacy connecting to life and authentic social purposes (Street, 1995).

A common thread across each teacher's narrative was the importance of modeling and scaffolding students as they developed reading and writing skills. Teamed with an emphasis on choice, authentic learning and meaningful activities, modeled and guided practice was seen as a core element when engaging students to be successful learners. While teacher's own attitudes and practices of reading and writing may play a role in their passion and enthusiasm for teaching, Brooks (2007) argues that it is a teacher's valuing and understanding of literacy, teamed with effective classroom practices that is more significant for their learners. Similarly , Cremin, Mottram, Collins, Powell, and Safford (2009) suggests that it is teachers' ability to inspire students in reading and writing, rather than their own personal practices which is important.

In the following sections, specific data from each country or regions are presented, including a brief snapshot of the educational 'landscape' for each case, followed by a more focused presentation of the data for each country and province.

*USA - Oklahoma*

In the United States, each state has its own curriculum and standards, and each school district is governed by a locally elected school board. Public schools offer free education beginning at age 4 through high school (grade 12). Children attend the school in their town and nearest to their residence, if possible. Teachers are highly trained but poorly paid in Oklahoma, and education budgets are shrinking. Federal funding supplements resources for schools that are located in areas that have a high concentration of children who live in poverty in both urban and rural settings, but those schools are still under-resourced. The research sites in Oklahoma were in a suburban city, housing a university where each school site had purposefully been given a catchment area that mixed middle class/upper middle class children with children from working class or below.

The group of six Oklahoma teachers included experienced elementary grades teachers with at least ten years of experience and secondary English teachers with between five and ten years of experience. Half of them had Master's degrees, either in Literacy or English education. Each had taught at least two different grades during their careers and enjoyed the age level of the students with whom they now worked. One of the secondary teachers was male and the other five were female.

Reading was a family practice for all of the teachers as they were growing up, where it was explicitly supported in the home. Each teacher described the encouragement and modeling of reading, (and occasionally writing), by at least one of their parents during their growing up years. All of them saw themselves as enthusiastic readers outside of school but did not necessarily have the same view of themselves as readers at school. Michelle recalls reading at school when she says "I think when I was a kid it was big deal to be able read fast. I remember that I was thinking I, well I mean I can read, but I can't read fast like some people can".

All of the teachers felt that one of the important roles that they took on that led to student engagement was that of modeling their own engagement and enjoyment in literacy. They all described the importance of showing

their own enthusiasm for literacy if they wanted students to value and engage in it. Not only did they model their own literacy use, but they also felt it important to model that they were learners as well with one teacher, Sam, calling himself a 'lead learner'. Modeling also included guiding and mentoring students across the activities in their classes.

Challenge seemed to be a theme that ran throughout the narratives. Some didn't seem to believe there wasn't enough challenge in their own schooling and they felt unprepared for the rigor of their first years in University in terms of reading and writing. For many of them, this challenge appeared to push them to rethink their identity as a proficient reader and writer. Challenge also manifested itself as part of what it meant to promote engagement in literacy learning. It seemed to permeate their views of what it meant to be a good literacy teacher—providing challenge to their children and helping them learn how to meet those challenges.

The teachers felt that activities were engaging if they offered choice, active involvement, and personal connections that made the activity meaningful. They felt that it was important to teach skills but only in the service of meaning making and based upon the needs of the students. Although they recognized the pervasiveness of digital texts in the lives of students outside of school, they varied in their support of the use of digital texts as part of the resources offered to students for their own reading and writing.

*Slovakia*

Slovakia has only been in existence as an independent nation for 23 years and it is still forging its national identity. School reforms are a part of this challenge, hoping to bring Slovakia to the level of other European Union nations in terms of education system success. In the past decade, the education system has seen a dwindling of the school age population, down 26% between 2003 and 2013, forcing a conservation of teacher positions and a merging of school districts, leaving an average number of students in a classroom between 13 – 21 (Santiago, Halasz, Levacic & Shewbridge, 2016). From 2017, students will enter school at the age of 5 (Slovak Ministry of Education, 2016). While teachers are poorly paid in Slovakia, they are required to complete regular professional development to support the ongoing educational reforms the country undertakes. In the 1990's as a newly formed democracy, one of the early professional development movements was the Orava Project, which helped teachers move from a more traditional pedagogy of lectures and memorization drills to more

contemporary teaching and literacy practices. This influential project was part of the International consortium, Reading and Writing for Critical Thinking (RWCT).

The three Slovak teachers in this case have been teaching for between ten and twenty years, with Margaret and Isabela teaching grades 3 to 9, while George is a 1st grade reading teacher. They have all attended professional development through Orava project and regularly cited it for their creative instructional ideas and progressive thinking. While Margaret is an English as a Foreign Language teacher, George also teaches biology and Isabela civics. Thus their view of literacy is shaped by their particular experiences and discipline knowledge.

All three have similar memories of growing up and being motivated and supported to read by family members, where in two cases, the father was the more influential literate model than the mother. While Margaret and Isabela enjoyed reading as children and considered themselves to be good readers, George disliked reading, perceiving himself as a poor reader because he read slowly. He blossomed as a reader in high school when he read Stephen King's Firestarter. Interestingly all three didn't consider themselves as very good writers growing up.

All teachers seemed to have a more positive literate identity built around literacy at home and a more negative literate identity in school based literacy as a child. Required reading or correction of grammar in writing was a negative schooling experience. However, school experiences seem to have also shaped what they feel is important in their own teaching—choice for one, seeing mistakes as valuable to learning for another, relationships to real life in the third.

Before 1989, during communism and many years following the fall of the regime, the word "literacy" was understood as the basic ability to read (decode) and write (spell). It is clear from the teachers' narratives that this understanding has developed significantly. Literacy was articulated as part of larger social, cultural and social practices. There was a sense of multiple literacies playing out in teachers thinking, across civics, culture and technology. It is central to learning in every subject when George commented "literacy is 'every teacher's job' because literacy is instrumental for all learning".

The teachers in the study talked about their creative, engaging lessons that

draw in students through authentic life related activities such as: students designing a Ted Talk in a foreign language to practice that language; going on a field trip to a bank and communicating with the bank employees, mirroring the skills they will need when they are adults; or using real life print to practice reading for understanding. Having their students become critical thinkers and question what they are hearing or reading is a common goal. Authentic, purposeful and meaningful learning is central to their teaching and to their idea of engagement.

A unique theme from these teachers was their comparisons between themselves and their colleagues' teaching styles. Their colleagues were represented as resenting change and preferring more teacher-centered instruction or unable to transfer accountability for learning to the student for fear of losing the control of the classroom. Margaret explained that "[When I ask my students about the lesson] and they have to say how they felt, and I think this is very difficult for them. They are not ready to say what they think. They are not asked to do that often".

*Romania*

In the last twenty years, there have been numerous and sometimes overambitious reforms in the Romanian education system in general, and the school curriculum in particular. The curriculum for lower secondary schools has been approved recently (need reference), and it is going to be implemented at the beginning of the school year in 2018. The national curriculum has been competence-based since 2009, influenced by the European Commission's Recommendation on key competences for lifelong learning (UNESCO, 2012). High school finishes with a baccalaureate examination which in the last six years has had an average passing rate under 60% , which has risen slowly from 44.47% in 2011 (Birău & Birău, 2016). Despite new reforms, most teachers lack the necessary training to deliver new curriculum. Initial teacher education in Romania faces huge challenges as very few students are interested in training to become teachers making it hard to attract highly talented applicants. This is in stark opposition with the situation before the 1990's, when the brightest students would become teachers.

There are 6 Romanian teachers in this study, each with over 20 years experience and expertise. They are highly regarded in their disciplines and are noted by their peers as innovative leaders and expert educators. Three of them teach primary school (ages 6-11), where the focus is on literacy

skills development. At the secondary level, one teaches Romanian language and literature, the discipline that caters for literature, language and targeted literacy skills development beyond primary school. The final two teachers teach mathematics, and the other engineering, both of them with a clear interest in disciplinary literacy. These teachers have all completed several continuous professional development programs, using their learning creatively to make changes in their classrooms, a feature not regarded as common in the Romanian education system.

As with teachers in all countries, each teacher's family background played an influential role. However, for Romanian teachers, the role male family members (fathers and grandfathers) played in their early literacy development was more prominent than other groups. This could be due to the fact that in the communist regime, which is when all six were born and educated, both mothers and fathers had full time jobs, so it is likely that both fathers (especially the well-educated ones) and mothers played the same role in their children's early literacy development.

The importance of meaningfulness and promoting understanding were recurrent themes in the teacher narratives as they discussed engaged literacy learning. They view literacy from the perspective of its connection to life and practicalities, and well as being influenced by content or context. There was a strong sense of self-reflection as teachers discussed their views about literacy learning, where the role of critical thinking was emphasized. In addition, several talked about the importance of curiosity, questioning and reflection, which may be attributable to the Reading and Writing for Critical Thinking (RWCT) teacher development program that four of the six completed (three of the four are RWCT trainers). The creative classroom activities that were mentioned, including literature circles and project work, are also practices that they are likely to have become familiar with via the RWCT program.

Similar to other countries, the teachers talk about modeling as key to supporting literacy, believing that they should model the importance, enjoyment and uses of reading and writing if they want their students to become readers and writers. They tend to see engaged students as seeking knowledge both inside and outside the classroom bringing in extra resources to share in class on their own initiative, and moving beyond what is required of them to complete for class.

*Canada - British Columbia and Newfoundland*

Canada is a federated country, where the thirteen provinces and territories have their own education departments. However, the general structure of schooling for children aged 5 to 18 is similar across the country. Schools are comprehensive and non-selective, and organized in local school districts with elected boards. Funding levels do not vary widely across school districts. Teachers are usually well trained, reasonably well paid and are unionized with good job security. There is a strong commitment to student equity in Canadian schools, and although there are still achievement gaps related to economic status and background (especially for immigrant and First Nations students), the gaps are smaller than those reported in other countries. The research sites in British Columbia and Newfoundland are large municipalities
in coastal regions and university cities.

*British Columbia*

This group of seven teachers had come to teaching elementary grades with experience and qualification in other areas, such as French and Spanish teaching at the secondary level, home economics, physical education and public relations. Teacher qualification is not very specialized at the elementary level British Columbia, and two of the group of six teachers did not have a permanent teaching position. They are teaching in a desirable location and were obviously ready to take on available positions. That said, all the interviewed teachers reported enjoying the age group with whom they were currently working.

All seven teachers described themselves as committed readers and successful in their own early schooling, but several did not identify themselves as ‘avid readers’. While their own family encouragement for reading varied across these teachers, several also commented as to how reading with their own children influenced their choices of texts and classroom activities, with Cassandra explaining “I really enjoy the children’s literature that I’ve read to my own children,”.
The importance of building enjoyment in reading was mirrored by commentary about building communities of readers, encouraging classroom interactions and discussion. All the teachers saw social interaction as a key element of classroom engagement, recognizing the difference between social and cognitive engagement. This was complemented by their creation of comfortable physical classroom environments with the use of soft chairs, plants, toys and of course books.

The use of technology varied across this groups of teachers. Two of the teachers at the middle school level were active users of digital technology, and incorporated tablets and Smart Boards into their English and language arts teaching. One primary teacher, Jackie, had been active in acquiring tablets for her classroom but the remaining teachers did not actively explore or discuss how digital texts played a role in their literacy teaching.

While the importance of modeling and explicit teaching of skills was common for all teachers, there was also a tension for some between providing a rich literacy environment, encouraging their students to read and learn independently and the perceived need to teach specific skills. Active learning and engagement was connected to providing engaging activities and student choice in the classroom. Teachers tended to see engagement as correlated with activity and did not articulate strong teaching philosophies.

*Newfoundland*

The four teachers from Newfoundland have a range of teaching experiences from 6 years to over 20 years, with two holding permanent positions in an urban center and two in towns closer to the city capital. Prior to this, each had worked in smaller rural schools in their early careers. Interestingly, all of the teachers had worked as language arts instructional resource teachers at some point in their careers before finding permanent placements in the primary and elementary classrooms. Of the four teachers, two had contemplated other career paths prior to teaching, one in criminal justice and public policy, the other in business. Teachers in Newfoundland are highly educated with 80% or more having completed a Master's program by the mid-point or later in their teaching careers. All of the teachers were graduate students in a Master of Education program with a specialization in literacy.

One unique theme across the Newfoundland teachers was their commentary about the role that family plays in their literacy lives. On a personal level Ellen loves to write but sees literacy as an intensively personal activity—she keeps her writing to herself, but occasionally shares it with her father. Brenda does a lot of reading with her own children. She says, "I read to them from the moment, I think, they were born. I've always read to them." Susan also commented on ensuring her own children had many books in their early years, reading aloud to them, so that when they

arrived in kindergarten, “they were well-prepared”. A sense of developing a community of readers was also emphasised by schools who use buddy readers to support learners and encourage family reading programs.

The importance of the social aspects of literacy learning were evident across this group of teachers, including the value of small group work. One of the teachers expressed this by saying, that students “also love small groups, so if I have my guided reading group, and it's only myself and four other children, those children who wouldn’t normally speak in a classroom of 30, they speak, and they give their viewpoint. ' Another teacher would have students review each other’s work wherein students would provide their classmates with peer feedback on their writing. Feedback was given in the form of “two stars and a wish”—this involves students finding two things they really like in a peer’s writing, and one thing they wish could be improved.

Newfoundland teachers indicated they were comfortable using technology particularly as it engaged students in building their literacy skills. The teachers showed initiative by bringing technology into the classroom, such as one teacher having the students use an interior design website to organize the furniture in the classroom. Joanne noted that there many resources for teachers available, but it is up to the teachers to take the time to look for resources that they can use in the classroom.

As with many other teachers in the overall study, student choice was viewed as an important part of engagement. Joanne argued that “I think it is also important when we are engaging, you know, in order for students to be engaged they have to have the right books.” Susan also indicated that children learn in diverse ways, and so when they are presented with choice then they have the option of exploring topics that are of interest to them.

*Australia*

Education in Australia is the responsibility of the 6 states and two territories, with funding from both the federal and state governments. Since 2012, a national curriculum has been implemented, beginning in 2011 with the English curriculum. Government schools are overseen by the state or territory departments of education. Each state may group or organize schools by areas or districts but there is no system of local school boards with community representation at a systemic level. Some schools will have

community involvement for parents and local citizens. The teachers in this case are drawn from primary (elementary) and high schools. Four of the teachers in the study work in government primary schools in inner urban and urban areas of a large city. The two secondary teachers work in private high schools.

While the teaching careers of these teachers ranged from 2 years to over 20 years, each was nominated as exemplary for their teaching and literacy expertise. While three chose to study teaching directly upon entering university, Tina started in her mid thirties after raising a family, while Greta and Anna worked in journalism and public relations respectively. As with nearly all the other teachers, each had a strong history of enjoying reading from childhood, with supportive families.

There was a strong sense of passion for reading and writing in this group but in diverse ways. Anna follows the Man Booker prize and is a member of a book club. Hattie reads widely across adolescent literature and Greta still enjoys writing for her own pleasure. Samara reads “voraciously”, both hard copy books and on screen, as well as following twitter feeds and posting her own tweets.

The Australian teachers expressed a more sophisticated understanding of the term engagement. Anna was the most articulate about engagement when she said engagement is ‘the idea of being in task rather than just on task but actually being completely engaged and caring about it”. Samara argued that engagement involved students having a voice and making connections back to their own life, while Hattie explained that it was “opening up possibilities for them, experiencing new things and enjoying them”. These themes flowed to classroom practices such as connecting learning to student’s lives, active participation in lessons, the use of drama, literature circles, graphic novels, technology and the role of student choice.

Critical literacy was another theme across the data for these teachers. This was more than just questioning or problem solving and more concerned with how students were positioned as readers and writers. Each teacher was quite explicit about wanting students to see the purpose and context for literacy activities. Tina says to her students, “let’s look at this in a big picture and look at the power that comes with being able to craft text effectively and how you can create that as well, you can use those devices and be critical thinkers”.

When discussing concepts of literacy, this group expanded literacy to include written visual and multimodal texts as well as use of technology, both as a form of digital text as well as a tool to work with in the classroom. Their comments about what literacy entailed included video, film, gaming, visual images as well as print text and novels.

CONCLUSION: AN INTERNATIONAL PERSPECTIVE:

In the context of exploring how teachers describe student literacy engagement, we focused on the details of the teachers' own literate lives, in order to compare and contrast across different countries, pondering what differences, if any, may have been apparent. Broadly speaking there were many commonalties, for which we may posit explanations, but at the same time there were nuanced and less obvious differences, for which we may also offer commentary.

The participants in the study were recommended by each researcher's local education contacts and networks. Given the research team's interest in engagement, critical thinking and literate identity, our own connections are likely to be informed by teachers and educators who reflect similar educational philosophies. Our participants were recommended to us as actively engaged in literacy teaching and as highly competent professionals. Thus, the teachers across the study held many common beliefs about what literacy was, the value of reading and writing and the desire to engage and support students in their classes with effective and interesting learning experiences.

Given that our definition of engagement for students includes intellectual endeavor, active learning behaviors and the individual's affective connection (Christenson, Reschly, & Wylie, 2012), it was both encouraging yet not surprising to see similar qualities in these teachers. They all had one or more degrees, were highly regarded practitioners and all expressed an ongoing enjoyment of reading, most beginning from their early years, with all affirming the importance of building an affective connection for their own students when teaching reading and writing.

Similarly, we reasoned that students' engagement in literacy learning occurs when classroom and community socio-cultural contexts support a range of literate experiences (Beach & Ward, 2013; Barton, Hamilton, & Ivanic, 2000). By examining each teacher's story of becoming literate, we saw some common themes from their own classroom and community histories. The mostly positive influence of family support for reading and

writing certainly shaped their own experiences of becoming literate and honing an enjoyment of reading and, to a lesser extent, writing. There were subtle differences between the early experiences of teachers from countries that had been part of the Soviet Union (Romania and Slovakia) and those from other countries. Storytelling seems to have been a feature of the European teachers' family traditions. It may have been that fewer books were available to them when the teachers were children. Teachers from Slovakia and Romania were more likely to describe their fathers or grandparents as involved in their early literacy experiences than teachers from the other countries, for whom mothers seemed to be the focus of home literacy activities. Perhaps there were different patterns of mothers' employment.

Another common theme was a more negative experience of writing. Fewer participants had memories of writing at home, consequently their experiences of writing were developed in the more formal contexts of school and tended to be less positive. For many participants in this study, writing was less crucial to their literate identities, and was frequently recalled as stressful. These findings are consistent with Cremin's meta-review of teacher's attitudes to writing (Cremin & Oliver, 2017). Cremin's study only examined publications in English, so it was of interest to note that teachers from Romania and Slovakia appeared to have similar experiences to those reported from mainly English speaking countries.

The differences between countries tended to be more nuanced, where details about a concept varied between countries. For example, when describing their understanding of literacy, teachers from Newfoundland, Romania, Slovakia and Australia emphasized the importance of critical thinking and critical literacy orientations. The source or influence of this critical aspect was not articulated by teachers, so reasons for this are speculative. It may be that the importance of critical thinking abilities were significant for the Romanian and Slovak teachers, given the very restrictive Soviet era of government and education which dominated their own lives growing up. Critical literacy has a strong history across Canada, the USA and Australia (Pandya & Ávila, 2014), with much of Australia's literacy and English curriculum influenced for many years by Alan Luke and Peter Freebody, strong advocates for including a critical, analytical role in literacy learning (Luke, 2012).

There appeared to be different attitudes to the use and discussion of digital technology and the role of multimodal texts as part of teacher's classroom

practices and their own literate lives. Australian teachers were more descriptive of their use of various media, digital texts and technology in their classrooms, referring to different communication modes and multimodal texts in the interviews. Reference to digital texts varied from teacher to teacher in the other countries, such as middle school teachers in British Columbia talking more about technology use and literacy in their classrooms. Several of the elementary level teachers did mention dealing with their own children's use of tablets and smart phones as a cause of some tension. Many teachers were reading online (for pleasure, information, shopping, social media and professional learning) although they may not have recognized digital competence as part of their literate identities. Given the role of technology is often associated with engaging students, as well as the ubiquitous presence of screens in our lives (Callow & Orlando, 2015), this varied articulation about their use in the classroom suggests the need for more interrogation into how teachers use and understand technology in their own lives and as means to engage their learners.

The literate identities of teachers in this study suggest that personal engagement and enjoyment of literacy has shaped their current conceptions and practices of literacy teaching, both in their understanding of theory and of their classroom practices. A passion for encouraging their students to also enjoy reading and writing appears to influence their own perceptions of what it means to teach effectively and in an engaging fashion. At the same time, it may not be the case that a positive childhood experience is somehow a prerequisite for being a knowledgeable and effective teacher. Consider George (Slovakia) who came to enjoy reading later as an adolescent, or the mixed attitudes to personal writing expressed by some teachers. Gennrich and Janks (2013) maintain that teachers need to be knowledgeable about their discipline areas but also argue that "It is possible to support creative writers without being one oneself" (p. 464).

Similarly, cultural experiences and contexts will always shape and inform teachers' attitudes and decisions. It may be that, regardless of national background, teachers who can strongly engage their students in literacy learning are those who practice self-reflection, developing a thoughtful and critical attitude to their own lives, teaching practices and habitus. This includes our willingness to engage with new ideas and texts that are current and meaningful for our students. With this in mind, Gennrich & Janks (2013) prompt us to remember:

Our job as teachers and teacher educators is to extend our students' horizons of possibility and prowess – allowing them to outpace us as we lead/follow them into the virtual worlds of books, games, videos, and the ideas that entice them. We all need to learn how to open the doors of learning and to run alongside our students as they explore what lies beyond. (p. 465)

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## A transciscilinary profesional improvement community: The begginig

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ABSTRACT:
The paper explores the development of a networked professional improvement community inclusive of both university professors and PK-12 classroom teachers tasked with exploring promising practices to benefit

teacher education. Specifically, the professional network investigated how literacy and content literacy practices were intertwined across the academic spectrum in PK-12 classrooms with the intent of finding promising practices. The outcomes of the research informed pre-service teachers' education. The networked improvement community systematically collected static (e.g. student standardized scores, state categorizations, grades) and dynamic (e.g. mini-ethnographies, focus groups, interviews) data to identify the strengths and needs of organizational structures, processes, and tools in order to improve teacher education and ultimately influencing educational outcomes for students. The members of the networked improvement community provided narratives about the promising practices that can inform, sustain, and expand understanding for instruction in teacher and counselor education in varying academic disciplines and literacies.

KEYWORDS: teacher education, counselor education, improvement community, literacy, transdisciplinary literacy, and instructional practices.

INTRODUCTION:

The purpose of the paper describes the process of developing a professional learning community tasked with improving teacher and education and pedagogical practices related to literacy across the academic spectrum. Second, the paper shares the perspectives and perceptions of the researchers involved in the improvement community, and their work with underserved and underrepresented populations in the quest to define transdisciplinary literacy practices for the improvement of teacher education and pedagogical practices. Finally, it identifies promising practices for integrating transdisciplinary literacy knowledge in teacher education.

Scant research on transdisciplinary literacy practices exists. Few studies describe the implementation of a transdisciplinary literacy curriculum, and how and what types of literacy support student content learning (Cervetti, Bravo, Hiebert, Pearson, & Jaynes, 2009; Hand et al., 2003). Research has established that academic subjects rely on the traditional literacy practices of reading, writing, speaking, and listening to support learning (Cervetti et al., 2005; Norris & Phillips, 2003; Yore et al., 2004). Literacy practices and content have a complementary relationship. Disciplinary practices can contribute to literacy knowledge, motivation for learning (French, 2004; Garcia, Ku, & Reyes, 2001). Conversely, literacy practices can enhance literacy skills (Lee & Fradd, 1998) and improve the content

area understanding (Cervetti et al., 2005; Stoddart et al., 2002).

OBJETIVES:
With these literacy findings in mind, this professional network improvement community sought to understand literacies within varying and diverse content areas with the idea of discovering promising practices that could be taught in teacher education.

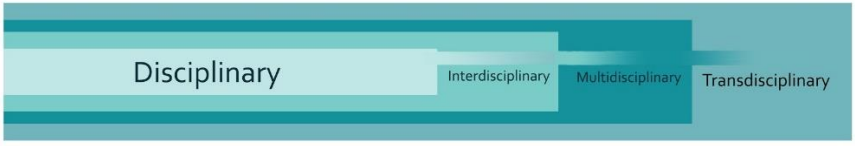
The paper seeks to document the experience of developing an initial improvement community whose purpose is to answer these research questions:
1) How do PK-12 teachers integrate disciplinary practices and literacy practices?
2) How can these findings inform teacher education curriculum?
Utilizing narrative, the authors of the paper document four projects that have been implemented for the purpose of collecting information to answer research question 1.

RESEARCH DESCRIPTION AND METHODOLOGY:

*Theoretical Framework*

The improvement community was formed with the idea of combining practitioners' practice and researchers' findings to impact pre-service teacher education. Guiding principles and shared rationales that guided the improvement community included: 1) The learning environment influences how and what learners think; 2) Cognitive development is supported by the internalization of language; 3) Community plays a central role in meaning making; 4) Knowledge is socially constructed; and 5) Transdisciplinary literacy is inclusive of disciplinary, interdisciplinary, and multidisciplinary literacies (See Figure 1).

*Figure 1. Disciplinary to Transdisciplinary Literacy Continuum*




The diversity of disciplines represented in the improvement community contributed to the learning theories considered. Learning theories included

Vygotsky's notion of socio-cultural learning, Hattie's theory of visible learning, and Dewey's experiential learning theory (ELT). Each of the projects conducted by the researchers considered aspects of these theories. According to socio-cultural theory, learners construct knowledge through social interaction (Vygotsky, 1978). As the members of the improvement community interacted, they constructed, broadened, and deepened their knowledge and understanding of transdisciplinary literacies through interacting with K-12 educators in their respective environments. Hattie (2009) suggested that, in the spirit of visible learning, teachers should be evaluators of their own teaching, as they are the change agent in the classroom. However, because teaching is a dialogic process not a monologue, it is essential that this evaluation happen within the construct of collaborative reflection. Likewise, when observing teachers related to literacies and their work, scholars of the improvement community asked teachers to self-evaluate and engage in iterative follow up reflective conversations. Finally, Dewey (1983) purported that learning begins with a concrete example or experience and through reflection may become more abstract, in turn providing guidance in future similar learning experiences. As such, concrete examples of literacy taking place in authentic learning settings in varying disciplines were considered by the scholars of the improvement community.

*Timeline: The Development of a Professional Development Community*

The first step was to develop a network improvement community. The improvement community was developed as a goal of a former Dean of Education. Her vision was for a group of emerging scholars to join together to form an active collaboration. The charge for these researchers was to explore, define, design, and share aspects of literacy critical to the study of varying academic disciplines to inform the preparation of pre-service educators. The improvement community in its initial stages consisted of six assistant professors. As the community defined itself and its purpose, K-12 educators were added to further transdisciplinary literacies in PK-12.

The researchers met once a month to define their shared purpose and to discuss methods and modes of inquiry. Seasoned national educators/researchers contributed to the improvement communities understanding of transdisciplinary literacy and its role by engaging through discussion, question and answer sessions, and by sharing their work. These sessions helped to define the improvement communities' purpose and path. After the first six months, the group established these shared

outcomes that they would investigate through shared projects: 1) Create a common language from the varying disciplines' literacies to inform teacher education; 2) Pose essential questions to improve instruction; 3) Identify lived experiences – ongoing research and collaborations; and 4) Generate a list of questions and answers.

During the next six months, members of the improvement community worked collaboratively with other members of the education community (including K-12 educators) to explore what is meant by transdisciplinary literacy for the purpose of informing teacher education.

RESULTS AND DISCUSSION:
These collaborations yielded four pilot projects that took place at three Title 1 schools and at the University (see Table 1). Narratives related to the researchers' experiences provided insight into how literacies are being taught and how these finding can inform promising practices in teacher education.

*Table 1. Studies conducted by the Professional Improvement Community*

| Content | Data Collected (Location) | Literacy Findings for Teacher Education |
|---|---|---|
| Health and Exercise Literacies | Quantitative and Qualitative (K-12) | There is a need for formalize health literacy instruction in PK-12. A by-product was competition built community. |
| Computational Thinking and English Language Arts literacies | Qualitative, Quantitative, Interviews, and Observations (University) | Traditional literacy instruction (grammar and literature) can include computational and design-based |

| | | |
|---|---|---|
| | | thinking through making pedagogy. |
| Science and Language literacies | Observations, Interviews, Student Artifacts, Video recordings (K-12) | Literacy and science faculty along with K-12 science teachers need to systematically engage in joint reflection on ways literacy approaches can be intentionally incorporated into daily science instruction. |
| Bibliotherapy for Mental Health literacies | Quantitative, and qualitative (K-12) | Bibliotherapy can serve as a preventative and responsive treatment for children at risk or already experiencing mental health concerns within a school context while promoting family and caregiver involvement and traditional literacy skills. |

*Health/Exercise science literacy*

Although not typically included in K-12 education, instruction to improve

comprehension of literacy related to health factors is essential as it serves two purposes: 1) providing a different perspective of science literacy (i.e. comprehension of energy expenditure); and 2) indirectly increasing classroom performance by enhancing students' understanding of health behaviors which may lead to improvements in students' actual health behaviors (U.S. Department of Human Services, 2010; Kripilani & Weiss, 2006; Kohl et al., 2012). The experience of introducing health/exercise science literacy into K-12 classrooms was positive in the sense that K-12 teachers were open to learning this literacy to integrate into their personal lives as well as in the classroom.

Literacy lessons focused on health topics such as the understanding of factors (i.e. total steps and kcal expenditure) measured by activity trackers (i.e. FitBits), and the comprehension and dissection of nutrition labels (i.e. serving sizes and nutritional content). These types of activities translate to classroom literacy activities of reading charts and graphs for understanding. The K-12 educators collaborated with the health literacy research team to prepare grade-appropriate health literacy lessons for the students.

A surprising effect of this initiative was that the K-12 educators self-reported improvements in their health behaviors as a result of the health literacy instruction intended for the students. An additional positive outcome at the end of the literacy sessions was the request of the K-12 educators to integrate health/exercise science literacy into their classroom instruction over the entire school year. Finally, the school is incorporating more movement and literacy in their curriculum.

*Science and Language Literacies*

Scholars collaborated with a middle school science teacher to better understand her literacy implementation during her seventh grade unit on evolution. They observed a total of eight lessons and video-recorded both the lessons and post observation interviews. Data sources also included observational field notes, lesson plans, and student-generated artifacts like science notebooks, worksheets, and student assessments. Scholars utilized the data, in coordination with the science teachers' guided reflections, to ascertain the intention of the lesson observed in the classroom and the extent to which literacy practices were planned. For example, students' science notebooks were collected to observe how science practices and literacy practices impacted student science literacy

and learning.

The analyses revealed that (1) the science teacher had a repertoire of literacy practices (Jigsaw, K-W-L, reading for a purpose, anticipatory sets) and used them; (2) the students were reading, writing, listening, and speaking, although not yet in discipline-specific ways; (3) the science teacher knew of the literacy practices but did not know why/how those practices were aligned with science literacies; and (4) in order to facilitate meaningful professional development with in-service teachers, then literacy and science faculty along with K-12 science teachers need to systematically engage in joint reflection on the possible ways transdisciplinary literacy approaches can be intentionally incorporated into daily science instruction.

*STEM, Computational Thinking and English Language Arts*

Wing (2006; 2008; 2016) stated that computational thinking was a fundamental skill that learner should have, a “skill used by everyone in the world by the middle of the 21st century.” Some refer to computational thinking as the new literacy that will be foundational in every profession. Wing (2008) defined computational thinking as "solving problems, designing systems, and understanding human behavior, by drawing on the concepts fundamental to computer science." Computational thinking includes skills like pattern recognition, abstraction, decomposition, algorithmic thinking skills.

Using an active learning approach, pre-service language arts teachers engaged in active learning that built both their content and computational thinking literacies. Specifically, maker pedagogy (Bullock, 2014) was incorporated to investigate the intersection of design and computational thinking in the literacy classroom. The observations and students’ perceptions preliminarily indicate that computational thinking skills can be fostered through language arts and reading curriculum. The preservice teachers were surprised how literacy could be commingled with STEM activities and how an active learning approach contributed to both content and STEM literacies. The observations revealed that through these active learning making the preservice teachers engaged in both the language of the ELA discipline while practicing new terms and ways of thinking.

*Bibliotherapy for Mental Health Literacies*

One in five children have mental health concerns and approximately 20% of those students receive necessary care services for treatment (Kaffenberger & Seligman, 2007; National Institute of Mental Health, 2010). Bibliotherapy can serve as a preventative and responsive treatment for children at risk or already experiencing mental illness within a school context. Further, the integration of bibliotherapy in schools can serve as a means to increase mental health literacy and improve the well-being of students and families (James et. al, 2015). In this pilot study, bibliotherapy was conducted at a Title 1 school. The researcher examined the effectiveness of bibliotherapy as an adjunct to school-based mental health services while building traditional literacy skills and mental health literacy. Selected books were read during the counseling session. Information was given to parents to continue reading and story discussion at home. The families utilized bibliotherapy in the home and this increased family engagement and encouraged reading in the home.

Working with educators and counselors, bibliotherapy can be utilized within a school setting. Bibliotherapy also can be extended to the home and informal learning setting to encourage reading and mental health literacies especially in a Title 1 (low SES) environment where often there are barriers to mental health wellness.

CONCLUSION:

The scholarly significance of this paper contributes to what is known about building an improvement community with a specific purpose. The paper described the initial process of building a professional learning community focused on literacy improvement. It answered the question of how literacy and disciplinary practices are currently integrated and expressed.

Through pilot studies and observations, it was determined that literacy and disciplinary practices are sometimes intentionally and unintentionally integrated in K-12 classrooms but not always consistently. These pilot projects provided context for pre-service educators to consider when developing content and literacy integrated lessons and when teaching disciplinary practices. Teaching for intentionality may be an area that pre-service educators should explore.

Reflection for all stakeholders was pivotal for analyzing the intersectionality of literacy and learning. The initial results and subsequent discussions have extended the current research to investigate activities that scaffold literacy and disciplinary practices. These pilot studies provided evidence

to support promising practices. The data informed the professional improvement community and provided the agenda for subsequent investigations.

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# Escribir para un público disciplinar especializado. Retos y posibilidades para fortalecer la identidad autoral en un posgrado no orientado hacia la investigación

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PALABRAS CLAVE: alfabetización académica, acompañamiento, identidad, géneros disciplinares.

RESUMEN:
El desarrollo de la lengua escrita como parte de un proceso de enculturación académica, (Laudel y Gläser, 2008) exige realizar tareas de expresión oral, de lectura sistemática de autores y de escritura de distintos géneros textuales. El propósito del presente trabajo consiste en documentar la manera en que han tenido lugar esas tareas en el marco de acompañamiento de jóvenes en formación, 18 estudiantes de cinco generaciones de maestría que eligieron formarse como investigadores y participar de las actividades cotidianas de un grupo de investigación sobre los procesos institucionales para formar científicos en México (Kent, 205, 2014; Carrasco y Kent, 2011). Es importante señalar que esto ocurrió en el contexto de un programa académico con orientación profesionalizante, es decir no orientado hacia la investigación, y con poco énfasis en la literacidad de alto nivel.

Durante 10 años el acompañamiento ha sido concebido como una intervención pedagógica planeada para formarles como autores disciplinarios. Consiste en: a) sesiones generales de reflexión acerca de los contenidos y perspectiva de análisis que desarrolla el grupo de investigación en cuestión, b) tareas de lectura sistemática y la discusión de sus productos, c) participación en foros académicos y en foros internos de avances de investigación y –obviamente- d) la producción de textos académicos intermedios, a los que denominaremos “productos intermedios” y e) la publicación de trabajos de investigación como ponencias en extenso en memorias de congreso y artículos publicados en revistas disciplinarias arbitradas.

INTRODUCCIÓN:
En términos ideales, una maestría es un posgrado que aspira, además de formar profesionales de alto nivel, ofrecer entornos que hagan posible el desarrollo de actividades de investigación. La persona que se inserta en estos programas desea obtener una experiencia formativa que le haga posible la apropiación de esas habilidades.

En este trabajo se documenta cómo se han producido las tareas de acompañamiento de jóvenes en formación, de cinco generaciones de

maestría que eligieron formarse como investigadores y participar de las actividades cotidianas de un grupo de investigación sobre los procesos institucionales para formar científicos en México. Este trabajo sigue orientaciones y pistas de la formación disciplinar y da cuenta de criterios de organización, estrategias de participación y desarrollo de las sesiones de un grupo de investigación. Los resultados sugieren que el cuidado integral de múltiples aspectos de acompañamiento asegura producir el documento esperado, la tesis de maestría. Este trabajo formula la siguiente hipótesis: producir un texto completo con una salida pública, oral o escrita, permite al estudiante reconocerse como autor y asegura la conclusión del producto recepcional.

DESARROLLO DEL CONTENIDO:

La investigación, como una de las acciones fundamentales de un estudiante de posgrado, exige inevitablemente de la lectura y la escritura. Desde una perspectiva sociocultural, Young y Leinhardt muestran que es necesario entender a “la lectura, la escritura y el pensamiento como procesos y formas situados.” (En Bazerman et al., 2016: 100); esa formación involucra participar en una actividad social que exige la realización de productos: los géneros, que “no son clases de texto, formas que puedan transmitirse verbalmente, sino categorías de acciones retóricas en respuesta a situaciones recurrentes” (Carlino, 2003). Los estudiantes de un posgrado idealmente deben producir ponencias, artículos, presentaciones en Power Point y, al final de su trabajo formativo una tesis. En el grupo de investigación estudiado se busca que los estudiantes produzcan todas.

Bazerman considera, siguiendo a Young y Leinhardt, que si las prácticas disciplinares han de cumplir con su objetivo, se requiere de “la enculturación, el aprendizaje mediante el vínculo maestro-aprendiz y la participación andamiada” (Bazerman, 2016: 100).

El proceso de apropiación de múltiples microhabilidades (Cassany, 1994) que son propias de la planeación, la recopilación de información, el análisis de esa información, culmina con la confección del documento que da cuenta de la aplicación de esa miríada de microhabilidades que atraviesan el proceso de investigación. Autores citados por Campbel (Delamont y Atkinson, 2000 y Traweek, 1998) y, él mismo, sostienen que los investigadores en formación atraviesan los caminos de socialización y enculturación como dos procesos diferentes, sin embargo, no consideran que uno predomine sobre el otro.

*Enculturación*

La pertenencia a un posgrado implica la inmersión en un proceso complejo que presenta múltiples facetas formativas. En antropología y sociología se emplean indistintamente los términos enculturación y socialización para hacer referencia a “todos aquellos procesos de enseñanza y aprendizaje a los que se somete a las personas dentro de un grupo social o cultural para su transformación en sujetos sociales. […] los sujetos adquieren aquellos conocimientos y capacidades (normas, valores y creencias, códigos simbólicos, destrezas, actitudes y reglas de interacción social) que les van a permitir convertirse en miembros socialmente operantes de un determinado grupo de pertenencia” (Pellissier, en Figueroa-Saavedra Ruíz, 2003:30).

En la esfera de la formación de investigadores, Prior (1998) Bazerman (2016) conciben el concepto de enculturación como un indispensable factor de la pertenencia a una comunidad disciplinar específica. Así, un aprendiz de investigador está sujeto a adquirir numerosos rasgos que les permiten formar parte de una comunidad científica.

Una corriente de sociólogos (Campbell, Delamont y Atkinson y Traweek) que estudian la formación de investigadores se inclina a considerar a la supervisión formal, la educación formal, el entrenamiento explícito como piezas del proceso de socialización, mientras que los procesos informales, los aprendizajes implícitos forman parte del proceso de *enculturación*:

Campbell (2003), desde una mirada sociológica propone reconocer los procesos de enculturación informal de los procesos formales de acompañamiento y asesoría en la formación doctoral. Delamont & Atkinson (2001), refuerzan desde una mirada antropológica esta idea, al señalar que las actividades del “ser científico” ni se enseñan formalmente, ni están necesariamente codificadas, se aprenden en el hacer cotidiano, en la participación comprometida en un grupo de investigación. Por su lado, Mody y Kaiser (2008), desde los estudios sociales de la ciencia, señalan que tanto en el aula como en el laboratorio el conocimiento es simultáneamente impartido (enseñado) y creado. (En Carrasco Altamirano y Rollin Kent Serna, 2013: 701-707.).

Se puede observar en un investigador que forma investigadores -Hacking- aspectos localizables en la esfera de la *socialización* “Bueno, entrenas a

la gente en primer lugar a cómo pensar, si nada más, y cómo resolver problemas" (en Campbell, 2003: 909). La manera en que los estudiantes aprenden otras microhabilidades de planeación, de recogida de información, de análisis y de producción de textos que no han sido mostradas de manera implícita, corresponderían al ámbito de la *enculturación*. Aunque desde otras miradas ambas esferas conforman una sola y los dos términos –socialización y enculturación- se refieren a la manera, explícita o no, en que las personas se apropian de las normas, los hábitos, usos, formas de relacionarse, pericias, representaciones sociales, maneras de gestionar el tiempo, etc. de una comunidad determinada. La separación entre los dos términos se mantiene según el punto de vista de otros estudiosos.

*Tutoría*

Un componente del proceso de *socialización* de jóvenes que se forman como investigadores es la *tutoría*, en tanto que se fundamenta en una supervisión *formal* y se refiere a una práctica de educación *formal*, consiste en un entrenamiento *explícito*. El aprendizaje mediante el vínculo maestro-aprendiz se actualiza en la relación de tutoría que cumple varios propósitos. Uno de ellos es ser una actividad formal, curricular, por parte de los programas de posgrados. Otro es como interacción crucial de la formación de científicos, que le permitan al estudiante introducirse a una comunidad disciplinar (Baker y Pifer, 2010) mediante la producción de resultados originales en una especialidad. Uno más dirigir de cerca las prácticas de investigación de los doctorandos (Campbell, 2003)." (López Arce, 2016: 36).

*Acompañamiento*

Se podría pensar que tutoría y acompañamiento son términos que indican el mismo fenómeno de relación entre tutor y aprendiz (y así lo emplean diversos autores), pero si se tiene en cuenta que la formación de investigadores tiene lugar en una comunidad de práctica, entonces se puede reconocer un entramado de relaciones entre los diversos actores que desempeñan papeles diversos dentro del grupo: "un aprendiz aprende a realizar investigaciones […]; un colega lleva a cabo investigaciones independientes […]; un maestro es un colega que, además, actúa como mentor de los aprendices; y un miembro de la élite también modela la dirección de la producción de conocimiento de su comunidad" (Laudel, G. y Gläser, 2008: 390)

Así un estudiante en formación, no sólo se ubica en una relación de tutoría, sino en relación con sus pares de la comunidad, con maestros y miembros de élite; en el caso de los estudiantes cuya formación se analiza en esta ponencia, los miembros de élite son los líderes del grupo de investigación. La interacción de un aprendiz con los demás miembros del equipo puede llegar a entenderse como *acompañamiento*. Esta red de relaciones entre actores que desempeñan funciones diversas está presente en el grupo de investigación que describimos en este trabajo.

*Expresión oral*

Si se sigue la noción sobre enculturación que exponen Campbell, Delamont y Atkinson y Traweek, algunas habilidades de expresión oral que desarrolla un estudiante de se ubican en ese terreno de enculturación, pero otras son transferidas de forma explícita -corresponderían al ámbito de la socialización- durante las jornadas de reflexión semanal, que tienen lugar el grupo de investigación objeto de esta ponencia. Bygate (En Cassany et al., 1994) expone un modelo de expresión oral que implica *conocimientos* y *habilidades* de planificación, de selección y de producción. En el grupo de investigación tiene lugar la transmisión de habilidades de planificación de la información y de conducción cuando se diseñan presentaciones orales para exponer avances o para diseñar ponencias que deban ser expuestas en diversos encuentros.

*Lectura sistemática y escritura*

La formación en investigación exige invertir muchas horas en revisar la literatura existente, acción que posibilita “la entrada a numerosas conversaciones” sostenidas por expertos. Esta lectura que apunta a la escritura a partir de fuentes bibliográficas es un tipo de proceso híbrido (Spivey, en Zanotto et al. 2011). Su complejidad implica el uso de estrategias de selección de información, de procesamiento, de elaboración de información, en suma, ejecutar acciones combinadas de lectura y producción de textos. Una lectura experta requiere:
[identificar la] postura del autor del texto, ponderándola según las razones que brinda para sostenerla, reconociendo las posturas y argumentos de los otros autores citados, identificando la polémica establecida entre unas posiciones y otras, poniendo en relación con otros textos leídos previamente el conjunto den perspectivas mencionadas, infiriendo implicancias de lo leído sobre otros contextos, más allá del contexto en el que se ubica el texto, por ejemplo, sobre la práctica profesional del mismo

lector, etc. (Carlino, 2003)

Las sesiones del grupo de investigación estudiado se organizan como seminarios especializados para la lectura analítica de bibliografía especializada y se emplean diversas estrategias didácticas para que los estudiantes logren apropiarse los contenidos de cada texto y, de forma articulada, de los diversos materiales que respaldan una determinada perspectiva de trabajo con el propósito que todo ello sea incorporados de forma creativa en las producciones estudiantiles y autorales de los participantes.

METODOLOGÍA:
En un trabajo de investigación-acción se observaron desde el año 2012 las sesiones semanales del grupo de investigación conducido por dos académicos investigadores expertos o miembros de élite y una maestra tutora de aprendices (categorías de Laudel, G. y Gläser, 2008).

La investigación acción se caracteriza porque “es una forma de estudiar, de explorar, una situación social, […] educativa, con la finalidad de mejorarla en la que se implican como ‘indagadores’ los implicados en la realidad investigada.” Suárez Pazos, 2002).

El objetivo del trabajo fue analizar la forma en la que los maestros formados recapitulan sobre su experiencia formativa después de haber concluido con su tesis.

Se invitó a participar en una entrevista virtual a 18 graduados y sólo siete de ellos contestaron. En su comunicación por *email* se refirieron expresamente a la manera en el grupo de investigación influyó en *las tareas de expresión oral, de lectura sistemática de autores y de escritura de distintos géneros textuales.*

Se analizan los comentarios que enviaron por correo electrónico los graduados que debieron producir tesis como requisito para alcanzar el grado de maestría- bajo el acompañamiento del grupo de investigación. El siguiente es el código de identificación de cada participante: M1, M2, M3, M4, M5, M6 y M7. Todas son mujeres de entre 24 y 30 años.

El contexto de formación de los estudiantes encuestados es una universidad pública estatal en un posgrado de administración educativa en el que participan los estudiantes. Es un posgrado profesionalizante que

exige sólo su participación los fines de semana y que tradicionalmente ha puesto poco énfasis en la formación escrita y el acompañamiento sistemático del trabajo de tesis. Ahora bien, la experiencia documentada aquí se realiza con el fin de atender los déficits de literacidad e impulsar la preparación de tesis entre un mayor número de estudiantes. Todos los estudiantes involucrados se comprometieron a participar regularmente en un seminario de investigación realizado un día semanal por la tarde. Como parte de sus experiencias formativas todos los estudiantes debieron presentar públicamente sus trabajos de investigación ante un público académico ajeno a la universidad en al menos una ocasión.

Los investigadores que dirigieron el proceso formativo son integrantes de un Cuerpo Académico (CA) que es una figura organizacionalmente reconocida que exige que sus integrantes trabajen en forma colaborativa para enseñar, asesorar tesis y publicar. Este núcleo convocó a otros profesores del posgrado para participar en el experimento y formarse también como directores de tesis.

RESULTADOS:

*Enculturación*

La decisión de integrarse a un grupo de investigación coloca al novicio en un proceso que transita desde el entusiasmo de visualizar un futuro producto terminado –la tesis- hasta la perplejidad y la inquietud asociadas con ser un estudiante al que se le exigen multitud de tareas; muchas de ellas tendrán que ser afrontadas por primera vez, y otras, aunque conocidas, crean desafíos diferentes. Este proceso plantea acciones explícitas de *socialización*, que una vez ejecutadas pueden originar percepciones y observaciones productoras de aprendizajes no explícitos. En este tramo invisible emerge la *enculturación*, es decir, las apropiaciones de habilidades y conocimientos implícitos. La *ex-maestreante* M1 cuando se refiere a *expresar opiniones* y *aclarar conceptos* está tocando esa línea invisible entre socialización y enculturación:
*En este seminario, se asignaban lecturas con el fin de apoyar los procesos de elaboración de tesis (marcos conceptuales, analíticos y metodológicos), que luego se discutían en sesiones periódicas. Durante la discusión se expresaban opiniones sobre las lecturas, se hacían comentarios breves por parte de estudiantes destacando los aportes, lo que se había comprendido de la lectura, se resolvían dudas o se aclaraban*

*conceptos. (M1)*

Los escenarios de expresión oral, que en el grupo de investigación coloca a los estudiantes en condiciones de generar desarrollo y profundización de las ideas, o adquirir seguridad, como una muestra de pericias que se "captan" al ubicarse en entornos explícitos de enseñanza (la leve línea entre socialización y enculturación), se puede apreciar en los comentarios que siguen:

> *resultó muy interesante que en las mesas de trabajo se "lanzara un concepto" y con base a este nosotros expresáramos y lográramos construir ideas completas.* (M2).
>
> *Las tareas de expresión oral son un complemento a la investigación, aprendí a expresarme, dar mis puntos de vista sobre la investigación, me dio seguridad y mayor conocimiento y entrenamiento para el examen.* (M3)
>
> *Lo mejor es que todo llega tan naturalmente que uno no se da cuenta de los avances que se tienen hasta mucho después.* (M7)

Siempre visualizando el pasaje que permanece oculto -entre socialización y enculturación- a partir de lo que los estudiantes expresan, se puede advertir que las tareas evidentes de investigación en las que el grupo rodea a los estudiantes genera micro habilidades -*mejorar la habilidad de expresión oral* (M1)- que se captan al colaborar como acompañante en entrevista de investigación:

> *… considero que realizar las primeras entrevistas durante el trabajo de campo fue otro factor que me ayudó a mejorar mi habilidad de expresión oral. Primero asistimos a entrevistas dirigidas por los doctores "A" y "B" y posteriormente tuvimos la oportunidad de conducir entrevistas dirigidas a estudiantes de doctorado de programas de ciencias naturales y exactas, practicando cada parte de la entrevista, desde la presentación, la dinámica de la entrevista, hasta el cierre.* (M1).

La identidad como conformadora de pertenencia no se produce en el aire y de forma espontánea, demanda apropiarse y compartir las prácticas del grupo de investigación, en este caso, participar activamente en las discusiones de grupo requiere lectura autónoma:

> *También me permitía participar en las sesiones del CA, presentando mis dudas y/o mis puntos de vista. Esto me ayudó a sentirme parte del CA*. (M4).

Como una forma de ofrecer condiciones favorables superar las dificultades

que suponen la lectura y la escritura experta, el grupo de investigación ofrece a los estudiantes un acervo de material en línea, material que no sólo es discutido en sesiones semanales, sino que por permanecer a disposición de los estudiantes induce a realizar, de forma autónoma, lectura que puede provocar el movimiento de enculturación:

> *Cada lectura era propuesta por los doctores A y B con el propósito de apoyar los procesos de elaboración de tesis, pero había mucho material adicional que estaba disponible en línea (carpetas compartidas) para que cada estudiante lo explorara por su cuenta. Eso me motivó a continuar revisando temas a partir de lo que se iba discutiendo en el seminario.* (M1).

Una forma de observar el proceso híbrido que enlaza lectura y escritura, se aprecia en esta cita:

> *La elaboración de este tipo de fichas, me sirvió para trabajar posteriormente con este material en la escritura de la tesis. Pero más que todo era un trabajo independiente, que quedaba a criterio de cada estudiante trabajarlo de esa manera. Hubo poca discusión sobre el contenido de las fichas, pero eran fichas compartidas en carpetas, que los estudiantes podían consultar libremente, al igual que también había libre acceso a todo el material empírico.* (M1).

Aprender a manejar el coro de voces necesario para producir escritura académica, constituye un acto explícito de socialización, que genera espacios de maduración epistémica:

> *La lectura de diferentes autores a mí me permitió construir argumentos hilados con respecto a un concepto es el "**dialogo entre autores" que me dejo ver más allá de un solo concepto.** Ya que no existen verdades absolutas* (M2).

El crecimiento como profesional de la enseñanza que acompaña en investigaciones es posible merced a las prácticas formales del grupo de investigación:

> *Antes del CA simplemente no sabía que podía tener una metodología para no perderme en toda la información que puede haber de uno o varios autores. Gracias a esta lectura sistémica pude guiar a mis alumnos en sus tesis*. (M7).

Su enculturamiento es un proceso de aprendizajes implícitos, una muestra de ello es la cita que sigue:

> *Lo mejor es que todo llega tan naturalmente que uno no se da cuenta de los avances que se tienen hasta mucho después*. (M7)

La actividad constante, que se promueve en el grupo, es la investigación desde un proceso cuya finalidad consiste en llevar al estudiante por su camino de formación. Consiste en: sesiones generales de reflexión acerca de los contenidos y perspectiva de análisis que desarrolla el grupo de investigación en cuestión, tareas de lectura sistemática y la discusión de sus productos, participación en foros académicos y en foros internos de avances de investigación y la producción de textos académicos intermedios, a los que denominaremos "productos intermedios" y la publicación de trabajos de investigación como ponencias en extenso en memorias de congreso y artículos publicados en revistas disciplinarias arbitradas.

Leer de forma experta se logra a) poniendo a disposición un acervo amplio, b) invitando expertos en biblioteconomía para compartir la forma de realizar búsquedas avanzadas en línea y c) disponiendo el tiempo y el espacio para compartir los contenidos de las lecturas, bajo la mira de los expertos:

> *En este seminario, se asignaban lecturas con el fin de apoyar los procesos de elaboración de tesis (marcos conceptuales, analíticos y metodológicos), que luego se discutían en sesiones periódicas. Durante la discusión se expresaban opiniones sobre las lecturas, se hacían comentarios breves por parte de estudiantes destacando los aportes, lo que se había comprendido de la lectura, se resolvían dudas o se aclaraban conceptos*. (M1).

Mason se ha ocupado de investigar la interdependencia entre discusión oral y texto escrito, y demostró lo ventajoso que resulta del cruce de ambos en favor del aprendizaje (En Zanotto et al. 2011). Aquí se trata de dar cuenta del beneficio que promueve la integración de la lectura y la exposición oral en la producción de textos:

> *Las oportunidades que tuvimos para exponer nuestros avances del trabajo de tesis frente a los integrantes del CA fueron muy valiosos para mí, ya que no sabía cómo exponerlo (no hice tesis en la licenciatura)*. (M4).
>
> *Los comentarios, sugerencias y observaciones de todos, incluyendo mis compañeros de maestría, mejoraron no solo el trabajo en sí mismo, también ayudaron a mejorar mi confianza para exponerlo en el congreso de Aguascalientes y en la presentación final.* (M4).
>
> *En ambos casos, las interacciones ayudan a afianzar la producción oral continua y en interacción. Se conoce el vocabulario, el tema y todas las herramientas necesarias para defender y explicar un punto de vista, ya sea*

*el propio o el de algún autor.* (M7).

La salida pública bajo la forma de participación en coloquios externos a la universidad, aunque en los internos también, ubica al estudiante en posibilidades de mejoramiento académico y crecimiento como persona:

*Mi participación en los seminarios y coloquios de la Red a la que pertenece el CA fue fundamental para mejorar la presentación y defensa de mi proyecto*. (M5).

*… puedo afirmar que el hecho de que el CA lleve a sus estudiantes a exponer sus avances de tesis en congresos nacionales e internacionales los obliga a desarrollar y a estructurar de mejor forma sus ideas y por lo tanto a expresarlas mejor, además no sólo los apoya en el desarrollo de la expresión oral, también los obliga a desarrollar seguridad en ellos mismos, pues constantemente están obligados a exponer sus avance ante sus maestros y compañeros de grupo, lo anterior implica que tengan la habilidad de argumentar.* (M6).

Si los estudiantes cuentan con el acompañamiento que aclare la manera de integrar información de diferentes fuentes, no solo para leerlas sino para sistematizar está en condiciones de lograr el objetivo: producir un texto académico complejo:

*Un soporte importante para las lecturas, fue la realización de fichas en un formato recomendado por la Dra. B, donde se identificaban los temas centrales de la lectura, citas importantes, reflexiones personales y comentarios. La elaboración de* ***este tipo de fichas, me sirvió para trabajar posteriormente con este material en la escritura de la tesis****. Pero más que todo era un trabajo independiente, que quedaba a criterio de cada estudiante trabajarlo de esa manera.* (M1).

*Un punto a destacar es no solo la lectura, sino el ir tejiendo argumentos partiendo de los mismos autores. Me quedó clara la idea de tomar distancia o tomar una postura para mi proyecto de investigación y el procedimiento que conlleva cualquier investigación.* (M6).

Para alcanzar la producción del gran texto largo, además de participar en foros, el entrenamiento que supone la ejecución de textos intermedios, como ponencias y artículos facilita el logro de escribir la tesis. Los doctores líderes del cuerpo se encargan de que esta parte de la vida académica consistente en conseguir que estos productos de los estudiantes tengan esa participación en foros externos.

*Realizamos tareas y trabajos académicos apoyándonos con las fichas de lectura. Practicamos la escritura académica siguiendo el formato APA (elaborando un borrador de tesis y recibiendo continuamente comentarios*

> *y observaciones de mi director de tesis, el Dr. A, sobre el trabajo escrito). También elaboramos ponencias, pero no realizamos otro tipo de escritura, por ejemplo, ensayos.* (M1).

> *El CA obliga a sus integrantes a escribir constantemente, no sólo su tesis, sino también ensayos, artículos en diferentes revistas científicas, ponencias*. (M5).

La complejidad de la escritura académica no se convierte en obstáculo para que una escritora inexperta consiga remontar las dificultades, si cuenta con el asesoramiento adecuado:

> *Debo reconocer que la escritura siempre me costó trabajo, no escribo lo suficiente (o esa es la impresión que me da). Sin embargo, los ejercicios de escritura fueron de enorme ayuda para que pudiera avanzar en el trabajo de tesis. Creo que como alumnos no nos gusta escribir, sobre todo porque no sabemos hacerlo bien.* (M4).

La siguiente cita pone de manifiesto que las condiciones propicias que proporciona el grupo de investigación a través de su labor de acompañamiento y tutoría, puede colocar en el camino de una carrera de investigación en proceso de consolidarse:

> *Esta es la parte en la que se materializa el aporte tan grande del CA a mi formación. Este aprendizaje ha sido fundamental para continuar en el ámbito de la investigación y dar a conocer los resultados con líneas de investigación ligadas incluso a mi formación base como diseñadora a través de ponencias y artículos que son los géneros en los que he participado en mayor medida* (M6).

CONCLUSIONES:

La recapitulación retrospectiva del trabajo realizado por los estudiantes permite construir tres líneas de reflexión: (1) guía y acompañamiento; (2) recursos y procedimientos de trabajo, y (3) presentación pública de avances. La conclusión general a la que se llega es la idea de que la asesoría no sólo requiere ser regular, planeada y técnicamente eficiente, exige ser una experiencia enculturizante o auténtica en el sentido de formar a los especialistas en el camino del trabajo profesional o de la investigación como parte de un grupo de trabajo amplio.

La asesoría sobre la base de la descripción que se ha hecho consiste en un entorno de acompañamiento -no sólo sobre la vida académica que implica atención constante, disposición de acervos documentales, orientaciones para sistematizar lecturas, para producir textos académicos, sino también sobre aspectos de inserción en redes más amplias de

investigación. Es un proceso que posibilita la internalización de pautas, códigos, habilidades y normas de interacción social, como rasgos de enculturación, en las personas que han querido formar parte de un grupo de investigación. Además, la consecución de un objetivo que muchas veces se visualiza inicialmente como imposible -- la culminación del trabajo de tesis – se vuelve asequible para el estudiante justamente mediante su incorporación al proceso descrito. Es decir, plantearse un objetivo complejo de escritura y progresivamente lograrlo como integrante de un grupo de trabajo implica un crecimiento personal con rasgos de nueva identidad autoral.

Los resultados positivos logrados por esta experiencia demuestran que aun en un contexto académico tradicional, no orientado hacia la investigación y con una cultura académica conservadora, es posible realizar cambios importantes en la formación en literacidad superior y productividad en textos escritos de alto nivel.

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## Explicit teaching and remedial education in spelling for pupils with potential dyslexia/dysorthographia

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KEY WORDS: Learning to spell; spelling conventions; dyslexia/dysorthographia.

ABSTRACT:
This article summarizes a paper about an Innovative Method of Teaching Spelling to Writing Learners: A Spelling Teacher's Endeavour to Improve Scholastic Literacy presented by the authors at the 20th European Conference on Literacy in Madrid on July 6, 2017. It describes an experiment in teaching spelling to 9 and 10-year-old third-grade pupils in Quebec who had been diagnosed with dyslexia/dysorthographia[1] or were poor spellers. The personalized teaching approaches used to help third-

[1] The experiments were part of a Master's research project by Mélanie Dutemple (researcher) with guidance from André C. Moreau and Brigitte Stanké (Dutemple, 2017). Ms. Dutemple received research grants from the Équipe de recherche en littératie et inclusion for her Master's and PhD studies.

grade pupils were based on research by Stanké et al. (2015-2018). The interventions' impacts on the spelling learners are also discussed.

INTRODUCTION:

Literacy skills[2] are essential for scholastic success. Not only do they open doors to other learning, they are important for students' personal and social relationships (MEES, 2017). Spelling plays a vital role in literacy. In fact, spelling difficulties can have serious consequences for a student's future education (Van Grunderbeeck, Théorêt, Chouinard and Cartier, 2003). French-speaking children frequently have difficulty with spelling, owing to the fact that the French writing system is not transparent (Sprenger-Charolles, 2016). Comparison of French with a transparent language like Dutch, in which every phoneme maps to only one grapheme (Écalle and Magnan, 2010), illustrates the spelling difficulties that French-speaking students face. Écalle and Magnan (2010) observed three main difficulties relating to the complexity of the French spelling system: a given grapheme may have various values (the grapheme "s" can represent the phoneme /s/or /z/, for example); a given phoneme may be written with different graphemes (the sound /ɛ̃/ can be written as "in", "ain", or "ein"), and a number of letters are silent (like the "d" in "dard"). More specifically, there are 130 graphemes for 36 phonemes in French. Spelling difficulties are even greater for students with learning difficulties. In Canada and Québec, as in other pluralistic and democratic societies, the education systems endeavour to take this student diversity, the main characteristic of a heterogeneous class, into account in teaching (Potvin, 2014).

This article focuses on the ability of inclusive schools[3] to respond better to students with diverse learning needs, particularly students with dyslexia/dysorthographia. More specifically, it reports the results of a spelling remediation project involving two pupils with learning disorders, one of whom had been diagnosed with dyslexia/dysorthographia. The project is based on a study by Stanké, Moreau, Dumais, Royle and Lafontaine (2015-2018) of a method of teaching spelling to third-grade

[2] "Literacy" refers to the ability of a person, group or community to understand and communicate information using language and various media in order to participate actively in society in various contexts (Lacelle, Lafontaine, Moreau and Laroui, 2016).

[3] The expression "inclusive school" (or class) refers to an educational trend that promotes inclusive or universal teaching in a heterogeneous class; this education targets success for all the students, including those who have learning difficulties or disorders like dyslexia/dysorthographia.

elementary students, both weak and good spellers.

BACKGROUND AND OBJECTIVES:
Many researchers agree that spelling should be taught explicitly (Brodeur, Chapleau and Laplante, 2013; Cogis, 2005; Pacton and Afonso Jaco, 2015; Perruchet and Pacton, 2004). Research has shown that explicit teaching of spelling helps students learn to spell, whether or not they are dyslexic/dysorthographic (Brodeur, Chapleau and Laplante, 2013; Daigle, Montésinos-Gelet, and Plisson, 2013).

Quebec's Ministry of Education (MELS) has therefore recommended that universities develop future educators' skills in teaching spelling (MELS, 2008). In 2014, when it created the first official spelling list, the MELS reiterated the importance of changing the teaching methods used by Quebec's educators and special education teachers who explicitly taught very little or no spelling and tended to delegate the task of learning vocabulary to parents via homework (MELS, 2014). However, such changes are slow to happen, partly because Québec's schoolteachers have expressed a need for training in teaching spelling explicitly (Daigle and Bastien, 2015).

The study's objective relates to this training need expressed by Québec educators and to the didactic skills to develop for teaching spelling. The study documents the impact of teaching spelling and providing remediation based on spelling conventions and supports it with recent research in the field in order to help elementary school pupils who have dyslexia/dysorthographia.

THEORY UNDERLYING THE INNOVATIVE METHOD:
The study is based on Seymour's theoretical model for foundation literacy acquisition (Seymour, Aro and Erskine, 2003). According to this model, in order to learn to read and spell, the child must develop a logographic process that enables words or parts of words to be recognized quickly; an alphabetic process that supports the decoding of letters and their sounds; an orthographic framework that confers the ability to use general knowledge about words, including the components of conventional spelling and root words; and a morphographic structure that enables a writer to code affixes and use knowledge of irregular words (Desrochers, 2011; Laplante, 2013). It is the orthographic process, specifically the process of learning French spelling conventions, that this study aimed to improve.

*Complexity of French spelling*

As mentioned, the French writing system is complex and students cannot simply rely on pairing phonemes and graphemes to spell words. Since the 26 letters in the French alphabet correspond to 36 phonemes, the challenges involved are significant. On the one hand, some graphemes are associated with more than one phoneme; for example, in French the phonemes /k/ and /ʃ/ can both be written [with the grapheme] “ch” (chœur, chapeau). On the other hand, several graphemes can be associated with a given phoneme; the phoneme /o/, for instance, can be written with a number of graphemes, including “o”, “au” and “eau” (Jolicoeur, 2007). In fact, French-speaking students can rely on phoneme-grapheme correspondence for spelling only half of their words (Jolicoeur, 2007; Pacton and Afonso Jaco, 2015). They therefore must not only learn the rules that enable them to transpose phonemes into graphemes, they must also learn spelling conventions and morphological conventions (Brodeur, Chapleau and Laplante, 2013; Pacton, 2010; Pacton and Afonso Jaco, 2015).

Spelling conventions reflect what occurs most often in the language (Daigle, 2012-2015). For example, in French, the phoneme /o/ is most frequently written as “au” in the initial position in words and “eau” in the final position and the phoneme /ʒi/ is never written as “ji”. The main spelling conventions are linked to contextual rules (“lampe”, not “lanpe”), spelling legality (“bal”, not “bbal”), lexical boundaries (“tentèrent”, not “t’entèrent”) and silent letters (“bond”) (Daigle, 2012-2015).

*Implicit learning and explicit teaching of spelling*

General knowledge of spelling is first acquired implicitly, through repeated exposure when reading, which means it is not intentionally learned or explicitly taught. When exposed frequently to words, even irregular words, students spell them better than when they are less exposed to the words (Martinet, Valdois and Fayol, 2004). For example, students understand very quickly where in a word a consonant may or may not be doubled. Even when writing non-words, they are aware that the [o] sound in the end position is written as “eau” in French (Pacton, Fayol and Perruchet, 1999). They also understand that vowels are almost never doubled, even when this has not been explicitly taught to them (Bégin, 2008). Implicit learning stems from what students have already experienced and involves “adapting to a complex situation without understanding the origin or

reasons for the adaptation." (Perruchet, 1998, p. 15).

However, some students have difficulty learning certain spellings implicitly or are less exposed to words because of difficulty learning to read. For these students, implicit learning of spelling is not sufficient. In fact, learning how to spell a word is not always related to exposure through reading: avid readers are not necessarily good spellers (Pacton and Afonso Jaco, 2015). For students who have difficulty learning to read and especially for those who have been diagnosed with dyslexia/dysorthographia, explicit teaching of spelling is necessary because they lack sufficient implicit awareness of spelling conventions (Bégin, 2008; Brodeur et al., 2013). Remedial intervention is essential to help these students learn new skills and compensate for a disability or resolve difficulties (Legendre, 2000, p. 1096). Many studies have demonstrated the effectiveness of teaching spelling strategies explicitly in focused interventions that limit exposure to errors (Gillespie and Graham, 2014; Goodwin and Ahn, 2010; Graham, Harris and McKeown, 2013; Rogers and Graham, 2008). By teaching spelling explicitly (Perruchet and Pacton, 2004), educators facilitate students' long-term retention of spelling, even when they have persistent difficulty learning to read and spell (Bégin, 2008; Brodeur, Chapleau and Laplante, 2013). In fact, when targeted remediation is suggested, it produces significant progress, even in students who find spelling very difficult (Brodeur, Chapleau and Laplante, 2013), because learning to spell can be particularly hard for students with permanent disabilities, especially dyslexia/dysorthographia.

*Definition of dyslexia/dysorthographia*

The Diagnostic and Statistical Manual of Mental Disorders (DSM–5) considers dyslexia and dysorthographia to be "specific learning disorders". These disorders involve below-average academic performance despite targeted interventions. The symptoms include inaccurate or slow and laborious word identification, difficulty with reading comprehension, difficulty with spelling, and difficulty with written expression (American Psychiatric Association, 2013). Persistent difficulty learning phoneme-grapheme correspondences, spelling words by sound, or adhering to spelling conventions (usual spelling of words) are the most frequent and most persistent symptoms of dysorthographia (Boutin, 2012a; Laplante, 2013; Stanké, 2016a) (Alberti, Baneath, Boutard, Clément and Gatignol, 2006; Stanké, 2016b). For example, a pupil with dysorthographia might write "champignon" as "champion", ignoring the phonology, or might use

the letter “j” to write the word “girafe” as “jirafe” when the “ji” combination does not exist in French (spelling convention ignored).

The persistent difficulties of dyslexia/dysorthographia pose challenges for teachers and remedial spelling teachers, especially given the lack of research on learning French spelling compared to research on reading (Daigle and Bastien, 2015); spelling is a neglected area of speech therapy research (Alberti, Baneath, Boutard, Clément and Gatignol, 2006). The study of spelling remediation for pupils with dyslexia/dysorthographia therefore met a real need.

METHOD:
The method used in interventions with dyslexic/dysorthographic pupils considers recent research on the principles that support learning to spell (Stanké, 2016b; Vinter, Pacton, Witt and Perruchet, 2010; Wanzek, Vaughn, Wexler, Swanson, Edmonds and Kim, 2006): 1) teaching strategies; 2) immediate correction; 3) explicit teaching of spelling and morphological rules; 4) repetition through games; and (5) error-free learning. The combination of these five principles in the teaching method developed by Stanké et al (2015-2018), on which this study is based, is innovative. It teaches how to use the rules that apply to spelling conventions. For this experiment, the following spelling conventions were taught: oy-ill; in-ain; eau-ot and ant-ent.

The experiment was first conducted in an inclusive school with two heterogeneous classes of third-grade students (Stanké et al., 2015-2018). Two pupils were then selected for one-on-one remediation. They were chosen intentionally as they had persistent difficulty learning to spell, but had different types of difficulty. They were given the pretest from the BALE writing skills test battery (Jacquier-Roux, Lequette, Pouget, Valdois and Zorman, 2010). One of the pupils participating in the study (Pupil 1) had dyslexia/dysorthographia documented by a psychologist and a special-education teacher, as well as diagnosed attention deficit hyperactivity disorder (ADHD). The other pupil (Pupil 2) had completed the first year of elementary school in Europe and showed a major delay in spelling at the beginning of the project but had not been diagnosed with dyslexia/dysorthographia.

The classroom experiment took place over a four-week period. Each week, one spelling convention was introduced in the classrooms. The innovative teaching method was the same for each convention. On day one, ten

words per convention were given in a dictated pretest in class. Every other day during the week, the spelling convention was repeated explicitly in class. Word Sudoku and hidden word games exposed the pupils repeatedly to correctly spelled words. At the end of the week, the same ten words were dictated in posttest-1. One month later, a new posttest-2 containing the same spelling conventions with different words was given in class.

In one-on-one remediation, in addition to the four spelling conventions taught in class, conventions related to the two pupils' difficulties and to words that were in the third-grade classroom program were taught. To determine what difficulties the pupils were having and what items needed to be added to the remediation interventions, a non-word dictation and a word dictation were given during the first session. The words and non-words were selected on the basis of the main spelling conventions. Also, after the ten individual remediation sessions, the two pupils concerned answered a posttest and a questionnaire regarding their opinion of what they learned about spelling.

The researcher observed and participated as a teacher during the four weeks with the class group and as a remedial spelling educator during the ten-week individual interventions with two of the students who had the most difficulty learning to spell. The remediation sessions were held in a room outside the classroom.

To document the experiment, the participant observation method was used to describe and enhance understanding of all the remediation activities. The observations were recorded in a log. Artefacts produced by the pupils were also kept for analysis and to assess the remediation interventions (Fortin and Gagnon, 2016).

RESULTS:
The experiment documented the contribution of teaching and remediation in spelling based on spelling conventions in one-on-one remediation sessions. The results are analyzed here.

In individual pre-test 1, 55 words from the Quebec Ministry of Education spelling list (MELS, 2014) were given in a dictation to the two pupils receiving individual coaching in spelling from the researcher. Pupil 1, diagnosed with dyslexia/dysorthographia, successfully spelled 25% of these words. In addition to spelling errors, he made a number of

phonological errors. For example, he wrote “lasser” for “laisser”, “noriture” instead of “nourriture”, “nondre” for “nombre” and “prmettre” for “promettre”. Pupil 2, who had persistent difficulties, spelled 36% of the words correctly and his errors were almost all spelling-related. In a remedial context, the phonological errors and some basic conventions in French (“m” before “b” and “p”, for example) had to be taught before teaching the four spelling conventions targeted by the project.

At the end of the remediation intervention, both targeted pupils had made substantial progress. Pupil 1’s (dyslexic/dysorthographic) results on the posttest administered at the end of the ten weeks showed very good retention of the conventions learned in the first half of the remediation. However, it was more difficult to measure retention of the conventions learned in the second part of the remediation. This can be partly explained by the fact that at the end of the experiment, the dysorthographic pupil, who had access to technological tools, expressed an aversion to writing dictation by hand. He then decided to choose the same spelling option for all his posttests. This reaction did not relate to his interest in the new explicit method for teaching spelling. Furthermore, during the intervention, this pupil was asked to orally explain the conventions taught more than one month after he had been taught them and he gave perfect answers. He also made substantial progress and managed, on average, to write 75% of the words correctly in the posttest. Pupil 2, who had a lot of difficulty with spelling, made even greater progress. During the remedial intervention, his scores were even higher: he obtained 85% on the posttest. However, although he was better at applying the rules taught in the classroom, unlike the dyslexic/dysorthographic pupil, Pupil 2 still had difficulty explaining them.

To determine what the two pupils learned from the remedial spelling intervention, a questionnaire was also administered. The pupils had to take a position regarding the usefulness of the learning strategies or activities that could help them spell written words correctly. Their answers showed that they were aware of what could help them. For Pupil 1 (dyslexic), three things had been very helpful, while three other things were helpful. According to Pupil 2, who had difficulty with spelling, all the spelling remediation strategies were very helpful. All the spelling strategies and activities used in the intervention were thus positively rated by both pupils. According to their answers, it appears that they were aware of the fact that the learning strategies and activities contributed positively to learning spelling.

However, although both pupils recognized the importance of the learning strategies and activities, that does not mean they will always be able to correctly spell words governed by the four rules taught. On the questionnaire, although Pupil 2 correctly spelled 100% of the words corresponding to the conventions taught, Pupil 1, with dyslexia/dysorthographia, applied two rules perfectly (the rules regarding “eau-ot” and “ent-ant”), but correctly spelled only 50% of the words relating to the other two rules (“in-ain” and “oy-ill”). Pupil 1 nevertheless appeared to be aware of his difficulty, which helped him make optimal use of the technological tools as soon as they were introduced because he knew what he had to pay attention to in spelling. Therefore, at the end of the spelling remediation intervention, both pupils had made progress in terms of knowledge of spelling strategies and conventions. Moreover, both pupils greatly improved their French marks after this experiment.

The most concrete result of this study is the remedial spelling intervention model that the researcher developed. An illustration based on the verb “voyager” is provided in the appendix.

DISCUSSION AND CONCLUSION:

The objective of the experiment was to document the impact of teaching spelling and providing remediation based on spelling conventions with support from recent research in the field in order to help elementary school pupils who have dyslexia/dysorthographia. This objective was achieved. Among other things, the experiment measured the impact of the experimental method (Stanké et al., 2015-2018) on the learning of pupils who were poor spellers in a targeted remediation intervention (explicit teaching of spelling conventions). Even for the dyslexic/dysorthographic pupil, the following principles of the error-free teaching method (Stanké, 2016b; Vinter, Pacton, Witt and Perruchet, 2010) had positive effects on learning: (1) teach spelling strategies; (2) correct immediately; (3) explicitly teach spelling and morphological conventions; (4) repeat the information; and (5) make learning error-free (Wanzek, Vaughn and Wexler 2006).

Further research with a larger number of students would confirm the contribution of personalized remediation, based on spelling conventions, for dyslexic/dysorthographic students. In addition, for teachers, access to a learning scale based on spelling-conventions would improve spelling education and would help them develop spelling skills in elementary-school pupils. This scale currently does not exist, but the researcher’s

doctoral objective is to develop this scale by 2021.

APPENDIX:

The most concrete result of this study is the remedial spelling intervention model that the researcher was able to develop. The verb “voyager” provides an illustration.

1. First, teach each phoneme, for example to avoid frequent inversions in the consonant, consonant, vowel (CCV) structure by pupils with dyslexia/dysorthographia. Stanké’s L’apprenti Sage (2006) provides an image that would be good to link to the MELS spelling list (2012). It would help students assimilate a word while thinking about what it would become if a phoneme was removed.

2. Think about the syllables in the word and observe that “y” separates into two “i”s
   Voi/ia/ger
3. Draw on prior knowledge to find other words that contain a “y” (“noyer”, “broyer”, “joyeux”, for instance)
4. Discover the following spelling convention: within a word, the sound “yod” is written with the letter “y” if this sound comes after the sound “oi”. (Stanké and Dumais, 2016)
5. Identify the word’s classification and note that “voyager” is the infinitive of a verb. Comment on the morphological convention stating that verbs in the first group end in “er”.
6. As needed, use mnemotechnic or visual-semantic strategies (Valdois, 2004) like those in the following illustration from L’orthographe illustrée:

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## Comparative studies of literacy education among Japan, Europe, and America in the 21st century

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KEY WORDS: Animación a la Lectura", school culture, teaching strategies, modern literature, writing.

ABSTRACT:
Historically, literacy education in a country's main language(s) has profoundly helped democratization of that country. However, for the international era of the 21st century, it is necessary to think about literacy education in a more global sense.

The literacy education of Japan is affected by the educational setting in Europe and America. Against this background, the purpose of this roundtable is to clarify the current situation and concerns regarding literacy education at the levels of theory, practice, and history, through a comparison between Japan and countries in Europe and America. Five

Japanese researchers will each present on specific areas related to literacy education. They cover various topics, such as cooperation between preschool and elementary school, reading education in primary school, modern literature in secondary education, and the history of writing education. We expect that this roundtable will facilitate discussion and the exchange of specific, focused information among participants from various countries.

We hope, through this roundtable, to uncover prospective future directions for education and literacy research for a global society.

## 1. Reading activities of Japanese schools in the 21st century based on Spanish reading promotion activities "Animación a la Lectura"

Sachiko Adachi (Niigata University, JAPAN).

BACKGROUND AND CONTEXT:
"Animación a la Lectura" is a kind of reading promotion activity which began after the 1980's in Spain. Even though various styles and activities as "Animación a la Lectura" have been developed in Spain (e.g., Equipo Peonza, 1995; Cerrillo and Padrino, 1997), Montserrat Sarto's method is especially well known to Japanese people. The reason for this is that two guides of her method (Sarto, 1984; 1998) were translated into Japanese in 1997 and 2001 respectivelly. Her method includes these three steps: 1) a book is introduced to children by a teacher; 2) children read the book by themselves at home in one or two weeks; and 3) the teacher makes a game which is focused on an "estrategia" (strategy) Introduced in the book for the children. Sarto and her group ESTEL gave several workshops for Japanese librarians and teachers from 1999 to 2004, and her method has gradually come to be known in Japan. The "Japan Animación Association" was established in 2008 and the "Niigata Animación Study Group" started to have a study meeting once a month in 2010.

PURPOSE:
The purpose of this presentation is to clarify what activities from "Animación a la Lectura" can be put into practice in Japanese schools and what is the advantage of these activities for Japanese reading education.

RESEARCH QUESTIONS:
1) What activities from "Animación a la Lectura" can be put into practice in

a Japanese school?
2) What will the effects of these activities be?

RESEARCH METHOD:
Research Design: a case study of an elementary school in Niigata Prefecture.
Data Collection: observation by the presenter, two surveys (one for children and the other for teachers).

RESULTS AND FINDINGS:
K Elementary School has had two years' experience of "Animación a la Lectura". Children and their family spend their time in Low-Media Term, which means more time with low-technology media like books and radios and less time with high-technology media like computers and television. Low-Media Term is used well for this activity. Children borrow a book to prepare for each game of "Animación a la Lectura" on the first day of each term. Children read the book during the term. Children bring the book to school and play an Animación game, which is focused on a reading strategy, in the morning on the last day of the term. This activity was held four times during the school year 2016-2017 (See Table 1). The game time is not regarded as a Language Arts class in curricula. The games are not organized by their class teacher but by other teachers in the same school. Children really enjoyed the games with different teachers. There is understanding of and support for every child's family at home in regards to reading. The third time game was held on Sunday, therefore many parents could participate in the game.

**Table 1**
**Books and Estrategias (Strategies) of "Animación a la Lectura" in 2016-2017 in K Elementary School**

| Day of Game | First time (June 15) | Second time (October 5) | Third time (November 20) | Fourth time (Februrary 15) |
|---|---|---|---|---|
| Low-Media Term | From June 9 to 15 | From September 28 to October 5 | From November 8 to 20 | From February 7 to 15 |
| Grade 1 | The Mitten | Nijiiro no Shimauma (Rainbow Zebra) | You Look Yammy! | Mr. Crow's Bakery |
| (n=2) | Est.29. Contamos el cuento | Est. 36. ¿Lo dice así el cuento? | Est. 1. Una lectura equivocada | Est. 36. ¿Lo dice así el cuento? |
| Grade 2 | Byunbyun-goma ga mawattara | Momotaro the Peach Boy | Curious George Takes a Job | Brother of nine people and the King |
| (n=7) | Est. 8. La frase falsa | Est. 36. ¿Lo dice así el cuento? | Est. 36. ¿Lo dice así el cuento? | Est. 9 ¿De quién hablamos? |
| Grade 3 | Fair, then Partly Piggy | My Father's Dragon | Sylvester and the Magic Pebble | Ghost-Chan |
| (n=12) | Est. 60. ¡Qué tontería! | Est. 3. Cuándo y dónde | Est. 8. La frase falsa | Est. 9 ¿De quién hablamos? |
| Grade 4 | Rudolf the Black Cat | Can You Whistle, Johanna? | Kumatte Iinioi (Good Smell Bear) | Chokoreito Senso (Chocolate War) |
| (n=9) | Est. 3. Cuándo y dónde | Est. 30. ¡Cuántas cosas hay! | Est. 31. ¿Por qué? | Est. 35. ¿Qué pasó antes? |
| Grade 5 | The Robber Hotzenplotz | Itazura Obasan (Mischief Old Lady) | Charlie and the Chocolate Factory | The Lion, the Witch and the Wardrobe |
| (n=14) | Est. 39. ¿Para qué? | Est. 54. ¿Quén, qué, a quién? | Est. 60. ¡Qué tontería! | Est. 5. ¿Están o no están? |
| Grade 6 | Charlotte's Web | Noticias Frescas | Wildcat and acorns | The Friends |
| (n=7) | Est. 9 ¿De quién hablamos? | Est. 5. ¿Están o no están? | Est. 30. ¡Cuántas cosas hay! | Est. 12. Antes o después |

According to the survey of the children, reading time per day was about 20-30 minutes in all grades in K Elementary School. The amount of reading (average numbers of books read during one month) is not higher than other

schools in national survey on reading. These don't show that "Animación a la Lectura" effects the quantity of children's voluntary reading. However, "Animación a la Lectura" has positive effect on quality of reading. Survey of the teachers reports four changes for children in K Elementary School after this method started. 1) Children came to read books better and more carefully. 2) Children enjoy both reading by themselves and in games. 3) Children enjoy talking with friends about the same book. 4) "Animación a la Lectura" effects total reading motivation. The survey of children tends to be similar. In addition, children mention about books, "The books which were used in the games are not familiar (usually to read), but I found they are interesting". Many translated children's books are used in "Animación a la Lectura". So "Animación a la Lectura" is useful to get to know new books.

DISCUSSION:
"Animación a la Lectura" was not treated as a learning activity of the Language Arts in school curricula. A child read a book at home with the support of his/her family and a game is held as a school event in the morning. This is similar to Sarto's style in Spain. And furthermore, there are two more reasons why this method is extracurricular activity in Japanese education. One is that Japanese teachers teach Language Arts with authorized textbooks by MEXT (Ministry of Education, Culture, Sports, Science and Technology in Japan). The other is that children's reading activities have recently been promoted in Japan. In order to promote children's reading, several acts were established and some systems were changed after 2000.

Japanese children used to read a short story (about 10 pages) of textbook carefully and discuss it in Language Arts class. Some children also read books voluntarily at home. However, they didn't have enough experience to read books carefully and discuss them with friends. "Animación a la Lectura" provides opportunities for children to read books carefully and discuss them with friends.
Limitations and Conclusion

The sample size is small, for there are small numbers of children in K Elementary School (n=51). I compared grade averages of K Elementary School with the national survey of reading. But I had small numbers of subjects so my conclusion is limited. Though I gathered various information from Japanese schools, I will discuss only the case of K Elementary School in this presentation.

Activities of “Animación a la Lectura” in K Elementary School were as follows. Children read un-familiar books well and carefully at home with support of their family in Low-Media Term. On the last day of the term, a teacher who was not in charge of the classroom had children play an “estrategia” (strategy) game as the morning event of extracurricular activity at school and children learned how to use the strategy of reading in the game. Children enjoyed the games and were interested in the books.

The effect of “Animación a la Lectura” is not to increase the quantity of reading, but to improve the quality of reading. Children come to read unfamiliar and thick books well and carefully. They learn reading strategies and feel the enjoyment of reading. “Animación a la Lectura” enhances children’s motivation to read.

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## 2. Reading as school culture. Comparison in Japan and the UK on a reading storybook class in primary schools

Yuji Fujimori (Shinshu University, JAPAN)

The aim of this report is to consider differences and commonalities in the educational activities concerning reading storybooks in primary schools in Japan and the UK. Consideration is based on the perspective of their contribution to the formation of School Culture in the respective countries. Note: ‘School Culture’ is defined as beliefs, perceptions, relationships, attitudes, and written and unwritten rules that shape and influence every aspect of how a class functions. (Stoll, 1998: 7-8; Schein, 2016: 6; Lewis, Asberry, DeJarnett, King, 2016: 57; etc.).

DEVELOPMENT OF CONTENTS:

The methodology this report adopted was that of an Ethnographic Case Study. There has been no previous research conducted on a comparison of approaches to storybook reading in Japanese and UK primary schools from such a point of view and methodology, except Fujimori & Arai (2014). The process of the Ethnographic Case Study was as follows;

1) Unstructured observations, semi-structured interviews and VTR records were used for data collection (research was conducted in 8 schools over an extended period in each country).
2) Interpretation and analysis of the data was done from the point of view of the formation of, and effects on School Culture.
3) Consultations were held among researchers, individual classroom teachers and their respective head teachers, with the occasional involvement of students.

Research questions for the comparison between Japan and the UK are;

1) What are the typical procedures in a storybook class?
2) What are the expected objectives of reading in a storybook class?
3) What are the main foci of a storybook class?
4) What cultural factors influence the characteristics of a reading storybook class?

Main findings are as follows;

1) What are the typical procedures in a storybook class? In the UK different types of reading activities are often performed for each group or learner in a class (Swann, Peacock, Hart, Drummond, 2012; Peacock, 2016 etc.).
   Type1: Spelling activity
   Type2: Guided comprehension with the teacher
   Type3: Graded independent reading
   Type4: Laptop reading (reading a storybook installed on a laptop PC)
   Type5: Literacy activity (writing impressions and records after reading the story)
   Type6: Pair reading with a teaching assistant

In Japan one story from the Japanese language textbook is read by all learners in the same form as follows (Yamamoto, 2005);

Step 1) One chapter of the story is read aloud together in sync or in a chain.
Step 2) First impressions of the story are written.
Step 3) A main question is posed by the teacher or the textbook.

e.g. “How did the main character feel in this scene? (This is not explicitly stated in the story).”
Step 4) An activity is set up in relation to the question.
e.g. “Let’s discuss the character's feeling in groups/ as a class.”
“Let’s write the character's feeling on a worksheet.”
“Let’s rewrite the story from another character’s perspective.”
Step 5) Results of the activity are shared in plenary.
Step 6) Comments and feedback are given by the teacher.
Step 7) Second impressions of the story are written.
Step 8) The next chapter is dealt with in the same manner.

2) What are the expected objectives of reading in a storybook class?
In the UK: Encouraging greater reader independence
In Japan: Developing greater reader collaboration

3) What are the main foci of a storybook class?
In the UK:
An appreciation of different genres of fiction and narrative styles.
An understanding of settings and structures.
An understanding of reading strategies and their purposes.
In Japan:
A sharing of empathy or sympathy with the characters featured in the book.
An understanding of the change of feelings of characters from scenes and actions.
A sharing of emotional responses through reading.

4) What cultural factors influence characteristics of a reading storybook class?
In the UK: In a demographic environment featuring a vast array of ethnicities, it is necessary to foster autonomous personalities to better cope with ethnic and native language diversity. Not only in the UK, but western culture in general has a tendency to place emphasis on the personal independence of individuals. Teachers in the UK therefore provide various types of activities for meticulous, individually targeted learning, as well as developing students’ competency of reading strategies and a mentality of tolerance to cultural diversity.
In Japan: In a largely homogeneous environment, made up almost entirely of a single ethnic group and language, in order to adapt to traditions and social groups, it is necessary to nurture a personality

with a spirit of cooperation and tolerance towards neighbors. Therefore, in a typical storybook class, one story is examined at a time and students undertake the same questions and activities. Japanese culture values the ability to understand the feelings and thought of others, which are not explicitly stated. This is evident in one of the main characteristics of a Japanese storybook class being a focus on the feelings of characters embedded in the context.

CONCLUSIONS:

Both countries' styles of reading storybook classes are depended on each cultural sense of value. In the UK a development as independent reader is most important value of the class. On the other hand, in Japan a harmonious relationship among readers is most important one. But both countries' storybook classes emphasize a tolerance to others.

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## 3. Comparison of teaching strategies in reading instruction: An examination of the transition from ECE to CSE in Japan, Belgium and the U.S.

Asato Yoshinaga (Kokugakuin University, JAPAN)

The aim of this report is to explore the differences and commonalities of teaching strategies in reading instruction in ECE (Early Childhood

Education) and CSE (Compulsory School Education) between Belgium, the US, and Japan and examine strategies for effecting smooth transition from ECE and CSE. Originally, there was a lot of differences in pedagogy between ECE and CSE in many countries (OECD, 2006), so it is a global issue to put smooth transition into practice. Therefore, countries worldwide are discussing the issue and considering how to achieve high quality ECE and how to articulate to CSE ways of maintaining quality (Margretts & Kienig, 2013; Moss, 2013). Especially in Japan, there are gaps because facilities are divided between ECE and CSE and teachers have less communication with each other than those in other countries. For these reasons, at first, it is necessary to clarify the differences and commonalities between ECE and CSE, and then find a way to articulate how to make ECE and CSE more beneficial for children.

The method of this report was as follows;
Participants: Two ECE and CSE teachers respectively participated for each country.
Procedures: Twelve classes for whole class reading were audio-recorded and kept on field notes under natural observation with explicit permission by participants and organizations. Discourses among the teachers and children were transcribed and analyzed based on Mehan's (1979) IRE sequences (Initiation-Reply-Evaluation). Other features of lesson styles were extracted from field notes (See Table.1).

Table1. Participants' information and Lesson style

| Country | Japan | | | | US | | | | Belgium | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| School Type | ECE J1 | ECE J2 | CSE J3 | CSE J4 | ECE U1 | ECE U2 | CSE U1 | CSE U2 | ECE B1 | ECE B2 | CSE B1 | CSE B2 |
| Date | 2013.10.17 | 2012.7.5 | 2013.7.5 | 2013.6.27 | 2016.2.10 | 2016.2.17 | 2016.2.9 | 2016.2.17 | 2017.2.13 | 2017.2.16 | 2017.2.15 | 2017.2.16 |
| Time | 15min. | 20min. | 40min. | 40min. | 15min. | 30min. | 40min. | 15min. | 30min. | 30min. | 40min. | 40min. |
| Class | Private kindergarten 3rd grade | Kindergarten attached to a national university 3rd grade | Public school 1st grade | School attached to a national university 1st grade | Public school | Public school | The same school as ECEC U1 1st grade | The same school as ECEC U2 1st grade | Public school | Public school | The same school as ECEC B1 1st grade | The same school as ECEC B2 1st grade |
| Scene | Reading of fiction story | Reading of fiction strory | Reading of fiction story | Reading of fiction story | Reading of ficiton story | Reading of non-fiction story | Reading of ficiton story | Reading of ficiton story | Reading of ficiton story | Reading of ficiton story | Singing and Reading of poem | Reading of ficiton story |
| Learning material | A picture book | Storytelling | Slides of a textbook / An individual textbook | Slides of a textbook / An individual textbook | A picture book | An individual magazine | A picture book | A picture book | A picture book | A picture book | An individual handout | An individual textbook |
| Learning tool | Only Dialogue | Only Dialogue | Document camera and screen / Blackboard | Document camera and screen / Blackboard | Whiteboard | Wallhanging of Venn diagram | Whiteboard | Only Dialogue | Only Dialogue | Blackboard | Blackboard | Handout |
| The way to seat | Sitting on the floor in front of a teacher | Sitting on chairs in front of a teacher | Having their own seats | Having their own seats | Sitting on the floor in front of a teacher | Sitting on the floor in front of a teacher | Sitting on the floor in front of a teacher / Having their own seat | Sitting on the floor in front of a teacher | Sitting on the floor in front of a teacher | Sitting on the floor in front of a teacher | Sitting on the floor in front of a teacher / Having their own seats | Having their own seats |
| Learning activity | ①To enjoy listening to the story ②To talk about the story | ①To enjoy listening to the story ②To enjoy singing a song | ①To answer teacher's questions with playing the story ②To read the textbook aloud with everyone | ①To answer teacher's questions ②To take notes ③To read the textbook aloud with everyone | To answer teacher's questions | To answer teacher's questions | ①To answer teacher's questions / ②To read their own books individually | To answer teacher's questions | ①To enjoy listening to a story ②To collect words related to the story ③To draw pictures related to the selected words | ①To enjoy listening to a book ②To draw the picture of characters | ①To enjoy singing a song ②To identify words of "c" sounds ③To know letters of "C" sound | ①To read aloud a story by themselves ②To answer questions about the story individually |

Major findings were as follows;
(1) Five different types of initiations were observed (See Table.2). The focus of analysis was on type G and type M initiations, which are unique to classrooms and hence were much more often observed than the other types whose appearances were limited to a few times.

**Table2. Five different types of initiations** (Categorization based on Abe, 1997; Otuji, 2006)

| | Questioner's knowledge about answers | Questioner's expectation for answers | Definition |
|---|---|---|---|
| type N | × | ○ | Ordinary questions |
| type P | × | × | Self-questioning, monologue |
| type R | ○ | × | Riddles, quizzes |
| type G | ○ | ○ | **Typical initiation in IRE sequences** (Initiations where teachers were certain that children would answer correctly.) |
| type M | ○ | △ | **Initiation in the middle of type G and type R** (Initiations where teachers were not certain whether children could answer correctly.) |

(2) Two different types of reply-evaluation were observed. The first one is the formal format where children raise their hands, a teacher chooses one of them, and then the child answers. After that, the teacher evaluates. The second is the informal format where children answer individually and freely. Meanwhile, a teacher listens to their utterances, picks one or some of them, and evaluates,
(3) Four different categories of lesson styles were extracted. Each class was featured by learning material, the way to seat, learning activity, and learning tool.

Discussion was as follows;
In Japan:

1) Both type G and M initiations were observed in ECE. In the first grade of CSE, type G increased relatively as it did in class hours. In contrast, type M merely increased. This indicates that the level of questions do not change, hence, the learning level remains unchanged.
2) While the formal format was required occasionally in ECE activities, they were usually conducted in the informal format. On the other hand, in CSE, teachers most often required children to speak in the formal format and penalized those who disobey. Scenes where informal format was allowed were rather limited.
3) Teachers read one picture book to children sitting in front of them in ECE so that children maintain jointattention to the same textbook and enjoyed the story and activities with friends sitting

close by. On the contrary, children had their own seats and used individual materials in the first grade. This is indicative that they were required to invest much more attention and concentration to lessons individually.

In Belgium:

1) The pattern of initiations was very similar to Japan at both ECE and CSE. However, in the first grade children had more difficulties in responding to the type G questions, because they had difficulties to read each letter by themselves. In French, it's very difficult to identify letters from sounds, and vice versa. This might be why most children could not read even easier textbooks fluently and comprehend them, nevertheless teachers supported them by providing clues and explanations.
2) Teachers accepted children speaking in both the informal and formal formats in ECE as is the case in Japan. However, they often encouraged children to raise their hands and pointed to a child. At CSE, teachers accept free talk flexibly to some extent, but finally pointed out one child.
3) There were some commonalities between Belgium and Japan. In ECE, teachers read one picture book to children sitting in front of them and enjoyed the story and activities. Conversely, children had their own seats and individual materials in CSE. However, teaching strategies seemed to be more similar in ECE and CSE than those in Japan. The reason is because learning activities were more active and teachers could communicate with children more individually. The lesson styles of CSE in Belgium includes those of ECE. This suggests that teachers were conscious of continuity from ECE to CSE.

In the US:

1) There were many type G initiations in ECE and teachers often used type M initiations in CSE. As the first grade children had higher difficulties responding to type M questions, teachers gave consideration to them by providing clues, ancillary questions, and time to discuss with the other children so that they could come up with the right answer.
2) Teachers required children to speak in the formal format even in ECE. Phrases which encourage children to raise their hands (e.g. "I love the way you raise your hand." ) and indicate that only the child pointed to by the teachers can speak (e.g. "I choose Ramzie")

were very often observed.

3) There seemed to be a lot of commonalities about teaching strategies between ECE and CSE in the US. Besides, these were similar to those in the CSE of the other two countries. This might be because children had already adjusted themselves to the school culture at ECE.

CONCLUSIONS:

Calibrating teaching strategies might enable the three countries to achieve smoother transition: Japanese and Belgian teachers should ask more type-M in CSE, while in the US more type-G can create an affable atmosphere in ECE. Besides, in Japan, more attention should be paid to the differences of lesson styles associated with the transition.

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## 4. The problem of 'modern literature' education in secondary education - comparison between Japan and Austria

Junsaburo Kamitani (Kagoshima University, JAPAN).

PURPOSE
The purpose of this presentation is to compare the handling situation of "modern literature" in national language learning in secondary education in Austria and Japan and to clarify the characteristics of each.

RESEARCH METHOD:
In this presentation, I focus on the university entrance examination in order to grasp the situation of 'modern literature' education in secondary education. Literature in the entrance examination, especially the "novel", will be examined, considering how to raise standards of evaluation. Also, I would like to look into the state of cooperation among schools, government, research institutes and consider the present situation of "modern literature" education from the viewpoint of educational environment.

RESULTS AND FINDINGS:
Austria is currently reforming its secondary education and university entrance exams. First, in secondary education, in addition to the basic school for the traditional branch-type occupation and the ordinary education secondary school for college admission, a new middle school which is said to be an intermediate type was established. The aim of increasing the number of applicants who wish to go on to university and take PISA（Programme for International Student Assessment）etc. is improving academic ability as a whole. Also, college entrance examinations are undergoing transition to a unified nationwide entrance examination. In each state,cities have carried out such examinations in each school district. The entrance examination had been centered on oral examination and writing papers. The national transferring and implementing body instituted a common written test and it has been carried out from 2014. It aims to respond to international (European) standards, aiming at the globalization of university education and improvement of academic ability in the secondary middle school stage.

In considering the above reform situation and the relation of "modern literature" education in secondary education, I focused on the written examination (German) of the new university entrance examination. Trends in the problems since the trial in 2013 are as follows. Students are required to answer one out of three questions at a test time of 300 minutes.

1) The written exam is a description type. Speaking of PISA, there are many questions of the interpretation / integration, contemplation / evaluation type.

2) There is a range in the genre. Various types of sentences, including novels, are taken up as exam questions.
3) The test is based on reading a long novel and a whole book. (It is assumed that reading activities is also being continued at school, and it is premised that students are reading in advance. In addition, a recram repository as a guide to reading and research is prepared and the Internet use is also encouraged. )

In Japan, National Center Test for University Admissions has been conducted since 1990. Most of the applicants who wish to enter the university have taken the exam, and the influence on the classes at the high school is also great. The examination time is 90 minutes. It is made up of 4 types of questions, including criticism, novels, ancient texts and Chinese scripts. The features of "novel" are as follows.

1) It is a multiple-choice examination. Speaking of PISA, there are many questions on accessing and retrieving information and interpretation (reading).
2) The only genre is novels (and a review).
3) Mostly short stories. (The tendency is the same also in textbooks).

Remaining Issues

- Comparative study on the actuality of high school language classes in Austria and Japan.
- Development into literary education research based on literary research through specific contemporary literary works.

## 5. Education by Writing：directing attention to the origin of Seikatsu Tsuzurikata Composition Based on Daily Life in Japan

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The aim of this report is to introduce educational activities related to writing in Japan, mainly directing attention to Seikatsu Tsuzurikat Composition Based on Daily Life and discussing how we can benefit today from this type of educational form. In this report we will be concerned with the origin; how Seikatsu Tsuzurikata was started in Japan and what the characteristics are.

The method of this report is mainly an historical one conducted by gathering up material and especially investigating primary sources to

discover the facts of Seikatsu Tsuzurikata, and analyze with conceptual thinking on “self” and “others” to find the meanings of it in the context of contemporary circumstances of education.

Seikatsu Tsuzurikata in Japan is as follows;

1) Seikatsu Tsuzurikata was started in the nineteen-twenties to nineteen-thirties by elementary school teachers and extended all over the country as a nongovernmental educational movement. Their practices are aimed to establish “self” of students through the linguistic activities involved writing about self having something to do with “others”.
   Tadayoshi Sasaoka and colleagues published the journal “Tsuzurikata Seikatsu” in Tokyo. This event was the key of realization of the movement. They also published magazines “Kansho Bunsen” (succeeded by “Tsuzurikata Tokuhon”) for students. Teachers at elementary school contributed student’s writings to these magazines. Editors (Tadayoshi Sasaoka , Yoshibei Nomura , Mitsushige Mineji and others) wrote comments and advice for students. They also wrote “bunwa”(topics for writing), essays and columns. Students, teachers and parents read those articles along with student’s writings in these magazines. Through these activities editors made connection with students, teachers, parents, and became companions with them all.
2) The writings that appeared in these magazines were not always the model. Editors selected writings to teach through them. They did not want students to compose neat and tidy words, but to write in detail of matters they saw, heard and went through. Editors hope students could show themselves by composing words, to send feelings correctly and communicate with others who read their writings.
3) Seikatsu Tsuzurikata was criticized for exposing personal facts in writing, and making little use of skill the of writing. (Those are not necessarily fair understandings.) The practical and important side of this educational activity is as follows; Tsuzurikata (each written works) were not completed as a private result of each student but were together in Bunsyu (filed magazine), read in groups and produced interactions. The magazines previously mentioned (“Kansyo Bunsen”/Tsuzurikata Tokuhon”) were the media on the national scale at that time. This educational activity held in high esteem the free ideas of individuals and description in their own words, produced interaction at classroom, at school, in regional

community or across communities. In these linguistic activities, not only children but also adults gained new knowledge, realized the world around them, thought and studied each other.

Main findings are as follows;

1) The linguistic activity of Seikatsu Tsuzurikata works to help students establish their “self”. Because by using language that is unsatisfactory in writing essence, students have to think how words would best be placed adequately to express things, matters, feelings, and motions of mind. In considering something unsatisfactory in essence with language as “others”, teaching skills of writing is not inconsistent with guiding student’s lives through writing. Those two linguistic activities are put into practice without partition or confrontation, and operate as broad and reliable method of teaching through actual writing by students.
2) Tadayoshi Sasaoka; the keyperson who started Seikatsu Tsuzurikata was an elementary school teacher in Kohchi prefecture. The characteristic of his thought is “separation of self from others”. To be oneself is to see others. This means the self must recognize others as distant and separated. And accepting others again makes self create something new. This basic structure of education by writing is the essence that Sasaoka brought to the center of Japanese educational world. This concept of others had relation not only to person, but also language that human uses in daily life. From Sasaoka’s thought we can educe the ethos “relative independence” and “looking on invisible things”. These concept have the potential for consideration of “infinity” that never arrested in a state of “totality” mentioned by Emmanuel Levinas.

CONCLUSIONS:

Seikatsu Tsuzurikata originally developed consciousness of “others” as well as of “self”. And that lead to grasping an object in daily life by language that holds“others” by its nature. Their practices have encouraged students in writing to see things closely, to reflect on self, to interact with others, and to create new relations, ways to see, and ways to think.

Now in Japan we need to discuss problems of how to plan an educational system that faces up to the situation after disaster (huge earthquake and so on), and problems of how to think of linguistic education in the information-oriented society of this global world. In these complicated

circumstances Seikatsu Tsuzurikata has been attracting teacher's attention again. In this round table the contemporary significance of this type of linguistic activity will be discussed by considering similar practical cases from the participants.

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## Promoting home reading and ethnic identity through national book programs: The experience of Pajama Library (in Hebrew) and Lantern Library (in Arabic) in Israel

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KEY WORDS: emergent literacy, shared reading, bookgifting, Sifriyat Pijama, Maktabat al-Fanoos, Pajama Library, Lantern Library.

ABSTRACT:
PAJAMA LIBRARY (Sifriyat Pijama in Hebrew) and LANTERN LIBRARY (Maktabat al-Fanoos in Arabic) are national Israeli reading-readiness programs that provide 8 high-quality picture books a year to young children aged 3-6, reaching 90% of children in the public education system. The programs aim to foster a love of books and encourage shared conversational reading in the home, ensuring every child has a home library of at least 24 read-aloud books by the time he/she enters first grade.

Evaluation of the programs, as well as anecdotal evidence, indicates they are impacting shared reading habits in class and at home and have prompted increased dialogue with children. But in Israel's highly-diverse society, where Jews and Arabs receive their education in separate school systems and in separate languages, and where within the Jewish population, observant and secular Jewish children generally attend different schools, these book programs also serve as a unifying influence while addressing the uniqueness of Arab and Jewish culture/heritage. The programs' successful implementation has benefited from cooperation between government (the Israeli Ministry of Education) and a non-profit (The Harold Grinspoon Foundation). Also important to their success have been the clear signals from the top leadership of the preschool division at the ministry that the programs are important for teachers to integrate into their curriculum. The foundation leveraged its expertise from its PJ Library book project in North America to keep costs low and has helped also to inspire the creation of a cadre of new books which emphasize Arab and Jewish culture/heritage and seek to foster positive ethnic identity.

INTRODUCTION:

Research has shown that exposure to books from an early age and shared parent-child reading in the home can have transformative effects on children's attitudes toward reading, verbal expression and vocabulary, knowledge of the world, and socio-emotional development (Bus, 2003; Dickinson et al., 2012; Evans, Kelly & Sekura, 2014; Mol & Bus, 2011; Roberts, Jergens & Burchinel (2005); Senechal, 2010). Furthermore, stories and children's literature can serve as a springboard for discussion of personal values and family belief systems, an expression of common cultural heritage and a unifying force in ethnically diverse societies (Deitcher, 2013; Narvaez, 2002; Trousdale, 2004). Acting on this knowledge, the Israeli Ministry of Education, with a US-based non-profit, the Harold Grinspoon Foundation (HGF) and other supporters, developed two innovative preschool book programs: *Sifriyat Pijama* (Pajama Library) in Hebrew, and *Maktabat al-Fanoos* (Lantern Library) in Arabic.

*Sifriyat Pijama* and *Maktabat al-Fanoos* are national programs that provide high-quality picture books to Israeli young children aged 3-6, introducing the books first in the preschool classroom and then distributing personal copies to each child. The programs serve 90% of children in the Israeli public education system (in a country where education is compulsory and free from the age of 3). They aim to foster a love of books in children, promote shared reading in the home, and encourage adult-child

conversations on heritage and social values. *Sifriyat Pijama* and *Maktabat al-Fanoos* distribute eight children's books annually (in Hebrew and Arabic, respectively) to preschoolers and their families, ultimately providing each child with a personal home library of 24 read-aloud picture books. The vast majority of families receive the books free of charge, while parents in more affluent communities pay a highly subsidized fee. Program evaluation indicates that for many families these are the only children's books in the home.

The books are delivered to preschools around the country throughout the school year, in parcels containing multiple copies of that month's selection. Each book is accompanied by parent and teacher guides with suggestions for conversations and activities relating to the values or cultural themes emerging from the story. Upon receiving the parcel, the teachers read aloud the book in the classroom and carry out discussions and play/crafts activities, interweaving the story in the different realms of the preschool curriculum. Most teachers read the books more than once and in different manners: in small groups, using puppets, incorporating drama, and at times - together with parents. Then each child takes a personal copy home as a gift for the family library, and two copies remain part of the class library. The books serve as a bridge between the home and the classroom, as teachers work together with families to empower parents and reinforce the values reflected in the stories.

HISTORY AND DEVELOPMENT:
The programs received their inspiration from two home intervention and book-gifting programs initiated in the US. One is from Dolly Parton's Imagination Library, a program launched in 1995 that delivers age-appropriate children's books to more than one million disadvantaged children in North America, the UK and Australia. The other is PJ Library, a Jewish values-based family book program launched by the Harold Grinspoon Foundation in 2005 that provides monthly read-aloud books to about 200,000 families of young children in North and South America, the UK, Australia, Russia and Mexico.

While the roots of *Sifriyat Pijama* and *Maktabat al-Fanoos* are in these programs, the Israeli programs are a hybrid model incorporating aspects of both Imagination Library and PJ Library. In 2009, the Harold Grinspoon Foundation, with the blessing of the Israeli Ministry of Education, initiated a pilot Hebrew book program for Israeli young children, *Sifriyat Pijama* (Pajama Library). Using a combined school-and-home based model,

*Sifriyat Pijama* sought to further the foundation's goal of empowering parents to hold meaningful conversations with their children about Jewish values and identity. Like Imagination Library, it aimed to provide books to needy children and promote emergent literacy among disadvantaged populations in Israel.

Over the years, the Ministry of Education has committed increased matching funding to the Harold Grinspoon Foundation's investment in the program. *Sifriyat Pijama* has grown from the initial 3,000 children fully funded by the foundation in 2009 to become a nation-wide public education program serving 250,000 Israeli Hebrew-speaking preschoolers. *Sifriyat Pijama* is now undergoing expansion to first and second grades, and began in September 2016 to provide free books through second grade to 50% of public school children in the country's poorest municipalities. The aim is eventually to provide free books to 100% of public school children. Operating alongside other language and literacy classroom curricula, *Sifriyat Pijama* is the ministry's largest book-based program for preschoolers and the only one that provides books to families as well as to classroom libraries. To date *Sifriyat Pijama* has distributed more than 10 million books.

In 2014, recognizing its responsibility to provide the equal benefit of a emergent literacy program to Arabic-speaking children in Israel, the Ministry of Education sought to create a parallel book program, *Maktabat al-Fanoos*, which provides children's books in Arabic to all Arabic-speaking children in public preschools in the country. The foundation, viewing this as consistent with its goal of strengthening the fabric of Israeli society, agreed to be a junior partner in the program and contribute its expertise and some funding. However, lacking experience in the Arab community, it sought to work in partnership also with another non-profit, Price Philanthropies, long active in Israeli Arab communities. It had expertise in working with Arab preschool children and teachers through Price-funded *Bidayat* early childhood centers. *Bidayat* provided input and additional funding for the pedagogical aspects of the program as well as actively orienting and training teachers/Education Ministry teacher trainers and superintendents, as requested by Ministry of Education officials.

Some 100% of children in Arabic-speaking public pre-schools in Israel – about 85,000 children – participate in *Maktabat al-Fanoos* at no cost. Young children in semi-private parochial schools can join the program at cost, so that the total population served per year is 94,000 children. To

date, *Maktabat al-Fanoos* has distributed more than two million books. The Ministry of Education, in partnership with the Harold Grinspoon Foundation, plan to expand the program to 100% of public first and second grades in the 2017-2018 school year, effectively doubling the population of children served by the program each year.

The active role of a non-profit foundation, both as funder and operator, has made *Sifriyat Pijama* and *Maktabat al-Fanoos* very economical programs, assuring smooth operations and supplementary pedagogical support. Alongside its share in funding the cost of the books and their distribution in preschools, the Harold Grinspoon Foundation conducts negotiations with publishers on pricing, provides dedicated staff to deal with book production, handles logistics and "customer service" to teachers to ensure that the correct number of books reach each class. It also provides pedagogical support: coordinating the book selection process, preparing parent guides for the books, sending out monthly e-newsletters to teachers with each book that provide added suggestions for class-based discussion and activities. It also maintains program websites and Facebook pages and offers advanced training courses for educators. The fact that the non-profit has the ability to upfront money to publishers cushions the programs against the disruptions, delays and cancellations that have plagued other book programs funded exclusively by the government and subject to its lengthy budget processes.

CREATING A COMMON LITERARY CANON IN A CULTURALLY DIVERSE SOCIETY:

At the core of the two programs is the belief that children's literature and shared reading can serve as vehicles for identity building and cultural cohesion. Yet the Israeli population is a highly linguistically- and culturally-diverse community. According to a 2011 Government Social Survey of Israelis over 20 years of age, only 49% report Hebrew as their native language. (Other languages include Arabic 18%, Russian 15%, Yiddish 2%, English 2%, Spanish 1.6%, and other languages 10%.) Arabs in Israel may be Muslim, Christian, Druze or semi-nomadic Bedouin. While most Hebrew-speaking Israelis are Jewish, Jewish-Israeli society is a mosaic ranging from ultra-Orthodox to secular and many are first generation immigrants from countries around the world. Alongside the cultural and linguistic differences are socio-economic divides as well.

Much attention is given to ensure that the books are appropriate for children and families from all walks of life, and that the programs do not

reinforce pre-existing disparities within society. To attain this, emphasis is placed on three guiding principles:

A. Identifying high-quality children's books that reflect common, shared values;
B. **Highlighting family enjoyment** of shared conversational reading; and
C. **Empowering parents to read aloud** and share their own heritage and belief systems with their children.

*Identifying high-quality books*

A program aimed at fostering a love of reading is only as good as the books it provides. One of the principal challenges Sifriyat Pijama and Maktabat al-Fanoos face is to consistently identify quality children's books, appropriate for large, diverse populations that invite adult-child conversations around values and heritage, encourage multiple readings and be positively received by the families. To date the programs have distributed over 130 different titles in Hebrew and 50 in Arabic. Each year book selection committees of specialists in children's literature, illustrations and early childhood education peruse hundreds of existing books and unpublished manuscripts in search of a new, refreshing book list for each age group.

Each program faces particular challenges in identifying quality, appropriate children's books, challenges that are framed by the socio-cultural and linguistic constraints of the populations they serve. The program developers have devised two conceptual frameworks that guide them in selecting and mediating the books: "United yet Unique" (Sifriyat Pijama) and "Adaptive vs. Transformative" (Maktabat al-Fanoos).

*Sifriyat Pijama: United yet Unique:*
*Sifriyat Pijama* seeks to address in a non-contentious manner a pressing issue within Israeli society: the increasing divisiveness within the Jewish population between religious and secular Jews. The Ministry of Education has often been at the vortex of this issue, and *Sifriyat Pijama* is one of the more successful programs addressing this issue. It is also one of the only programs overtly dealing with Jewish identity that provides exactly the same materials to the two parallel (religious and secular) tracks of Israeli public education in Hebrew.

Within this context, the program staff have been hard-pressed to find

quality children's books that directly speak to Jewish-Israeli culture and values, and are acceptable to all program recipients.

*Sifriyat Pijama* has sought to expand the menu of what is considered Jewish/Israeli heritage beyond holidays, beliefs and ritual. Its selection of books includes stories about historical events, Biblical figures, Jewish fables and folktales from around the world – as well as secular children's books that address humanistic-Jewish values and invite conversations on character development, moral dilemmas and interpersonal relations. Close attention is paid to the illustrations of old and new books, to ensure that they resonate with wide swaths of the population and reflect a broad diversity of people and landscapes.

The program has also played an important role in reviving and re-issuing classical Israeli literature from the 1920s to the 1970s, bringing back into print (and at times re-illustrating) books that were no longer available. This is of particular importance when viewed within the broader context of the rejuvenation of the Hebrew language as a modern language, widely considered integral to the process of nation-building. As a result, there is a particularly rich cadre of children's books written during the early days of the state by the country's leading writers for adults (i.e. Hayim Nahman Bialik, Leah Goldberg, Nathan Alterman and others) who saw channeling their creativity towards writing for and about children as part and parcel of cultural nation-building.

*Sifriyat Pijama* books are carefully selected to generate conversations around a common culture, while at the same time inviting parents and children to discuss and take pride in their own personal and family history. The conceptual framework "United yet Unique" assists us in achieving this goal. "United" – the books, their creators and their content, foster a sense of collective belonging and help generate a common cultural-literary canon. "Unique" – the parent and teacher guides encourage adults and children to create specific meaning from the books through their own, personal lenses, and to empower parents to discuss their belief systems and pass down to their children their particular history, aspirations and worldview.

An example of "United yet Unique" can be shown through the story *The Missing Spice,* a children's version of an ancient Talmudic tale from the Roman Empire period, adapted by the Israeli author Dvora Omer. In the story the Roman governor Antoninus shares a Sabbath meal at the home

of Rabbi Judah the Prince, a renowned rabbi in Jewish tradition. The governor relishes the meal, although the food was served cold because of the Biblical prohibition against lighting fire on the Sabbath. When the governor returns for another visit on a weekday, the food, although appearing more sumptuous, is not nearly as tasty. The rabbi explains to Antoninus that the "missing spice" in the weekday meal is the Sabbath atmosphere – a spice that cannot be purchased in any market.

The story, which had appeared previously in an anthology long out of print, was created as a stand-alone picture book for *Sifriyat Pijama*. The book acquainted parents and children with the prize-winning Israeli author Dvora Omer, and introduced them to Rabbi Judah the Prince, to the special friendship between the Roman governor and the Jewish rabbi, to the history and landscape of the period. The accompanying guide invited families to follow the reading with discussions around their own customs, and to identify and enrich the "spices" that make the Sabbath day unique for them. These "spices" may be traditional rituals, family customs, favorite foods, working in the garden or simply relaxing time spent with friends.

The conceptual framework of "United yet Unique" enabled us to distribute a story that emphasized the commonality of the ancient Talmudic tale, a modern Israeli writer, and the Sabbath itself – while simultaneously encouraging children and families to take pride in their particular life style and values. It guided us in dealing with a potentially explosive topic in Israeli society (how the Sabbath is celebrated in public and private spaces) in a respectful, thoughtful manner appropriate to all walks of life.

The fact that the same picture books are being read by religious and secular Jewish children is *de facto* creating common ground among families with disparate values and lifestyles. The fact that they by and large like all or most of the books is both gratifying and lends hope to the possibility of forging some sense of cultural unity.

*Maktabat al-Fanoos: Adaptive vs. Transformative Literature*

When considering books for *Maktabat al-Fanoos,* as with *Sifriyat Pijama*, it is important to remember that parents do not select the books; rather, the books are effectively imposed on the families. The population of Arabic-speaking parents in Israel is broad and diverse, necessitating the selection of books that are perceived as “safe”, i.e. books that appeal to the majority, are culturally- and religiously-sensitive, and can accommodate different parenting styles within Arab society. Although there has been a slow shift

among young parents in recent years from authoritarian parenting styles to more permissive ones, traditional parenting practices that control the child's behavior and activities and demand obedience are still very much present. Stories that emphasize children's autonomy or creativity may be perceived by some as inappropriate.

The positive impact of the program has been achieved through a careful balance between "adaptive" vs "transformative" children's literature. "Adaptive" literature enhances pre-existing, often traditional, values and attitudes towards children and childhood, while "transformative" stories encourage change and invite readers to critically examine their beliefs and actions. In the selection of books in Arabic for *Maktabat al-Fanoos,* program leaders navigate between the two: The common books enhance cultural heritage and traditions that empower children and strengthen their sense of collective belonging. The accompanying parent and teacher guides invite adults to listen to the children's inner worlds and stimulate their imagination, fostering a culture of open dialogue between adults and children around thoughts, feelings, values and views.

Successful navigation of the tension between adaptive and transformative literature can be demonstrated by our selection of the book *Mummy and Me* by Emma Chichester Clark. The story describes a warm, playful relationship between Hum, a young koala, and his mother. When Mummy needs to take care of some things on her own and asks Hum to busy himself for a while, he is at first at a loss. But by the end of the story we find a very busy little bear who has prepared a lovely surprise for Mummy.

The story is "adaptive" in encouraging traditional societal values of mothering, helping others and considering others' needs. At the same time, it is "transformative" by legitimizing the mother's personal (and professional) needs and young children's budding independence. The image of a mother who not only provides physical care for her child but plays and converses with him as well – and who has a persona distinct from her maternal role – is still "transformative" for some Arab families. Like Mummy and Hum who are ultimately capable of both being separate individuals and doing fun and caring activities together, we found in this book a balance between adaptive and transformative literature, appropriate and relevant for contemporary Arab families.

The concept of adaptive and transformative children's literature also relates to social and religious values affected by the harsh political reality

in our region: Children and parents are exposed to violence through media or sometimes through personal family experiences. Against the backdrop of increasingly sectorial discourse in Arab society, our books can be transformative in their emphasis on universal humanistic values such as respecting and accepting others, and celebrating diversity.

Thirdly, the concepts of "adaptive" and "transformative" also relate to literary genres. When reviewing modern literary work for children in Arabic, our book committee found that realistic fiction is the prevalent genre. There is much less fantasy fiction, and very little nonsense literature or poetry books. *Maktabat al-Fanoos* books present children and parents with a colorful range of literary genres. Some are plot stories but others include poetry, books with nonsense rhymes and riddles, as well as folktales, often inspired by the rich, generations-old Arabic oral storytelling tradition.

*Highlighting Family Enjoyment*

Basing themselves on developmental research, an abundance of public campaigns and popular parenting advice columns urge parents to read to their children, often citing school readiness or success in life as motivators. (American Academy of Pediatrics, 2014; Chamberlin, 2012; Leppert, n.d.; World Read Aloud Day, n.d.)

It is our experience in Israel that most parents "know" the value of reading with their children and certainly want the best for their children. So why do so many parents *not* take the time to read aloud to their children? For some this may be due to a lack of books, but for many others it is a scarcity of time – or at least, a perceived scarcity of time. In today's age of computerized technology and the outsourcing and organization of children's leisure time, when overworked parents themselves rarely sit down to read a book for pleasure, reading with one's children may feel like a chore.

*Sifriyat Pijama* and *Maktabat al-Fanoos* play a crucial role in changing home reading habits by placing the emphasis on the emotional benefits of shared reading for the whole family – on the joy, the closeness, the fun of reading books together. We do so in several ways:

a. We seek out books that encourage multiple readings and conversations. Our books are not didactic in either form or content; they are not intended to "teach a lesson" but rather to be enjoyed together.

b. Teachers play a central role in mediating the books: By first incorporating them into a play-based classroom curriculum, they succeed in passing on to the children their own excitement about the stories. When children bring their copies home, they are already acquainted with the stories and look forward to continued enjoyment around them with their parents.
c. The activity guides printed inside the books are varied and experiential. They relay the message that shared reading should be fun, and that books can be springboards for additional family enjoyment. Aware of young families' busy schedules, we present these activities as optional.
d. Finally, we emphasize that the books are a gift for the entire family, and gifts are to be enjoyed!

*Empowering Parents*

The names "Pajama Library" and "Lantern Library" intimate at a culture of reading bedtime stories, encapsulating the image of calm and happy parents and children, following the family dinner and a moment before heading off for bed, as they sit cuddled together on the child's bed. Yet this ideal family image, unfortunately, does not apply to everyone.

In order to reach out to even the neediest families, to parents who work shifts and may not be home at their children's bedtime, who do not have a tradition of reading (alone or with their children) or who cannot read in Hebrew or Arabic, simply delivering the books is not enough; we sought to find ways to empower the parents, build their confidence and capability to read and enjoy the books with their children.

In the case of *Sifriyat Pijama*, disadvantaged families are often non-Hebrew speakers, first-generation immigrants who have difficulty reading in Hebrew. Much thought has been put into making the books accessible to immigrants: we have translated our parent guides into other languages, provided special training for teachers, and collaborated with welfare organizations and other non-profits who incorporate our books in their parent training and home intervention programs. We emphasize the unique role that parents hold in passing down their own childhood memories and family traditions to their children, and encourage them to use our books as springboards for such conversations. We remind immigrant parents that their young children cannot read the Hebrew text either, and give them tips on "reading" the illustrations in picture books.

For these parents *Sifriyat Pijama* books often provide an "entry ticket" into society, acquainting them with classic Israeli children's stories and poems and thus generating a common ground among all families. With thoughtful, inclusive and culturally-sensitive mediation, we strive to ensure that the books are accessible to all, and that they do not reinforce pre-existing disparities within society.

*Maktabat al-Fanoos* also faces a linguistic hurdle in ensuring that the books are read aloud in the homes: the diglossic nature of the Arabic language. As the formal written language sharply diverges from the colloquial Arabic spoken by the children and their parents, many parents struggle with reading books aloud to their children.

As Europeans in countries such as Spain, the UK and Belgium are keenly aware, language is often a cornerstone of ethnic identity; this is no less true of Israeli Arabs. As a minority, surrounded by a majority language (Hebrew), the Israeli Arab community struggles to retain fluent use of formal Arabic which connects it linguistically and culturally to the rest of the Arab world. The pride and importance parents place on children's acquisition of formal Arabic may be difficult for those who do not come from a diglossic culture to appreciate.

In order to help adults read aloud books written in formal Arabic, *Bidayat* provides workshops for parents and teachers. In these workshops participants practice different techniques that facilitate using classical Arabic with young children, such as the use of body language and voice intonations to explain "difficult" words, or exploring ways to encourage children to incorporate classical language within everyday contexts. An example of this can be found in the book *Duna Wants* by Rana Mansour-Odi. Duna, the protagonist, is a three-year old girl who tends to say "No!" to most things offered by her parents, until one day she says "Yes, I want!" to an offer that she simply can't resist: reading a book together! A number of parents proudly reported that their children began using the classical terms "Ana oureed" and "Ana la Oureed" (I want and I don't want, respectively) in their everyday speech, to express their needs in a playful way.

Our parent and teacher guides often include ideas of how to support children in bridging between spoken and classical words in the text, such as looking for words that rhyme, or words that have the same morphology,

both in spoken and classical Arabic.

We have also produced a number of short films on shared reading in the family that focus on reading in classical and spoken Arabic and provide tips to parents on how to read aloud in an enjoyable way.

Testimony to our success in helping teachers and parents meet the challenge of diglossia are the plethora of video clips sent by parents and posted on the program's Facebook page, showing their children joyfully reciting the books they received. Evidenced by the thousands of views these clips get, there seems to be an almost endless fascination and delight among adults in the Arab community to see young children proclaiming the books in beautiful formal Arabic. If Israeli Arab parents proudly once sent around pictures to their friends and family of the new holiday clothes bought for children for holidays, today's *bon ton* is to disseminate video clips of your child "reading" a picture book.

INDICATORS OF SUCCESS: EVALUATION FINDINGS

The Harold Grinspoon Foundation (HGF) commissions annual evaluation studies of *Sifriyat Pijama* and *Maktabat al-Fanoos*. The studies are conducted as online surveys and are sent to all participating teachers (twice a year in the first years of the programs, annually in recent years). Average return rates for these studies are about 56% among *Sifriyat Pijama* teachers, and 31% among *Maktabat al-Fanoos* teachers.

Alongside these teacher surveys the Ministry of Education's evaluation division, the National Authority for Education Assessment and Evaluation (known by its Hebrew acronym as RAMA), has conducted *studies of Sifriyat Pijama* and *Maktabat al-Fanoos* as part of its periodic comprehensive evaluation of all Ministry programs. The RAMA studies surveyed random samplings of teachers and parents, using the method of telephone interviews.

The most recent RAMA evaluation of *Sifriyat Pijama* was conducted at the end of the 2013-2014 school year, among a random sampling of 600 teachers and 600 parents, half from religious and half from secular schools. The most recent RAMA evaluation of *Maktabat al-Fanoos* was conducted at the end of the 2015-2016 school year, with a sampling of 500 teachers and 780 parents from various parts of the country.

The RAMA findings are consistent with the HGF evaluations and contribute

to our growing body of knowledge. Of particular value in the RAMA surveys are the voices of the parents, reflecting the positive reception of the program in the homes and providing critical insight into the programs' impact on family shared-reading practices.

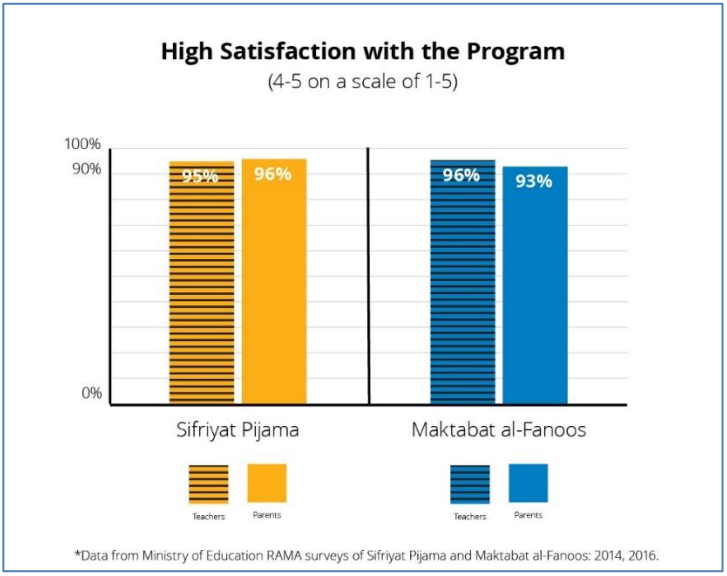
Responses to both HGF and RAMA studies have consistently demonstrated very high regard for the programs and the books delivered, echoing anecdotal evidence arising from the field. The data from the surveys have provided us with insights into the programs' implementation process, satisfaction levels, and perceived impact among participating teachers and parents. With minor exceptions, we found no conspicuous variance among participants, either within each culture or between the two programs.

Summaries of the annual studies can be found on the program websites: *Sifriyat Pijama* evaluation, *Maktabat al-Fanoos* evaluation. The full RAMA report on Sifriyat Pijama can be found here. The report on Maktabat al-Fanoos is still unpublished.

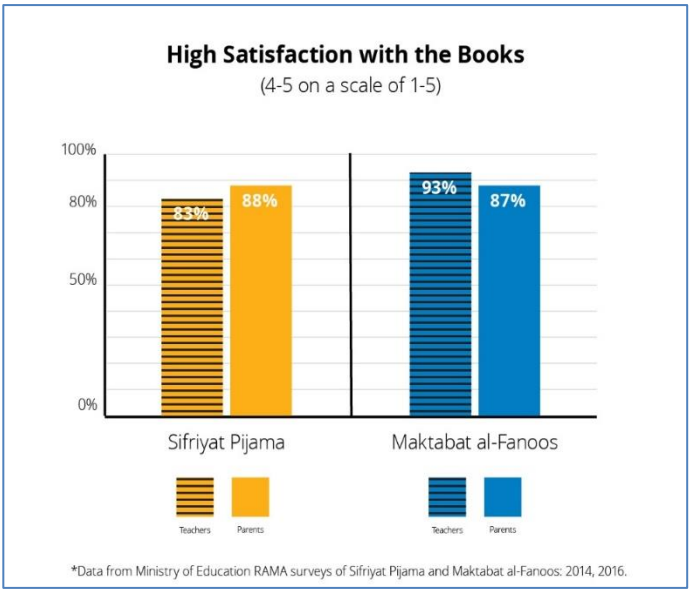
*Overall satisfaction:*
The overwhelming majority of teachers express a very high level of satisfaction with the programs, identify with their goals, and view them as integral components in their professional practice aimed at promoting children's emergent literacy, fostering socio-emotional development and encouraging parent involvement. Furthermore, 96% of the *Sifriyat Pijama* teachers think the program should be made compulsory for all Israeli preschools, and a significant proportion believe that discontinuing the program would have a negative impact on children’s engagement with books—both in the preschool class (62%) and at home (78%).

Indeed, according to our surveys of *Sifriyat Pijama* (we have not yet explored this with the newer Arabic program), teachers' enthusiasm for the program appears to grow over time. Veteran teachers (two or more years in the program) report reading more books to the children, engaging more frequently in conversational reading in small groups, and integrating past years' books into the classroom library. 65% of the veteran teachers agree that it becomes easier to implement the program from year to year, and 71% report that the program integrates well into their teaching plan.

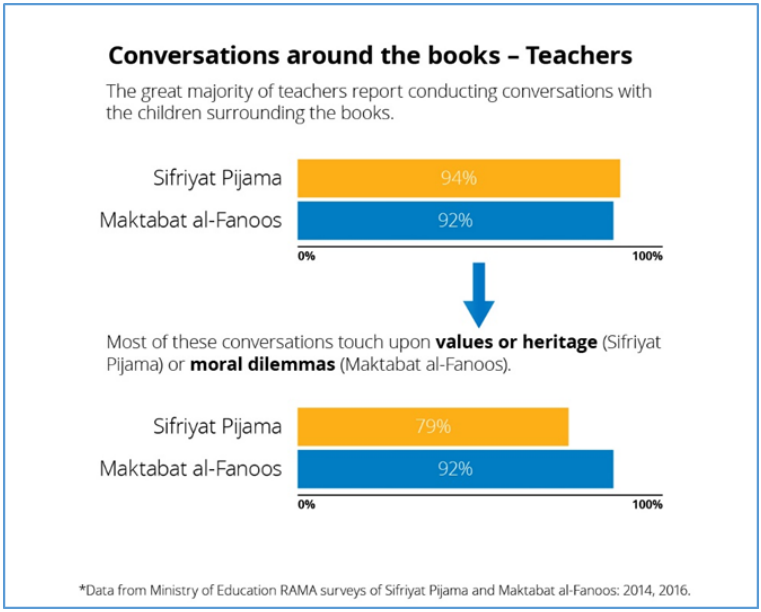
RAMA parent surveys show a similar level of satisfaction among participating parents:



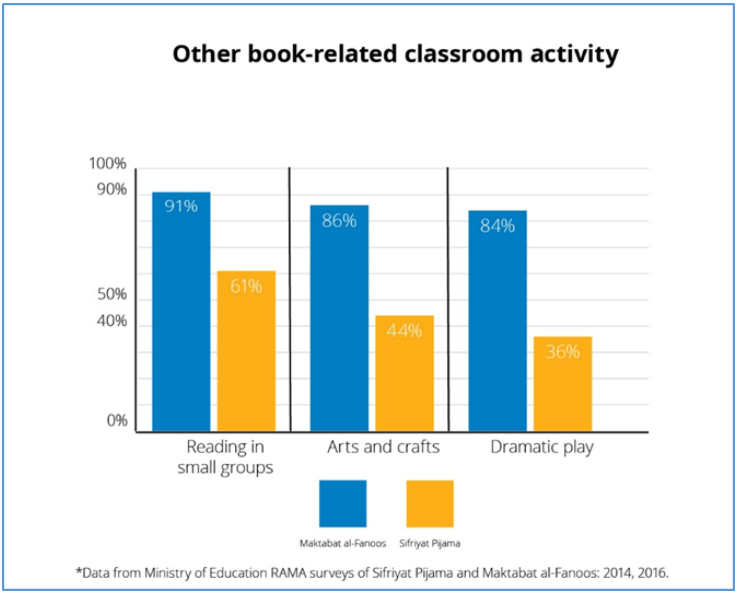

*Satisfaction with the book selection, reading practice and classroom activity*:
To date, the programs have distributed over 180 different titles (130 books in Hebrew through *Sifriyat Pijama,* 50 books in Arabic through *Maktabat al-Fanoos*). With minor variations among the selections, the books used in both programs are very highly regarded by teachers and parents:




Virtually all the teachers report that they read the books on multiple occasions in the classroom before distributing the individual copies to the children to take home. The great majority of teachers in both programs (94% SP, 92% MaF) report conducting conversations with the children surrounding the books. Most of the conversations touch on values, heritage or moral dilemmas arising in the stories:



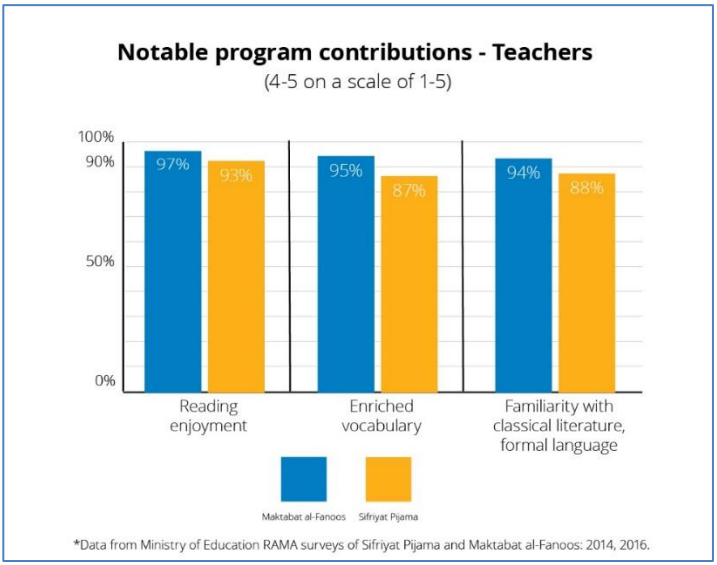

Most of the teachers describe other creative book-related activities, based on suggestions from our parent or teacher guides, or devised independently by the teachers. In addition to conversing and encouraging children to share personal experiences, teachers initiated acting out the stories, arts and crafts projects and social action based on the story (i.e. a book on visiting the sick prompted a teacher to initiate a practice of having children call sick classmates). Nearly all teachers in the Arabic program also report conducting literacy-building activities, focusing on vocabulary and comprehension. (This question did not appear on the *Sifriyat Pijama* survey.):



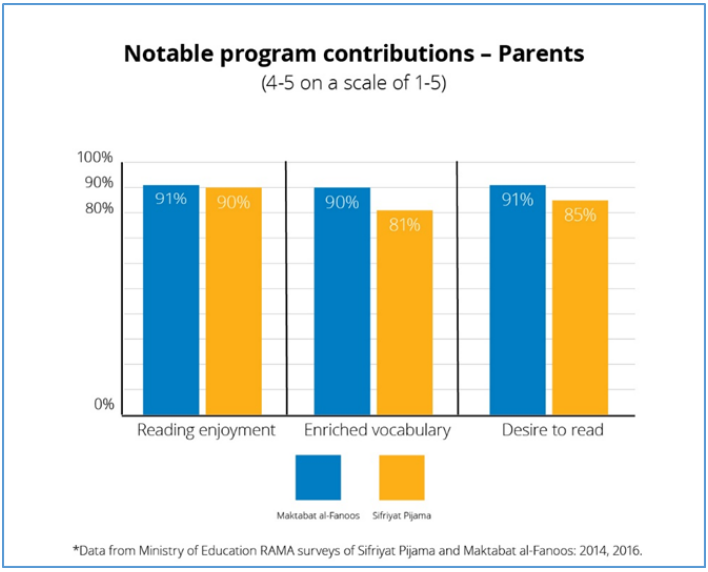

*Encouraging reading in the home:*
The reports show that teachers take a variety of measures to acquaint parents with the program goals and encourage shared reading in the homes. These steps include parent meetings and ongoing correspondence or conversations with parents. Teachers also report telling the children to ask their parents to read books to them, or the teachers themselves proactively encourage the parents to do so. A smaller percentage of teachers send home suggestions for activities or instruct parents how to read to their children. Many teachers (30% *Sifriyat Pijama,* 40% *Maktabat al-Fanoos*) involve parents in reading stories in the preschool and initiate parent-child activities related to the program, either during the school day or on special occasions.

*Perceived impact:*
A significant percentage of the teachers report enhanced centrality of books and an increase in the scope of reading in their classrooms and in the homes as a result of the programs. Highlights of the programs' perceived impact include exposure to high quality children's literature and formal language; increase in both teacher-initiated and children's independent reading; increase in conversations around values and heritage; children's enhanced enjoyment from listening to stories; increase

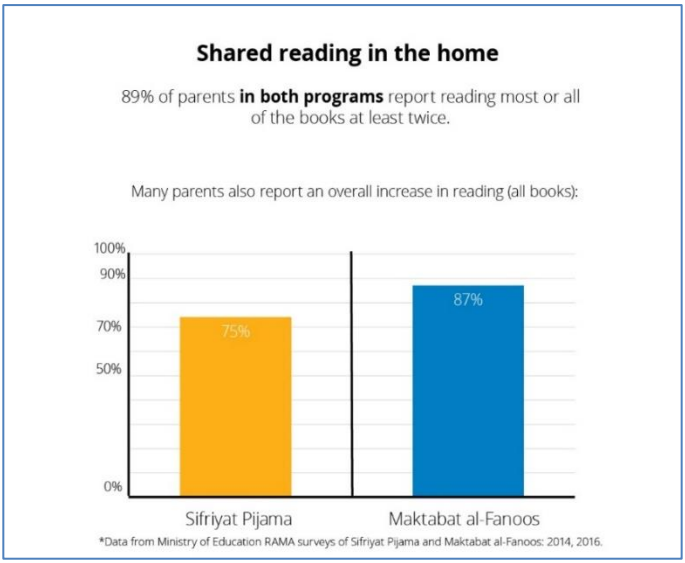
in language/literacy-related activities and increased reading in the home and awareness among parents of the importance of reading aloud:

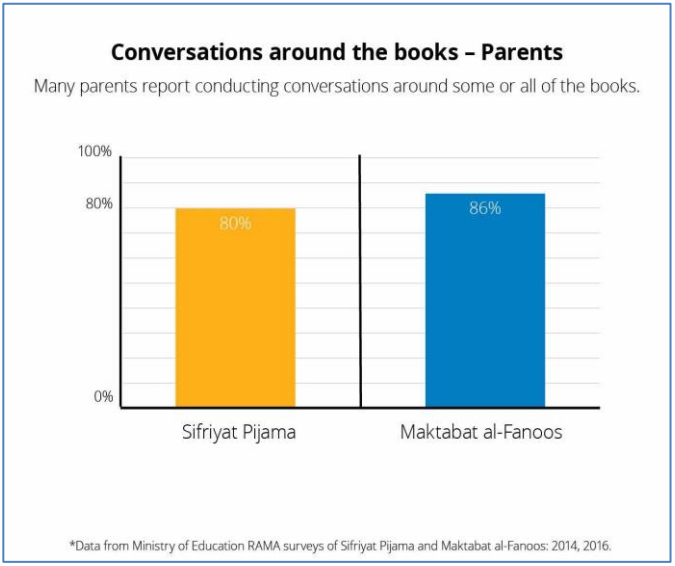



Parents in both programs report similar views on the impact of the program:




*Insights from parent surveys – home reading practice:*
The RAMA parent interviews offer us invaluable insights into home reading practices, providing us with supplementary evidence that supports the teacher reports. Nearly 90% of parents in both programs report reading most of all of the books at least twice, and 31% of *Sifriyat Pijama* families who have been in the program for a number of years also report frequent reading of previous years' books to their children. Significant increases in conducting conversations around the books and in reading (all books) were reported:




Some 80% of *Sifriyat Pijama* parents report that the program has contributed greatly or very greatly to expanding their home library. This is

particularly significant with regard to disadvantaged families. Calculation of the percentage of *Sifriyat Pijama* books among all of the age-appropriate books in the home library indicates that in 20% of the homes, there are **only** *Sifriyat Pijama* books, and in about 12% Sifriyat Pijama books comprise 50%-80% of the home library. According to the RAMA report, books from *Maktabat al-Fanoos* constituted all or most of the picture books in the homes of more than 90% of families.

CONCLUSIONS:

*Sifriyat Pijama and Maktabat al-Fanoos* were established to promote among children and their families a love of reading, and to encourage adult-child conversations around values and heritage. It has been shown that the programs have also been successful in advancing the agenda of the Ministry of Education's emergent literacy curriculum for preschoolers. Whether the programs are comprehensive enough to impact academic results of children on international tests or reduce gaps between the achievements of children from low-income and those from high-income homes remains to be seen.

But *Sifriyat Pijama and Maktabat al-Fanoos* are acting as agents of social change in another way: they are creating a broader-based culture of shared parent-child reading and stimulating conversation in the class and at home around books, values and moral dilemmas. The programs are also playing a role in generating a common literary canon, forging positive ethnic identity and cultural knowledge for all populations. In addition, because of their large scale and cultural goals, the programs are stimulating the creation of new books in the Israeli market that speak to values, heritage and moral dilemmas and meet a high standard in terms of language and illustration.

In both programs we continue to seek new responses to the challenges of working with needy families. Yet it is already clear that the experience gained through our work with disadvantaged children and their families has demonstrated how early childhood book programs may not only promote the children's literacy capabilities, but reinforce parenting skills and empower disadvantaged families as well.

We look forward to further growth of the programs, and to gaining deeper understandings of the socio-cultural ramifications of the bookgifting initiative. With hope and optimism, we anticipate the day when young adults from all walks of life will look back fondly on the books they received

as children, be secure in their ethnic identity, feel a strong sense of collective belonging, and invite their own children into the magical world of shared reading.

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# Leer la dislexia. Una mirada normalizadora y sistémica para la intervención lecto-escritora

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PALABRAS CLAVE: dislexia, bases neurobiológicas de la dislexia, abordaje sistémico.

RESUMEN:
Dislexia quiere decir desorden para leer. Se la ha llamado también específico para la lectura (*specific reading disability*). Estas calificaciones hacen referencia a la dificultad que tienen niños/as, adolescentes y adultos/as para leer que va siempre asociada a dificultad para escribir. Todas las teorías en torno a la dislexia: genéticas, neurológicas, sensoriales, pedagógicas y psicológicas coinciden en abordarla como un problema que incide directamente en la calidad de vida de las personas que conviven con ella. La dislexia es una de las más, si no la más, común dificultad de aprendizaje, se estima que afecta a entre el 5 y el 17% de la población (Lyon, Shaywitz y Shaywitz, 2003), y aun así es una de las menos visibles. El objetivo de este simposio es visibilizar la dislexia para leerla no como un correlato de carencias, sino como un aprendizaje sobre la compensación que permite desarrollar a la persona disléxica una diversidad de herramientas propias: pedagógicas, psicológicas, emocionales, motrices, espaciales y sociales para orientarse en el mundo. Consideramos necesario abordar sus bases neurológicas junto a los retos pedagógicos que debe abordar el sistema educativo para permitir que todas las personas puedan desarrollar sus capacidades y, finalmente, afrontaremos la dimensión psicoemocional y testimonial como herramienta empoderamiento, porque confiamos que el camino de la aceptación y normalización social no será fácil, pero sabemos que valdrá la pena.

INTRODUCCIÓN:

Este simposio está conformado por la suma de miradas sobre la dislexia que nos ayudarán a leerla y dimensionarla desde un modo sistémico. Ofreceremos la fenomenología polisémica de la dislexia y sus interacciones: neurológicas, con el intrasistema personal y familiar y con el meso sistema educativo y social.

Comenzaremos por una visión más conceptual y teórica apoyándonos especialmente en la neuropedagogía para sentar unas bases comunes y tener un punto de partida sobre el que apoyarnos para visibilizar la realidad/es de las dislexía con el enfoque de la neurodiversidad. Continuaremos describiendo la experiencia sobre la dislexia desde cuatro puntos de vista o percepciones: una mirada vital y diacrónica de una persona con dislexia instándonos a la comprensión de esta forma de leer y escribir el mundo; la vivencia en el seno de las familias que nos ofrecerá la lectura interpersonal e intergeneracional; una mirada desde el mundo asociativo desde una persona que convive con la dislexia y lucha por personas que tienen esta condición y, por último, una mirada desde el plano organizativo, para conocer cómo responde la institución educativa al reto que plantea.

Por último, la interacción de ciencia y experiencia en este foro alumbra una conclusiones con carácter propositivo y activista en defensa de la atención a la neurodiversidad que hace que nuestra civilización sea vital, plural e interesante (Armstrong, 2012).

OBJETIVOS:

- Hacer visible la dislexia y dignificar su/s manera/s diferente/s de leer el mundo.
- Mostrar la dislexia como una realidad compleja de interacciones sistémicas entre la vivencia de las personas, las familias, el sistema educativo, la educación superior y los estudios neuropedagógicos.
- Aportar conocimiento para poder abordar las necesidades educativas, formales e informales que permitan la intervención social y familiar.

MARCO TEÓRICO:

*A la búsqueda de una definición*

Se parte de la definición de la dislexia consensuada por la Asociación Internacional de Dislexia (Lyon, Shaywitz y Shaywitz, 2003; IDA, 2017);

esta se considera una dificultad específica de aprendizaje (DEA) de origen neurobiológico, caracterizada por la presencia de dificultades en la precisión y fluidez en el reconocimiento de palabras (escritas) y por un déficit en las habilidades de decodificación (lectora) y deletreo.

El segundo recurso que se emplea para obtener una definición son los manuales que aportan clasificaciones estandarizadas, puesto que aportan un lenguaje común a los profesionales (Artigas-Pallarés, 2009). Según el DSM-V (APA, 2013) y la CIE-10 (OMS, 1992), se encuadra la dislexia dentro de las dificultades específicas del aprendizaje, pues son dificultades que presentan algunas personas para leer y escribir correctamente, sin tener por otro lado, una discapacidad intelectual, motriz, visual o en cualquier otro ámbito que explique mejor dicho trastorno. En lo que coinciden ambas clasificaciones y se destaca para complementar así la definición es que es necesaria la discrepancia entre el nivel de inteligencia y desarrollo lector, esto es, no se produce la afectación del proceso lector por un menor desarrollo de la inteligencia.

A estas definiciones se le suma finalmente de denominación a la dislexia de *condición*, puesto que tiene diferentes manifestaciones dependiendo del individuo, esto es no hay una persona con dislexia igual a otra (Madrid con la Dislexia, 2016), así esta varía en función del grado, de la oportunidad y de la eficacia de las terapias.

Esta especificidad se entiende también en el sentido de que la dislexia no es un síntoma de otros trastornos sino un trastorno en sí mismo. Sin embargo, puede aparecer junto a otros trastornos del aprendizaje, del lenguaje o del comportamiento, ya que existe una gran comorbilidad entre trastornos de desarrollo. (Madrid con la dislexia, 2016)

No es una enfermedad y por tanto no tiene cura. Objetivamente, porque no se incluye entre las enfermedades codificadas en los manuales diagnósticos. Además, la habilidad lectora tiene una distribución continua en la población, y el límite entre la dislexia y no dislexia es simplemente arbitrario o estadístico, no categórico. (Artigas-Pallarés, 2009)

*¿Qué significa que tenga un origen neurobiológico?*

Respecto al sustrato u origen de la dislexia se habla de un origen neurobiológico puesto que tiene una base sustentada, por un lado, en la genética y, por otro, en los procesos neurológicos que intervienen en el

procesamiento de la información en el cerebro.

La *base genética* queda determinada por el concepto básico de que todas las estructuras biológicas de los seres humanos en un inicio están codificadas en la información genética que poseemos.

La dislexia tiene una fuerte evidencia respecto al carácter hereditario. Primero, los fonemas están en los genes, pues tienen que ver con procesos sensitivos determinados por estructuras biológicas; y después las letras están en la cultura. Pero la dificultad de leer del disléxico no tiene que ver con la visión de las letras, sino con los fonemas que las letras significan, por ello la habilidad lectora está depositada en los genes en última instancia (Artigas-Pallarés, 2009) y así estos finalmente influirán en la facilidad o dificultad para aprender técnicas desarrolladas por el hombre como es la lectura.
Como se mencionaba anteriormente, diversas investigaciones que tratan de sustentar el abordaje de déficit múltiples de la dislexia, apoyándose en la alta comorbilidad de TDAH y la dislexia (Willcutt *et al.,* 2000). Esta línea de investigación llevó a la posibilidad de identificar diversos *loci* que comparten la susceptibilidad para trasmitir dislexia y TDAH en los cromosomas 3, 6, 10, 13, 15, 16 y 17. De entre esta diversidad de investigaciones, se pueden desatacar: Willcutt *et al.* 2002, Taipale *et al.* 2003, Loo *et al.* 2004, Gayán *et al.,* 2005; Stevenson *et al.,* 2005.[1]

Numerosas evidencias parecen indicar, asimismo, que la dislexia tendría un origen eminentemente neurobiológico y estaría causada, en particular, por un desarrollo anormal y una disfunción de determinados circuitos neuronales.

En cuanto a la alteración de los procesos neurológicos asociados con la dislexia, la literatura científica (Benítez-Burraco, 2009) nos indica se produciría un desarrollo anormal y una disfunción de determinados circuitos neuronales. Gracias a técnicas de imagen por resonancia magnética las más recientes investigaciones nos muestran que las personas con dislexia muestran una habilidad reducida para aclimatarse a un estímulo repetido, lo que hace pensar que poseen una plasticidad cerebral reducida la hora de integrar nuevos aprendizajes (Tyler et al,

[1] Permitan la licencia a los autores de este texto que al incluir estas citas, aun a sabiendas de que se trata de obras científicas elaboradas por muchos autores y a pesar de ser nombradas por primera vez, se emplee el *et al*.; con el único objetivo de no alargar innecesariamente el texto.

2016). Esto nos ofrece un sustrato biológico real en el que soportar las bases de esta condición.

*Entonces, ¿cuál es su prevalencia?*

Finalmente, y en cuanto a la prevalencia, el estudio de la Unidad española de Eurydice – REDIE sobre el alumnado con dislexia (2012), recalca que no existen datos generales, fiables y aceptados por todos sobre el número de personas con dislexia. Esta ausencia se relacionan con que la incidencia de la dislexia depende de la transparencia de la lengua, debido a la afectación de la ruta fonológica de la decodificación de la misma; de si se adopta un criterio más o menos restrictivo para distinguir entre dislexia y retraso lector, por lo que se ha hecho hincapié en este apartado de la necesidad de una definición común; y por último de la escolarización, pues como también se mencionaba anteriormente, la condición de la dislexia está influenciada por la eficacia de la intervención.

De este modo, se observa en la literatura datos sobre la prevalencia estimada de la dislexia o trastorno del aprendizaje de la lectura que van desde el 5-10% (Flynn y Rahbar, 1994) hasta el 17% (Shaywitz et al., 1999) y llegando incluso al 20% que destaca Benítez-Burraco en su revisión de 2009. Se destaca aquí los datos aportados por la Junta de Andalucía en 2010, que revela que el 2-8% de las niñas y niños escolarizados tiene dislexia, suponiendo esto último 80% de los diagnósticos de los trastornos del aprendizaje.

DESCRIPCIÓN DE LA EXPERIENCIA:

*La mirada personal*

Soy hija de los años 60, del 61 concretamente. La generación de yogurt. Es la década de la gran hégira de la España rural a las emergentes ciudades del desarrollismo franquista. De la escuela de las uniformidades y metodología omnímodas, como a las que puso música el grupo Asfalto en su tema *Días de escuela* (Chapa Discos, 1978): "*dos horas de catecismo y en mayo la comunión, la letra con sangre entra, ¡otro capón!*"

Nací en Salamanca, cuna de la academia española, donde *natura non* me dio, en suerte o en genética, las habilidades para una lectoescritura fluida y proporcional a mi amor a la literatura,  que e es mucho. Y Salamanca tampoco me prestó, por aquella máxima determinista, ya caduca de la

*Universitas Studii Salmanticensis*, como hemos demostrado con nuestro testimonio de vida muchas personas disléxicas: "*Lo que natura non da Salamanca non presta*", "Lo que naturaleza no da Salamanca presta".

A mí no me lo prestó mi hermosa ciudad, porque nunca estudié en ella. Me lo prestó mi esfuerzo y dolor resiliente en este machadiano rompeolas de todas las Españas: Madrid. Ciudad donde me escolaricé. Me lo prestó la vida en otras universidades y en la Universidad Complutense de Madrid (en adelante UCM) donde estudié y estudio aprendiendo como profesora en la Facultad de Educación. Me lo siguen prestando mi entusiasmo vital y las aulas donde me atrevo a decir, el primer día de clase a los estudiantes, que soy disléxica. Y por ello, les pido ayuda y comprensión para los errores disortográficos que se me deslicen en los *power points* que les muestre y en los escritos que elaboro para la asignatura.

De esta manera, con este sencillo gesto sincero y didáctico, además de seguir haciendo un ejercicio de fortalecimiento de mi autoestima, estoy educando para la atención a la diversidad. Muestro con mi testimonio que las personas, su amor propio y voluntad están por encima de las etiquetas psicopedagógicas limitantes y que como educadoras, pedagogas y psicólogas debemos tender a reducirlas a una clasificación en el DSM V o el CIE-10.

Y, sobre todo, lo más valioso de esta actitud, es animar a los estudiantes a que salgan del armario de la vergüenza de la llamada discapacidad. Porque nadie es discapacitado si puede confiar en sí mismo cuando los demás dudan su valía y, al mismo tiempo, puede aprender de esas otras dudas humanas. Dudas que, en muchos casos, traslucen la ignorancia y/o el miedo a que otro/a refleje, en este caso, el disléxico/a, la discapacidad no asumida. Porque, todo ser humano es capaz y *discapaz* según en qué ámbitos de la vida. Y, sin embargo, la historia está llena de testimonios que nos demuestran que, con un buen proceso sistémico de acompañamiento e intervenciones educativos, desde la familia, la escuela y la educación no formal e informal, la necesidad se convierte en virtud para el necesitado. Y necesitados son todos, quien ve su vida limitada y quien necesita, a través de testimonios de esfuerzo y amor, recuperar la fe en la humanidad, testimonios como (queesladislexia.blogspot.com.es, 2017):

> Mis maestros decían que yo estaba podrido... mi padre pensaba que yo era estúpido, y yo casi decidido que debía ser un burro. (Thomas Edison)

> Tuve que entrenarme para centrar mi atención. Me puse muy visual y aprendí a crear imágenes mentales para comprender lo que leo. (Tom Cruise)
>
> Tienes que confiar en algo - tu instinto, el destino, la vida, el karma, lo que sea. Esta perspectiva nunca me ha fallado y ha hecho toda la diferencia en mi vida. (Steve Jobs)

Todos los cursos académicos desde que me he permitido esta práctica que llamo de *dislexismo* (asumir con orgullo la dislexia), los estudiantes, las primeras veces, se acercaban a mí una vez terminada la clase o en tutorías, para decirme entre apurados y confiados: "*yo también soy disléxico/a*". En los tres últimos cursos académicos ya se han atrevido a decirlo en voz alta, delante de sus compañeros/as, sin reparo. Actitud que me llena de satisfacción y alegría porque ello significa que se permiten fortalecer, su inteligencia intrapersonal (Gardner, 1983) y espiritual (Torralaba, 2010) y su inteligencia emocional (Goleman, 1995). Ello dará como futuros profesionales de la educación formados para la resiliencia y en la empatía (CirulniK, 2010), valores y competencias actitudinales imprescindibles en la profesión docente. Porque si no educamos para empoderar a nuestros estudiantes, para trasmitir la fe y la voluntad de que la realidad de los seres humanos es positivamente transformable, ¿para qué educamos? ¿Acaso para trasmitir únicamente conocimientos: conceptos, definiciones, datos,…, que ya, en buena parte, están al alcance de unos segundos digitales? Si educamos sólo para eso, muestro una vez más mi disenso con un sistema educativo enajenado y *armarístico*[2] de las diversas necesidades de las personas del siglo XIX. Siglo que nos muestra que como redes humanas de relaciones y conocimientos que somos, la incidencia negativa en uno o varios de los nodos de esa red, tarde o temprano, incidirá en el resto (principio de circularidad). Devolviéndonos así con exclusión social, a veces violencia y delincuencia, por parte de jóvenes desterrados del sistema educativo, dañados en su autoestima, frustrados de cumplir sueños universitarios o, de formarse en profesiones que aporten sentido a sus vidas y valor social a la comunidad. Y por ello, no nos queda más que asumir que, en lo tocante a la dislexia, este nuestro un sistema educativo está fracasando en un alto porcentaje. En 2005, The Dyslexia Institute publicó un estudio

[2] Neologismo de la autora, escondido en su armario, tomando éste como metáfora de objeto para guardarse, esconderse.

*The incidence of hidden disabilities in the prison population*[3] en el cual se concluía que un 52% de la población reclusa tenía dificultades con la lectura y la escritura.

Sin embargo, mi historia educativa lo es de dolor, miedo, vergüenza y éxito. Vuelvo a mi periodo de escolarización y repaso los métodos e instrumentos compensatorios que me ingenié para poder ir aprobando (repetí dos cursos): desarrollé mi oralidad (pedía hacer los exámenes orales); proactividad y participación en clase para que los profesores supieran que yo sí sabía, aunque lo escribiera mal; experta en esquemas y mapas conceptuales (cuanta menos escritura, mejor). Gracias a estos recursos y a una familia muy amorosa, aunque ignorante, como la España de los 60 y 70, de que existiera una condición tal como la dislexia, no fui expulsada y pude seguir en este sistema educativo que cuestiono y amo, y porque lo amo lo cuestiono. Porque así como ha sido, en él y con él, he llegado hasta hoy (doctora, con premio extraordinario y tres licenciaturas). Y como dice el poeta Francisco Luis Bernárdez (1900-1978): *"Tengo por bien sufrido lo sufrido, / tengo por bien llorado lo llorado"*, porque todo me ha servido y sé que las experiencias y logros de unos seres humanos, sirven, en esta trama de la vida, a otros que inician el sendero.

*La mirada asociativa*

Soy madre y esposa de dos maravillosas personas que nacieron con dislexia y que en distintos grados han sufrido las consecuencias, no tanto de ser diferentes en su aprendizaje, sino de un sistema educativo que lo basa todo el aprendizaje en la lectoescritura.

Ellos tienen otras capacidades muy desarrolladas que la sociedad no valora de igual manera: la empatía, la sensibilidad, la capacidad de levantarse después de cada tropiezo, la fuerza y el tesón para no rendirse ante las adversidades, la visión del todo en conjunto, la superación de los malos momentos, la capacidad de auto regenerarse cuando su entorno los hace daño; y muchas otras más que las personas con dislexia desarrollan a lo largo de su vida.

Como madre empecé a notar que algo era distinto con Ana mi segunda hija. Ya a los 4 o 5 años no hablaba como los niños de su edad, no tenía

[3] Instituto de la dislexia: la incidencia de las discapacidades ocultas en la población reclusa. (Traducción de los autores)

el vocabulario acorde, le costaba atarse los cordones de los zapatos, los botones del babi de la guardería, no recordaba los nombres de sus amigas del cole, los días de la semana, los colores y muchas otras señales que me alertaron de que algo sucedía.

Por el contrario, era una niña muy despierta, alegre, lista, inquieta y ya desde muy pequeña sensible al dolor de sus compañeros de colegio.

Cuando empezaron en el colegio el aprendizaje de las letras y los números cada día era más evidente que le costaba mucho más aprender que a sus compañeros. Como madre empiezas a ser pesada en la escuela, con la familia y los amigos, lo comentas repetidamente y tu entorno te explica que cada niño madura a un ritmo diferente que cada niño necesita su tiempo, que no la compares ni con su hermana mayor, lectora empedernida desde los 6 años, ni con sus primos o compañeros.

Piensas que no debes ser tan exigente, dejarle su espacio de maduración… Así deje pasar dos años. A los 8 años y tras insistir mucho en el gabinete psicopedagógico del colegio le hicieron las pruebas pertinentes y el diagnóstico fue que Ana era superdotada. Ni yo ni mi marido habíamos tenido contacto nunca con nadie superdotado, pero el día a día nos decía que aunque era una niña con altas capacidades en muchas otras áreas, en el aprendizaje no era así. Acudimos a otra profesional que revisó las pruebas, no siempre bien realizadas, y el diagnóstico fue que Ana tenía un CI de 130 (creo recordar), pero al tiempo tenía dislexia, discalculia, disgrafia, disortografia y una capacidad de comprensión lectora dos años por debajo de lo que correspondía.

Empezamos a investigar, a leer todo lo que encontramos escrito sobre dislexia y a navegar en internet periódicamente buscando en Google la palabra mágica Dislexia. Fuimos a centros, a terapias alternativas, gafas de colores etc.

La vida familiar se ve afectada por las largas jornadas de deberes. El aprender algo una tarde con mucho esfuerzo y ver que por la mañana se había olvidado. Las tablas de multiplicar son un tormento, como las reglas ortográficas y las formas verbales. Horas y horas de caligrafía. La vida social se resiente, no se puede ir al cine a cumpleaños a comidas porque al día siguiente hay examen; hay que repasar para sacar un 5 pero hay que estudiar como si fueras a sacar un 10 porque te bajan las notas por las distorsiones graficas; y es que *hueco* suena igual que hueso, *saca* en

vez de casa, etc., etc.

Cuando sus amigos iban a judo o fútbol ella iba a violín, dicen que la música ayuda con las matemáticas; si sus amigos iban a pintura, ella iba a baile para mejorar la psicomotricidad.

En verano toda su pandilla bajaba y se iban directamente a bañar, yo la obligaba a sentarse a mi lado y a leer en voz alta delante de mis amigas mínimo media hora. Gracias a mi poca preparación emocional he conseguido que rechace la lectura, creo que se leyó su primer libro por iniciativa propia a los 14 años. Aun hoy en día aborrece leer.

Bueno no quiero entrar en más detalles negativos, pero gracias a esas experiencias y en parte, por el destino, encontré a otro grupo de madres que estaban pasando por la misma situación. Ana estaba ya en segundo de bachiller, que creo que fue el año más duro, pero a la vez el más gratificante.

Resumiendo, un día 20 de marzo y con 16 suspensos (ocho asignaturas del primer trimestre y ocho del segundo) nos trasladamos de Toledo a vivir a Madrid. Dejamos el colegio para matricularla en un instituto público de Leganés, el Isaac Albéniz, donde encontramos un tutor, Luis, que ya el primer día nos dijo qué necesitaba Ana. Mi respuesta fue que necesitaba: letra más grande con tipo de fuente Arial; leerle los enunciados de las preguntas y comprobar que entiende que le están preguntando; dejarle más tiempo y responder si tiene alguna duda; en inglés, hacer exámenes orales; valorar el contenido y no la forma; y no penalizar las distorsiones graficas mal llamadas faltas de ortografía.

Luis con cara de asombro y sin haber tenido nunca un alumno con Dislexia, me contestó: "*¿y eso es tan difícil de hacer? ¡A mí me parece sencillo!".* Dicho y hecho; le examinó de las recuperaciones en su despacho, sin tiempo límite y recuperó las 16 asignaturas, aprobó toda la tercera evaluación y en junio había terminado el Bachiller.

Al tiempo, le matriculamos en la academia Díaz Balaguer, donde en una clase de 4 compañeros, ya universitarios que se preparaban para subir nota en selectividad, se preparó durante el verano. En septiembre aprobó con una nota 6,5 el acceso a la universidad, donde actualmente cursa con mucho esfuerzo y sacrificio y también sin ninguna ayuda ni adecuaciones tercero de veterinaria. Está cumpliendo su sueño, seguir los pasos de su

abuelo y de sus padres y curar y mejorar la vida de nuestras mascotas. Ser Veterinaria.

Mientras mi vida se volvía del revés por intentar ayudar a Ana, de forma paralela, junto con un grupo de madres y profesionales de distintos ámbitos, pero todas con las mismas ganas de ayudar y trabajar de forma altruista, decidimos relanzar la asociación *Madrid con la Dislexia* (www.madridconladislexia.org). Lo decidimos a base de quitar tiempo a nuestro ocio y a nuestras familias, pero con el único objetivo de ayudar a que otras familias no pasen por el calvario que nosotras habíamos vivido o estábamos viviendo.

Los objetivos de la asociación son tres:

1. Atención a las familias, acompañamiento y formación.
2. Formación del profesorado.
3. Conseguir un marco legal inexistente en la comunidad de Madrid.

Para las familias tenemos varias vías: contacto por correo electrónico, contacto y atención personal o por teléfono, asesoramiento en el diagnóstico y la intervención… Hacemos talleres mensuales con profesionales donde hemos intentado ayudar con: técnicas de estudio, cómo preparar una tutoría, inteligencia emocional, cómo solicitar adecuaciones, cómo hablar en público y un largo etcétera en estos cuatro años.

Para los chavales también realizamos talleres tales como papiroflexia, programación, relajación, psicomotricidad etc.

El primer jueves de cada mes hacemos un café de padres donde hacemos intercambio de experiencias, hablamos de las dificultades, nos desahogamos y buscamos herramientas para que en el ámbito familiar y en el entorno la dislexia se normalice y deje de verse como algo raro.

Nos presentamos al premio Botín de talento solidario junto con Luz Rello, disléxica e investigadora brillante, ganamos el premio y el montante económico lo hemos utilizado en organizar junto con la Universidad Complutense de Madrid dos jornadas de formación de profesorado, la primera en julio del 2016 y la segunda en marzo de 2017. En la organización de ambas jornadas hemos contado con la inestimable ayuda de Elisa Ruiz Veerman y Bienvenida Sánchez Alba, profesoras de la

Facultad de Educación que junto con sus compañeras nos han apoyado en todo momento y sin las cuales esto no hubiera sido posible.
Seguimos solicitando a las Administraciones Públicas el desarrollo de normas y leyes de educación que nos tengan en cuenta. Hemos mantenido reuniones con la Consejería de Educación, Ministerio, sindicatos, profesores y partidos políticos. Mi visión y percepción es que nos reciben, nos escuchan y no hacen nada para ayudar a nuestros/as hijos/as y alumnos/as.

Únicamente María José García Patrón en el año 2014 nos publicó una Instrucción de obligado cumplimiento en todos los centros escolares la Comunidad de Madrid, donde se reflejan cuatro adecuaciones, a todas luces insuficientes pero que hacen la vida menos dura a nuestros hijos.

La desigualdad respecto a las adecuaciones que por suerte tienen y disfrutan en otras comunidades tales como Murcia, Canarias, Cataluña etc. hace que nos planteemos emigrar para poder terminar la etapa educativa y acceder a la universidad a través de las pruebas realizadas por otras comunidades.

El diagnostico también es otra batalla, no hay un protocolo unificado, las familias deambulan de consulta en consulta hasta conseguir el diagnóstico.

Actualmente y gracias a las investigaciones de Luz Rello, los colegios dispondrán a partir del curso que viene de la aplicación Dytective que mediante un juego de 15 minutos pone de manifiesto si hay riesgo de padecer dislexia, en cuyo caso hay que acudir a un profesional colegiado para realizar el diagnóstico.

¿Se abre una ventana a la esperanza? ¿Muchos niños sin recursos económicos podrán ser diagnosticados? Ojalá, pero esto nos plantea otro interrogante, ¿una vez diagnosticados quién va a realizar su tratamiento? La sanidad y la educación pública no los contempla en sus carteras de servicios.

Dejo unas preguntas en el aire: ¿Solo los niños que tengan una familia con un nivel económico alto tienen derecho a ser atendidos y a recibir un tratamiento? ¿Qué pasa con el resto? ¿Los vamos a dejar a la deriva?

*La mirada organizativa: cómo lee el sistema educativo la dislexia. Retos*

*pendientes*

El sistema educativo tiene la obligación de garantizar la equidad; la escuela ha de desarrollar la atención a la diversidad y día a día, el aula se convierte en el microsistema donde una veintena de niños y niñas convive, se desarrolla, aprende valores, etc.

Cuando no hay un continuo entre sistema educativo, centros y aulas, la preciosa labor de atender las necesidades de todo el alumnado, desde las cognitivas hasta su bienestar, puede quedar sometida a procesos erráticos y dar lugar a graves situaciones de inequidad: en una comunidad autónoma se atienden las necesidades derivadas de dificultades del aprendizaje (DEA) y dislexia por decreto legal...pero en otras no; en un aula una tutora a pesar de las limitaciones (tanto de recursos como formativas) decide formarse y atender a la diversidad de su grupo...pero en muchas otras aulas esto no ocurre; en unas pocas comunidades autónomas los procesos selectivos para el acceso a la universidad son accesibles para todos los estudiantes (ya sea por circunstancias derivadas de una discapacidad o por dislexia y otras DEA)...pero en muchas otras no; algunas universidades, ya sea con adecuaciones o desde el paradigma del diseño universal, posibilitan que estudiantes con dislexia puedan desarrollar sus capacidades y titular...pero muchas otras no.

El sistema educativo ha hecho un notable esfuerzo en las últimas décadas por atender las necesidades educativas derivadas sobre todo de circunstancias de discapacidad, y más recientemente por razones idiomáticas y culturales, *pero sigue sin leer la dislexia*. La ausencia de legislación y de planes específicos, y la ausencia también de formación especializada de los profesionales de la educación (REDIE, 2012) pueden explicar buena parte de estos acontecimientos erráticos.

Hay un consenso generalizado sobre el enorme impacto que provoca la dislexia (y otras DEAs) en los procesos de enseñanza aprendizaje, así como en el desarrollo emocional (Shaywitz y Shaywitz, 2006). Otro hecho a tener en cuenta, como se mencionaba anteriormente, es la prevalencia de estas dificultades cuyas cifras oscilan del 5% al 17% de la población (Shaywitz y Shaywitz, 2003). Ambas cuestiones debieran ser el fundamento más que justificado sobre la necesidad de abordar este problema para que deje de ser una cuestión errática y pase a ser un elemento central del discurso y la acción educativa.

En un contexto que se presenta no exento de problemas y retos, es necesario c*ambiar espejos por ventanas* (Harris, 1985), y por suerte contamos con algunas (entre otras muchas) a las que asomarse para releer la dislexia desde cada sistema educativo, centro o aula:

- Parece que un elemento clave para el desarrollo de políticas y acciones encaminadas a atender las dificultades derivadas de la dislexia o cualquier otra dificultad lectoescritora es la existencia de un marco legal específico. En este sentido, en el año 2001 se promulgó en EEUU la ley No Child Left Behind, que supuso una continuidad a la ley IDEA (sobre necesidades específicas) y se centró de forma concreta en los procesos lectoescritores, reconociendo el valor que tiene para el acceso al aprendizaje. Fruto de esta ley se da el marco económico que hace posible la puesta en marcha de diferentes proyectos de fomento de la lectoescritura y atención a las dificultades a lo largo de todos los estados (dando lugar a programas específicos y a investigaciones en colaboración con universidades). De forma concreta, en España algunas administraciones educativas han legislado en favor de la dislexia y ello ha propiciado, como es el caso de Murcia, el desarrollo de un programa para el éxito escolar del alumnado con dislexia.
- Otro elemento clave es contar con planes de acción específicos: la dislexia queda a menudo diluida en la entidad *necesidad específica de apoyo educativo.* Como refleja el estudio elaborado por la Red española de Información Educativa (2012) la mayoría de acciones encaminadas a abordar la diversidad se centran en las necesidades educativas derivadas de una discapacidad y más recientemente en las ocasionadas por la incorporación tardía al sistema educativo. Son pocas las administraciones educativas que traten de forma específica la dislexia. La consecuencia la conocen muy bien tanto familias como profesionales de la educación: desconocimiento, infravaloración, falta de medidas, falta de formación especializada, fracaso escolar, problemas emocionales… Un ejemplo en positivo lo encontramos en la administración educativa de Andalucía, que desde el año 2010 publica manuales y planes de acción, entre ellos sobre dislexia.
- Un grato reto se encuentra en la etapa universitaria, donde la disparidad de medidas tanto para el acceso como para el óptimo desarrollo de los estudios parece acrecentarse entre unas universidades y comunidades autónomas y otras. Un ejemplo de buenas prácticas en esta etapa es la Universidad de las Islas Baleares (entre otras), con medidas para las pruebas de acceso, una

cuidada transición de la etapa preuniversitaria a la universitaria y un protocolo de atención al estudiantado matriculado.

CONCLUSIONES: RE-LECTURA DE LA DISLEXIA

Siguiendo con el aforismo de que *lo que no se nombra no existe*, apotegma similar a la proposición 5.6 de su *Tractatus logico-philosophicus* de Ludwig Wittgenstein (2012) "*los límites de mi lenguaje significan los límites de mi mundo*"; luego, la dislexia como condición poco o no nombrada, está limitando nuestra existencia y mundo educativo como sociedad. Nos estamos perdiendo la oportunidad de ampliar el conocimiento de la realidad a través de los procesos neuronales y la mirada al orbe de una persona disléxica.

No nombrar es una suerte de exclusión, y toda exclusión genera conflicto intrapersonal e interpersonal. No nombrar la dislexia, es excluir la condición cognitiva de un buen porcentaje y manera de estar en el mundo de unos 700 millones de personas. Exclusión no exenta de consecuencias.

Cada ser humano es un milagro irrepetible con deseo de ser reconocido y voluntad de mejora, si ambas se frustran el efecto de su dolor siempre va a tener un alcance en la trama social que nos une como ciudadanos/as y como especie. Siendo así cada dolor es causa de dolores causado en conflictos intrapersonales de autoestima y en un resentimiento social que pueden desembocar en violencia, incluso en diversidad de delitos.

Porque somos seres lingüísticos reivindicamos el sustantivo dislexia como un objeto de estudio decible, honrable y dignificable. Decible, para que exista y aporte con su decir extensión al mundo; honrable, porque toda condición nos configura para hacer lo mejor con ella en la vida y dignificable, para ser dotada de respeto al derecho inalienable de cada ser humano a su propio desarrollo. Elevando con ello el sentido ético y moral que nos debemos como sociedad.

Por las razones anteriores y para hacer honor al tópico de que las mentes disléxicas son creativas, queremos dotar de significado al neologismo que introdujimos en esta comunicación *dislexismo* como la actitud que predispone a los sujetos a defender y participar positivamente en la dislexia, a fin de contribuir en la calidad de vida de las personas disléxicas y la calidad moral de la sociedad en su conjunto.

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# Red BIBESCAN, comunidad de prácticas letradas escolares de canarias

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PALABRAS CLAVE: red educativa, trabajo colaborativo, proyectos, competencia comunicativa, Bibliotecas Escolares.

RESUMEN:
La Red virtual de Bibliotecas Escolares de Canarias (Red BIBESCAN) se crea en el año 2012 como red educativa institucional en el Servicio de Innovación de la Consejería de Educación del Gobierno de Canarias. Desde la Red se promueven prácticas educativas vinculadas a la competencia comunicativa y al uso e integración de la Biblioteca Escolar en los centros educativos, además del intercambio de recursos, experiencias y reflexiones con el objetivo principal de generar y construir conocimiento compartido.

La Red está formada por profesorado de todas las etapas, niveles educativos y áreas del conocimiento; es una herramienta que permite abordar la competencia en comunicación lingüística desde todas las áreas y materias del currículo. El profesorado coordinador y los participantes de cada centro deben elaborar un proyecto que parte de los objetivos planteados en la Red y de la actividad producida a lo largo del curso escolar. Este proyecto tiene repercusión en el contexto del aula ya que es el alumnado el receptor de todo el trabajo desarrollado en la Red, el protagonista indiscutible de todo el aprendizaje que se ha generado por la interacción entre el profesorado que se ilusiona cada curso por aprender e innovar en el aula y en las Bibliotecas Escolares.

INTRODUCCIÓN:
Si entendemos que las instituciones educativas deben impulsar programas y proyectos en los que exista espacio para fomentar el trabajo colaborativo entre el profesorado de los centros educativos, la Red virtual educativa de Bibliotecas Escolares de Canarias (en adelante, Red BIBESCAN), es un buen ejemplo de ello.

No podemos esperar que sea la escuela la única promotora del cambio (el llamado "de abajo arriba"), puesto que ello conduciría a situaciones de inequidad en la que algunos centros educativos, por la capacidad de sus líderes educativos y dinamismo, ponen en marcha procesos exitosos de cambio frente a otros que no tienen esa capacidad interna para organizarse y ejecutar dichos procesos. Por lo tanto, para que no se produzca una dicotomía entre la administración educativa cuando se diseña un proyecto y la iniciativa de la propia escuela, se debe crear una relación equilibrada entre ellas que conduzca a lograr un auténtico aprendizaje del alumnado.

En consonancia con la idea anterior de poder contribuir a la equidad, en el documento: *Acceso y oportunidades para todo. Cómo contribuyen las bibliotecas a la Agenda 2030 de las Naciones Unidas* de IFLA (International Federation of Library Associations and Institutions), se expresa que las bibliotecas y el acceso a la información contribuyen al logro de todos los Objetivos de Desarrollo Sostenible (ODS) a través de las siguientes acciones:

- Promover la alfabetización universal, incluyendo la alfabetización y las habilidades digitales, mediáticas e informacionales, con el apoyo de personal especializado;
- Superar las dificultades en el acceso a la información y ayudar al gobierno, la sociedad civil y la empresa a comprender mejor las necesidades locales en materia de información;
- Implementar una red de sitios de suministro de programas y servicios gubernamentales;
- Promover la inclusión digital a través del acceso a las TIC;
- Actuar como el centro de la comunidad académica y de investigación; y
- Preservar y proporcionar el acceso a la cultura y el patrimonio del mundo

En este sentido, la Biblioteca Escolar es inclusiva pues proporciona el acceso igualitario a los recursos culturales y sirve de apoyo al alumnado con necesidades educativas específicas con lo que contribuye a garantizar una educación inclusiva, equitativa y de calidad y promover oportunidades de aprendizaje para todos y todas.

La Red BIBESCAN impulsa dinámicas de trabajo para que en el propio centro y entre todos los centros de Canarias se establezcan nexos de colaboración entre el profesorado. La Biblioteca Escolar es considerada

como recurso educativo al servicio del currículo y del proyecto educativo, como instrumento de índole pedagógica que apoya la labor docente, que favorece la construcción del conocimiento tanto de forma individual como colectiva, que enriquece la actividad en el aula y sienta las bases para el aprendizaje autónomo y contribuye, por tanto al desarrollo de la competencia comunicativa e informacional.

OBJETIVOS:
Su origen como proyecto piloto en el año 2012 en la Consejería de Educación del Gobierno de Canarias a partir de otros modelos de redes educativas, como la red andaluza de bibliotecas escolares, está fundamentado en la visión patente de que, tras los cursos presenciales, seminarios o grupos de trabajo en los que el profesorado compartía un vínculo común en un momento dado y quería seguir formando parte de él, se interrumpía debido a que no existía un hilo fuerte que lo sostuviera; esto es, una manera para canalizar y conducir todas las experiencias e ideas que querían compartir. Por ello, para que no se disiparan estas prácticas profesionales y se concretaran, se creó la red en el ámbito de la competencia comunicativa y las Bibliotecas Escolares. De esta manera, todos los esfuerzos se aunaron y se produjeron los deseados intercambios de experiencias, recursos y estrategias de trabajo entre los centros educativos a través de la Red BIBESCAN como un canal comunicativo, común y colaborativo.

Desde sus inicios se entendía también que el profesorado que se incorporara a la Red compartiera una misma visión sobre el papel que desempeñan las Bibliotecas Escolares y sobre la lectura y otras destrezas comunicativas. Teniendo en cuenta esta premisa, la formación se hacía imprescindible por lo que ocupó un lugar destacado para que todos pudieran llegar al concepto de lectura como vehículo de aprendizaje (leer para aprender), junto al de la lectura por placer. Concebir que leer es interpretar el mundo que nos rodea y aplicar estrategias para ello desde el propio conocimiento continúa siendo fundamental entre los participantes de la red ya que conduce a situar en el eje central el aprendizaje del alumnado. Según manejamos este concepto de lectura, en la propia red y en reuniones presenciales se ha potenciado la formación en competencia lectora (estrategias y procesos cognitivos o procesos de comprensión lectora).

Podemos decir que, con el discurrir del tiempo, se afianza la idea que fundamenta la red, esto es, que la colaboración entre sus miembros

contribuye más eficazmente a promover y transferir prácticas educativas, relacionadas con la lectura, escritura, oralidad, tratamiento de la información y Bibliotecas Escolares que propician el desarrollo de la competencia comunicativa y generan, al mismo tiempo, conocimiento de forma compartida. Evidentemente, este concepto de red que impulsa la Red BIBESCAN como red educativa, institucional y de aprendizaje que tiene su base en el conocimiento se mueve entre actividades donde los participantes de los centros aportan ideas novedosas para todos o una parte de ellos y otras en los que los miembros son consumidores de conocimientos, por lo que alcanzar esa colaboración de la que hablamos, pasando del intercambio de información a la participación y de allí a la implicación y al compromiso supone una de las claves y uno de los retos de la red.

Otro objetivo de la Red BIBESCAN es formar personas competentes en las destrezas comunicativas e informacionales y, para lograrlo, son necesarios tanto el tratamiento de la lectura como eje transversal así como una adecuada conceptualización de la Biblioteca Escolar, lo que implica que esta ha de ser capaz de adaptarse a los cambios producidos en la era tecnológica en la que vivimos, en la que el mundo digital se concibe como un espacio comunicativo, social y de intercambio de información. Así, ante esta nueva visión, la Biblioteca Escolar ha de jugar un papel importante en la filtración, selección, distribución de los contenidos e interacción entre las personas. Además, las nuevas prácticas lectoras asociadas a la incorporación de lo digital en el universo de la lectura crean un contexto único en el que la Biblioteca Escolar facilita la interconexión entre lectores y lectoras y su retroalimentación, favoreciendo el desarrollo de la competencia comunicativa.

DESCRIPCIÓN DE LA EXPERIENCIA:

La Red BIBESCAN forma parte de las líneas de actuación del Programa educativo Lectura y Bibliotecas Escolares del Servicio de Innovación de la Consejería de Educación y Universidades de Canarias. Es una comunidad de práctica de carácter virtual que promueve el intercambio y la reflexión sobre prácticas escolares de aprendizaje de los centros educativos públicos no universitarios de Canarias que contribuyen a generar y construir conocimiento de forma compartida en torno a lectura, la escritura, la expresión oral y el tratamiento de la información y el desarrollo de las Bibliotecas Escolares como centro de lectura, información y aprendizaje. La Biblioteca Escolar aglutina todas estas prácticas ya que apoya al profesorado en el ejercicio de su enseñanza y facilita al alumnado el

aprendizaje de los contenidos curriculares, así como la adquisición de competencias y hábitos de lectura, promoviendo acciones dirigidas a toda la comunidad educativa además de ser mediadora de servicios y programas educativos del centro.

Desde una perspectiva integradora, la Red BIBESCAN se estructura en torno a todos los procesos citados que favorecen el desarrollo de competencias clave y, en particular, a los tres ejes temáticos que, desde el inicio de la Red forman parte de ella y que entroncan con la formación de los docentes:

- La biblioteca escolar como centro de recursos: gestión y dinamización.
- La competencia lectora desde todas las áreas y materias.
- Contribución de la biblioteca escolar al acceso a la información y otros recursos para el aprendizaje.

Los centros educativos que forman parte de la Red, siguiendo el modelo aportado desde la propia Red y, en su autonomía organizativa y pedagógica, planifican acciones que se concretan en un proyecto colaborativo que comparten con el resto de centros en la plataforma virtual cuya temática gira en torno a uno o más de los siguientes ámbitos:

- El fomento de la lectura mediante la selección de obras adecuadas a la edad, interés y calidad literaria y la creación de productos artísticos, digitales o no, a raíz de la interpretación de dichas obras.
- La competencia lectora como desarrollo de estrategias que contribuyen a la mejora del acto complejo interpretativo de leer.
- La escritura, en su vertiente competencial y creativa, que favorece aprendizajes vinculados a las demás destrezas comunicativas.
- La dinamización de la Biblioteca Escolar que implica la concepción de la misma como eje fundamental de la vida cultural del centro.
- Los procesos de investigación (búsqueda, selección, tratamiento y comunicación de la información) a través de los recursos de la Biblioteca Escolar.
- Las prácticas discursivas orales que fomentan la mejora de la capacidad expresiva del alumnado.

Desde una perspectiva funcional, la Red BIBESCAN se establece principalmente en la plataforma virtual por medio de los foros que contribuyen no solo a la interacción entre el profesorado participante, sino a la generación de conocimiento de una comunidad de práctica. En este sentido, los foros cumplen una doble función: asesoramiento de todos los

aspectos que demanden las personas integrantes de la Red, y dinamización interna de la práctica lectora, escritora, informacional y uso de la biblioteca escolar en su concepción más amplia.

Estos foros de dinamización se constituyen en función de los temas planteados por los propios centros integrantes que trabajan conjuntamente en un mismo espacio para crear un proyecto de carácter colaborativo, cuyos resultados se concretan en la elaboración de un producto final, según la elección propia del centro. Se pretende desarrollar con ello la motivación para la búsqueda y producción de conocimiento a través de atractivas experiencias de aprendizaje que involucren al alumnado, destinatario y protagonista de dichos proyectos.

Pero antes del desarrollo y entrega de los proyectos, tal como se ha venido comentando, los centros educativos trabajan de forma colaborativa y confluyen en la plataforma en diferentes foros. Esto ocurre cuando la persona coordinadora de cada centro educativo participante comenta cuál es la idea de proyecto que el centro va a acometer (esbozo del mismo en el primer trimestre) en el *Foro de conformación de grupos;* una vez que han volcado esto, se pasa a crear y abrir los distintos foros para que el profesorado pueda intevenir en el que considere más apropiado según la tipología del proyecto que va a implementar: *Foro de Fomento de la lectura*; *Escritura colaborativa (periódico escolar, revista digital...); Escritura creativa; Expresión oral; Dramatización y Musical; Gestión y dinamización de la biblioteca escolar; Comunicación y medios audiovisuales; Uso y aplicación del blog y las redes sociales en la biblioteca escolar. Bibliotecas virtuales; Foro de Congresos de Jóvenes Lectores 2017* (de este curso escolar y puede ir variando de uno a otro curso según lo que se decida). La ubicación de todos los foros de proyectos es la zona *C* , llamada así, *Proyectos,* el verdadero núcleo de la Red, donde se produce la relación entre los participantes y entre los centros, pues sucede que, al coincidir dos centros en la temática del proyecto se apoyan y se estimulan para crear algo nuevo, independientemente que estén cercanos geográficamente, aunque suele ser lo más habitual. Esto viene a ser un trabajo intercentros o un proyecto común que sirve de modelo a otros centros educativos.

En relación a la zona C, se muestra que dentro de la Red todo se construye y que, aunque se pueden aportar muchas herramientas desde la propia Red, esto es, desde los responsables de la plataforma, la riqueza del conocimiento y del aprendizaje surge cuando se interactúa con los iguales

(concepto de aprendizaje entre iguales o pares).

Así, para mostrar un ejemplo de proyectos colaborativos, en la reciente edición de la Red de este curso escolar 2016-2017, los centros educativos pertenecientes a la Red han promovido entre muchísimos otros, los siguientes tipos de proyectos y sus títulos:

- Proyectos de dinamización de bibliotecas escolares: Vuelta a la vida; El tesoro escondido...la biblioteca; El escaparate de la biblioteca; ¿Rodamos? (literatura y cine); Tengo un e-mail para ti (relacionado también con proyectos e-Twinning); Lugares de cuento; El templo de la sabiduría: Biblioteca ágora...
- Proyectos encaminados a la mejora de la expresión oral y de narración oral: Los viajes de Sardinaga (relación de la Biblioteca Escolar con el proyecto Erasmus); ¿Qué te cuentas?; Por el camino de las emociones
- Dramatizaciones, musicales: Seguimos leyendo; Leyendo entre líneas; Hacemos teatro y cuentacuentos...
- Fomento de la lectura: El cómic y la narrativa gráfica; Apadrinamiento lector; Booktrailer de El valeroso hombre delgado; Somos teatro; Nos emocionamos al leer; Escribir como lectores...
- Escritura: Cuentos de la vida; Revista digital El Faro; Leemos+ creamos...
- Dinamización a través de blogs y elaboración de la revista escolar: Érase una vez...; Disfrutando del camino; La voz del Pérez Pulido: elaboración de la revista escolar y dinamización del blog de la biblioteca del centro...
- Investigación: Un viaje por el tiempo.

Como suele ser lógico, las destrezas comunicativas no se trabajan de forma separada, sino integradas, por lo que el profesorado clasifica los proyectos (existe una base de datos en la plataforma) en varias categorías a la vez: "fomento de la lectura", "expresión oral", "biblioteca escolar" etc., porque en las prácticas realizadas a lo largo de los tres trimestres del curso escolar se llevan a cabo diversas acciones que encuadran en estos tipos. Así, por ejemplo, un proyecto de *Literatura y cine* de un centro educativo de la Red ha combinado el uso de la Biblioteca Escolar como espacio dinamizador del mundo del cine unido a los medios audiviosuales (creación de *booktrailers*) y al fomento de la lectura.

Además de la zona C, hay otras que pasamos a describir. La *zona A*, de I*nformación y comunicación*, en la que todos los docentes pueden estar al

día de las noticias, eventos, convocatorias, concursos, etc., relacionados con las líneas y ámbitos de la Red, además de las vías de comunicación para la resolución de dudas, y la *zona B* en la que el profesorado es muy activo, llamada *Recursos y experiencias,* abierta a que cualquier participante que desea comunicar su experiencia del centro o aula pueda hacerlo. Se realiza a través del foro "Cuéntanos tu experiencia" en la que el profesorado interviene en cada hilo del foro dedicado a efemérides tales como el Día de la Biblioteca Escolar, Día de la Paz, Día de la Mujer, Día del libro, etc., todos ellos en los que se llevan a cabo actividades de lectura, escritura u oralidad. Asimismo, pueden contribuir a enriquecer la base de datos de recursos o solicitar asesoramiento sobre el programa *Abies* de Bibliotecas Escolares. Y cómo no, también existen las zonas de repositorio y de documentación para preservar el enorme trabajo que realizan los centros educativos pues como se puede apreciar, la Red es un caudal inmenso de propuestas que se va conformando cada día a raíz de la iniciativa de los centros educativos que van concibiendo la gran aportación del aprendizaje entre iguales.

Aunque la Red es eminentemente virtual, también se establece la coordinación presencial entre las personas coordinadoras de la Red con carácter bimestral. Estas reuniones se fijan con el fin de favorecer la relación entre los participantes de la Red, compartir la dinámica de trabajo, activar la cooperación y el acuerdo de propuestas. Sirven, además, de canales de difusión, de formación del profesorado y seguimiento de la Red para la mejora de aspectos organizativos y estructurales. En el tercer trimestre de cada curso y coincidiendo con la sesión final, se celebra un encuentro para difundir e intercambiar aquellas experiencias de aprendizaje de la comunidad de práctica de la Red.

Debido al carácter educativo e institucional de la Red BIBESCAN, el profesorado coordinador y los participantes deben cumplir una serie de funciones que se recogen en la Resolución de la convocatoria de Redes. En el caso de la persona coordinadora tiene las siguientes funciones:

- Asistir a las reuniones de carácter presencial de coordinación de la Red.
- Intervenir activamente en los foros dinamizando las propuestas del profesorado participante del centro educativo.
- Participar activamente en el diseño, dinamización y ejecución del proyecto final, asegurando su vinculación con el proyecto educativo del centro y el desarrollo de las competencias clave.
- Colaborar en la aportación y el intercambio de recursos, materiales y

experiencias, así como propiciar la generación de documentos de referencia de la Red.
- Colaborar con las actividades desarrolladas por otras Redes del mismo centro.
- Planificar, seleccionar, y coordinar, para su incorporación a la Red, aquellas acciones enmarcadas dentro del Plan de lectura de su centro educativo.
- Dar a conocer a los miembros del Claustro el papel del centro educativo como participante en la Red, así como difundir las acciones que se realizan en ella.
- Cumplimentar la encuesta y memoria final de la Red.
- Propiciar el desarrollo en el centro de proyectos de aprendizaje servicio en el marco de actividades propuestas por la Red.
- Otras que se consideren.

Y las funciones del profesorado participante son:
- Intervenir activamente en los foros propuestos en la Red.
- Colaborar en la aportación y el intercambio de recursos, materiales y experiencias.
- Cooperar con la persona coordinadora del centro en la planificación, selección y coordinación, para su incorporación a la Red de aquellas acciones enmarcadas dentro del Plan de lectura de su centro educativo.
- Participar activamente en el diseño y ejecución del proyecto, dinamización y ejecución del proyecto final, asegurando su vinculación con el proyecto educativo del centro y el desarrollo de las competencias clave.
- Cumplimentar la encuesta final de valoración de la Red y colaborar con la persona coordinadora en la elaboración de la memoria final.
- Otras que se consideren.

RESULTADOS:
A continuación se muestran los resultados de este curso escolar a través de varias gráficas extraídas de la encuesta realizada en la plataforma virtual de la Red BIBESCAN. En primer lugar, el número de respuestas enviadas hasta la fecha (29 de junio):

**Respuestas enviadas:** 248
**Preguntas:** 43

**1. Rol de participación en la Red BIBESCAN**

| | | |
|---|---|---|
| - Coordinador/a: | | 99 (39,92 %) |
| - Participante: | | 149 (60,08 %) |

La valoración de la Red:

**8. Valore la pertenencia como miembro de la Red**

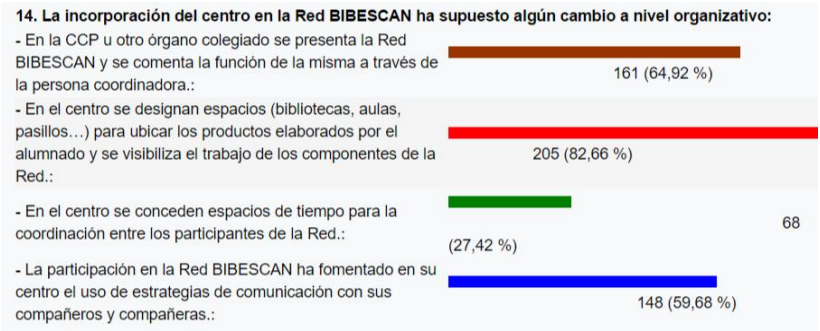
| | | |
|---|---|---|
| - Satisfactorio: | (63,71 %) | 158 |
| - Adecuado: | (35,08 %) | 87 |
| - Poco adecuado: | %) | 3 (1,21 |
| - Nada satisfactorio: | | 0 |

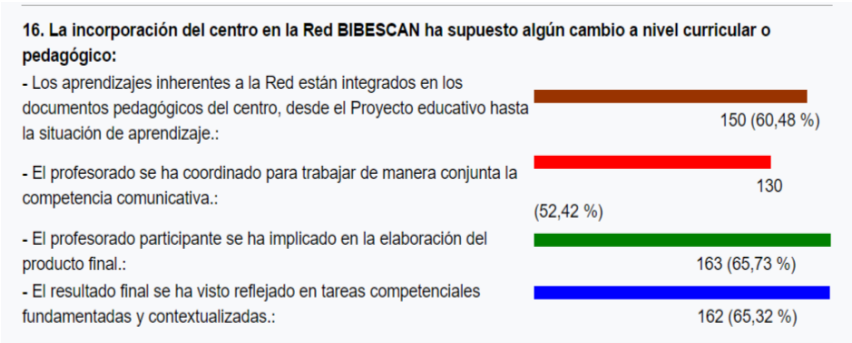
**9. Valore la importancia de la inclusión de su centro educativo en la Red**

| | | |
|---|---|---|
| - Satisfactorio: | (75,81 %) | 188 |
| - Adecuado: | (22,58 %) | 56 |
| - Poco adecuado: | %) | 4 (1,61 |
| - Nada satisfactorio: | | 0 |

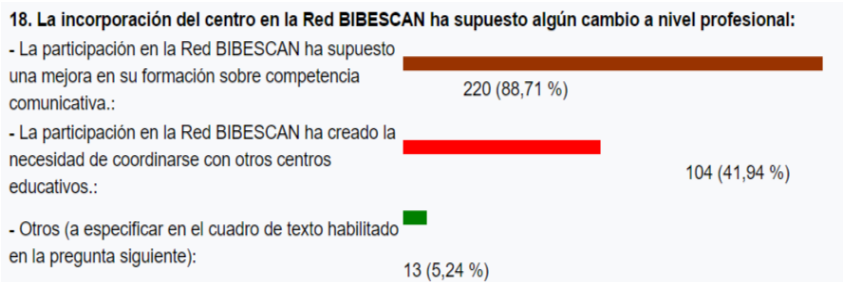
**10. Valore aquí el nivel de logro de sus expectativas con respecto a la Red**

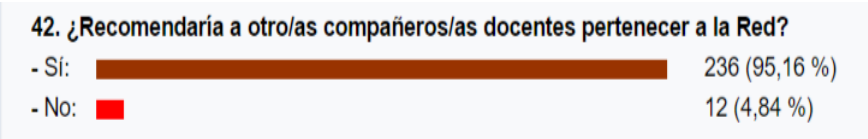
| | | |
|---|---|---|
| - Satisfactorio: | (54,03 %) | 134 |
| - Adecuado: | (43,55 %) | 108 |
| - Poco adecuado: | %) | 6 (2,42 |
| - Nada satisfactorio: | | 0 |




Y en líneas generales, como se deduce del resultado de la siguiente pregunta, la Red BIBESCAN supone para la gran mayoría del profesorado particpante un espacio de aprendizaje comunicativo que ha sido valorado de manera altamente positiva:



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# Workshops

WORKSHOP

# Building literacy through the visual lens

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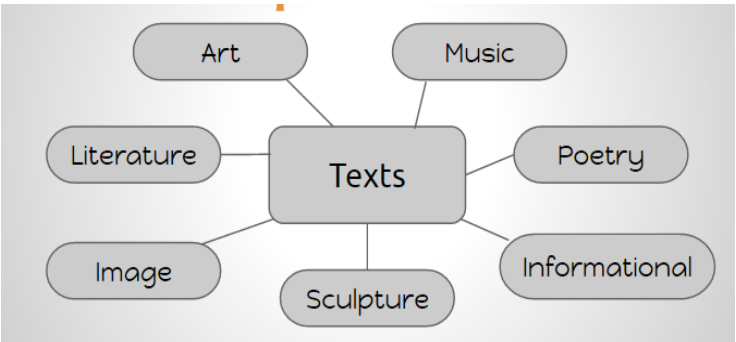
KEY WORDS: visual literacy, family engagement, images, text.

ABSTRACT:
Incorporating visual literacy instruction into our curriculum educates students to understand and communicate through visual modes. Utilizing images in partnership with written text, and sometimes in place of, enables students to enrich their modalities for learning and expression, in academic environments and beyond. Image-driven activities that can be integrated into lessons include: word clouds, Heart Maps, photo analysis, and story drawing. Easily accessible image enhancement tools add message clarity, creative expression, and motivation to projects. The ability to combine these tools with family literacy activities serves to strengthen home-school partnerships, which in turn supports improves student achievement. The power of visual literacy extends beyond our present imaginings.

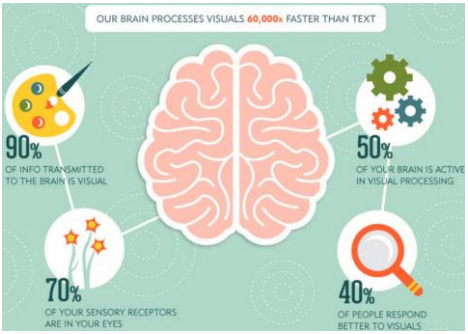
INTRODUCTION:
With research highlighting the power of visual literacy, this workshop will provide instructional tools, grounded in educational theory, that can be implemented across the content areas to support both the creation and interpretation of text. With the evolution of technology, visual literacy has been introduced and broadly defined to include the ability to communicate and understand through visual means. By incorporating visual literacy instruction into our curriculum, students will be better prepared for the dynamic and constantly-changing world through which they will inevitably have a relationship. By educating students to understand and communicate through visual modes, teachers empower their students with the necessary tools to thrive in increasingly media-varied environments.

Traditionally, authors used language to convey messages, while drawing upon text features such as images and graphs to support those ideas. However, with a generational shift build upon the speed of technology, authors are turning to visuals to convey messages and supporting those

ideas with text. Text is defined to include; literature, art, music, informational, poetry, sculpture, and image. The literature on visual literacy certainly supports expanding opportunities to teach and learn utilizing various images.




Dr. Diana Dumentz Carry (2016) defines visual literacy as "the ability to *decode, interpret, create, question, challenge*, and *evaluate* texts that communicate with visual images, as well as, or rather than, words." Kress (1998) argues that graphics hold more meaning and are central to the meaning of modern texts and meaning-making systems. According to data shared by the Visual Teaching Alliance, 90% of information transmitted to the brain is visual (Hyerle, 2000), with our eyes registering up to 36,000 visual messages per hour (Jensen, 1996). Dr. Lynell Burmark, educator and author of Visual Literacy: Learn to See, See to Learn (2011), claims that visuals are processed 60,000X faster in the brain than text; getting a sense of a visual scene in less than 1/10 of a second and the brain can see images that last for just 13 milliseconds. Additionally, Burmark notes that "…words are processed by our short-term memory where we can only retain about 7 bits of information... (plus or minus 2)...Images…go directly into long-term memory ***...***" Images and word clouds provide opportunities for students and educators alike to express and interpret meaningful text, but through the lens of visual literacy.



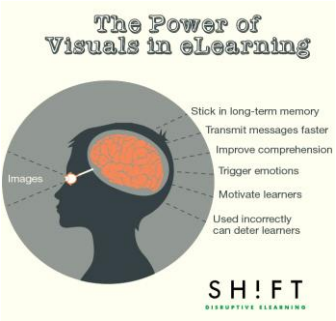




*Image credit to socialmediatoday.com*

Also included is a brief explanation of why and how activities may incorporate a family engagement component. Several studies demonstrate that when family members are engaged in supporting their child's learning at home, higher student achievement can be expected. This is especially important with young children, because children who start out as high performers typically remain that way. Uncomplicated, hands-on projects and assignments that combine both academic content and family funds of knowledge help to build home-school partnerships.
Educators will learn how word clouds and images can be implemented within the classroom as a means of communicating essential learning in any content area, blending both graphics and traditional text. A sampling of activities includes:

*Photo Excavation: Analyzing photos, illustrations, and cartoons through a critical literacy lens for messages-intended and unintended, explicit and implicit.*

Images are employed to demonstrate point of view, perspective, mood, and theme. Analyzing and creating images also provide material for developing global citizens through promoting cultural awareness, advocacy and action.

One method to analyze pictures is using Visual Thinking Strategies (VTS). It begins with the question, "What's going on in this picture?" All points of view are welcomed. This is followed up with a second question, "What do you see that makes you say that?" Readers are obligated to give the evidence for their perspectives, which enriches and extends the discussion and thinking possibilities. A third question, "What more can we find?",

implies that the analyzing, the thinking, continue, sometimes eliciting unexpected new avenues for exploration.

An example from an intergenerational family engagement activity illustrates this point. Old family photos were gathered and placed on a table. The VTS questions were informally discussed, as the group studied one photo of an elderly woman looking out a window. For the youngsters in the group, it didn't first appear to tell much besides knowing it was, Nana, their great-grandmother who immigrated to the United States. They noticed the announcements attached to the window and wondered what they meant. An uncle explained that these represented Nana's sons and daughter who were serving in the armed forces. It was a matter of pride for Nana to display them. This photo was telling a story of its time and place. The third VTS question,"What more can we find?" was asked. The uncle paused and then pointed to a clothesline attached to the side of the window. During hard times, they sold homemade liquor. If there was a possibility of being discovered, the little jars of "hooch" would be placed in socks and then hung on the clothesline to dry. This one photo now told a tale that everyone wanted to know.

- A second method for examining visual text is through a series of steps entitled, Sherlock's View. This activity begins with a first read for an initial impression of an image, viewers recording thoughts, feelings, observations, and background knowledge, but must be grounded in evidence! A second look requires a specific lens through which to read the image...one of point of view, tone, or setting. Finally, a third reading asks the reader, "What did the photographer want us to know? How is the information presented?" Debriefing includes discussion of how this process of rereading (initial reading/reading the image through one lens/discussing the image/rereading the image) informs the reader's understanding of the image. This methodology can be adapted throughout, based upon the intended purpose. Sherlock's View teaches analysis and grit/stamina, while increasing motivation and background knowledge; skills needed to deepen comprehension of a written text linked to the image.
- One example from a middle school social studies lesson begins with a picture book on the Revolutionary War. One page depicts a town scene with soldiers and townspeople. Students are given a copy of the page and a one-inch frame. Each student uses the frame, choosing just one square inch on which to focus and write about. The type of writing responses varies. These responses are shared with the whole group and serve as an introduction to further content

readings.

*Story Drawing: Building narrative and procedural writing skills from student- created drawings and illustrations.*

This activity draws out the writer by first drawing a recollection or process. A retelling component provides opportunity for elaboration that fosters draft writing. Shaw (2014), in her recent article, Breaking with Tradition: Multimodal Literacy Learning relates how a teacher exercised this method.

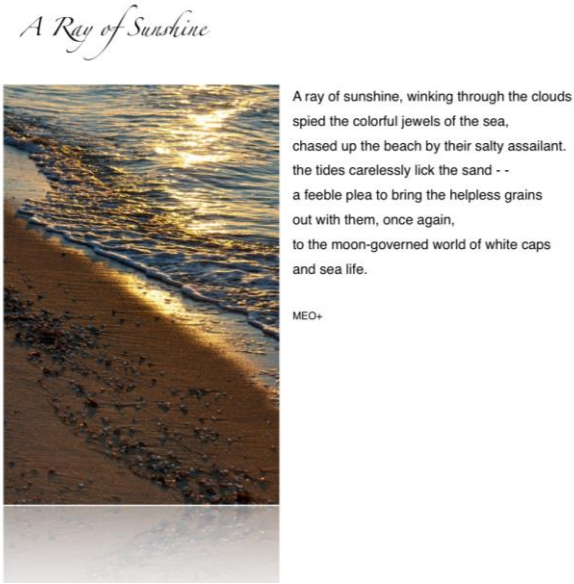
> Mrs. Elliot asked students to write in their writing notebook about something they had done over the summer. It was not more than a few minutes before Franco appeared at his teacher's side, telling her his work was finished.
> Franco's paragraph was sparse and included only a few sentences that were difficult to understand. Mrs. Elliot asked Franco to draw a picture of the summer activity he was writing about. Twenty minutes later, Franco approached his teacher again with a detailed drawing of his family trip to a local summer fair. When asked to share what he was drawing about, Franco lightly touched parts of it with his fingertips as his personal narrative materialized through his description. As he pointed to the large circle on the page and a small rectangle nearby, he worked to articulate that his family had purchased tickets to take a ride on the Ferris wheel. By the time he finished talking, his paper was full from his drawing and Mrs. Elliot presented Franco with a list of his important words he had used as he described his picture. She asked him to use the words and the picture to write more about his family adventure and when he returned, he had written a full, interesting paragraph describing his family trip to the fair.
> Mrs. Elliot continued to ask Franco what else they had done at the fair. And he continued to draw details in his picture as he answered her questions. (p. 20)

*Imaging Our Family: Pairing a family artifact with text.*

Photos, artifacts, recipes, and documents are each paired with vignettes, dialogues, poems or songs. Image enhancement techniques, along with creative writing exercises, are combined to create a rich, multi-layered family portrait. This family engagement project supports strong school family partnerships. Each activity in the series is introduced through a different image.

*Artifact*.

An artifact can be any item that begins a story. Documents, furniture, clothing, a canceled check, a restaurant receipt, a ticket stub, the possibilities are myriad. Susan Nedd was sorting through her deceased sister's papers and at the bottom of one box found several poems penned by her sister. Susan enjoys photography and she began to pair one of her sister's poems with one of her photos. When viewed together, it is uncanny how well one amplifies the other. Susan has further built upon her family portrait by recording the poems

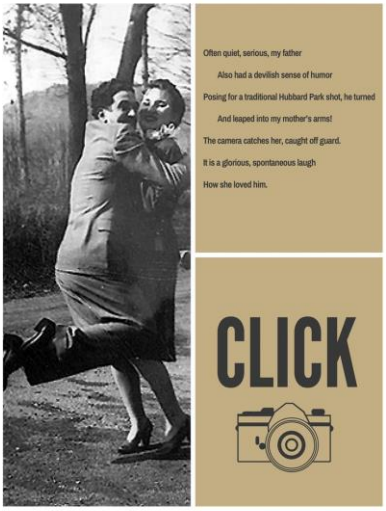



*Interview*.

Seven-year-old Katie interviewed her grandmother during a recent vacation visit. She had prepared a list of questions. From the interview transcript, she created a found poem. A found poem, for this purpose, takes words and phrases from the narrative and makes changes in spacing and lines, or deleting text or altering parts of speech. The resulting poem is a reflection of the individual interviewed as seen through the lens of the interviewer. The poem, along with a picture of the interviewer and interviewee, are displayed in a frame. A family literacy night, with a gallery opening theme, celebrates the participants. An extension for this is activity is to record the reading with a poem in two voices format.

*Place*.

A picture, map, postcard of a place often acts as a trigger for a recollection. Sometimes, it is a place that has meaning based on one happening. Sometimes, a place becomes special because it is part of our everyday life, or represents a particular time in our lives. This activity begins with the prompt, “think of a place.’ The next prompt, ‘take a moment to list words that you associate with that place.’ While going through old family albums, Michelle noticed that many of the pictures were taken at a local park. The resulting poem/photo collection spanned five generations of vignettes.




*Recipes*.

Many cultures and families tell their history and stories through food. One school had families share recipes at a potluck family literacy night. The cafeteria was abuzz, the long white table laden with paper plates and plastic utensils stacked neatly at one end. The feast unfolded. Mrs. Green had brought curried goat. Rachel’s grandmother brought coconut cake. Mrs. Lanier’s pot of collard greens was next to Nathan’s dad’s slow cooked roast pork and first grade teacher, Sarnia Griffo’s, paella. Victoria Osborne’s grandfather prepared a traditional Lithuanian tunnel cake that stood two feet high. There was more: rice and beans, kielbasa and sauerkraut, lentils, lasagna, Scottish shortbread cookies, brownies, and cakes. The success of the night was not measured in the four score

participants, or the outstanding feast, or even the sense of goodwill, but that each member's contribution had been needed, appreciated, and honored. It was apparent that everyone had something to bring to the table.

*Clothing*.

In the back of the closet there are dresses or shirts or a pair of shoes that no longer fit or out of style, but we keep them. A faded purple print shirt brings back a long remembered day spent in Central Park and Greenwich Village. A Veteran's hat in worn with pride. These items of clothing are family stories waiting to be told.

*Events*.

Asking someone where he/she was during a famous/infamous day in history often leads to vignettes, published as part of a collage or timeline. Image Enhancement Techniques: This exercise will demonstrate techniques using free or inexpensive software applications that help students build a story around images and video. We will explore Comic Life for storyboarding, Prisma and Photoshop Express for transforming images, Canva for page layout and Adobe Spark Video to add motion and narrative to story. These techniques can be used in the classroom and at home.

*Word Clouds to Enhance Comprehension:*

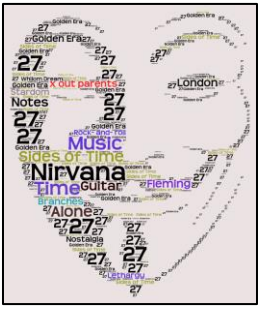
This activity highlights the diverse roles that word clouds can play within classrooms to enhance the understanding of text, including activating schema, analyzing characters, making inferences, summarizing text, examining meaning of vocabulary, and integrating ideas across multiple texts. Menitmeter, an interactive presentation software that can compliment any instruction, offers opportunities to create live word clouds based upon input from multiple individuals. Additional ideas for family engagement are provided using Mentimeter.

*Producing and Publishing Writing Using Visual Literacy:*

Writing is paired with an image as a means of not only production, but also publication of work. Word clouds provide the author various mediums to create, as well as publish their writing, creating a visual representation of any genre of writing. Writers can utilize word clouds as a vehicle for conceptualizing the tone, mood, theme, and other elements of an idea

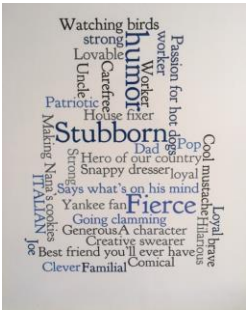
through various features such as color, font, shape, and organization of ideas. While word clouds work as a vehicle for supporting writing, Heart Maps utilized by Linda Rief, inspired by Georgia Heard, also provide a means for creating and publishing work. When creating a Heart Map, writers walk through a series of questions, reflecting upon memories, artifacts, relationships, journeys, places, and many other ideas in order to articulate the ideas close to their hearts. Thoughts and ideas, are then artistically crafted and published in the form of a Heart Map, utilizing both text and images depending upon the author's style. Writers then explore the possibility of using their ideas and images as inspiration for further pieces. Both word clouds and Heart Maps provide writers a means for creating a visual representation of their work. Examples include projects completed using word clouds, and image edits techniques such as Prisma. storyboarding, and Canva for page layout.

Examples of Word Clouds



*From left to right 1st row: Wordle, Comic Life Storyboarding, Prismo Image Editing, & Canva Page Layout Found Poem (2nd row)*

Examples of Story Imaging



CONCLUSIONS:

Incorporating visual literacy instruction into our curriculum educates students to understand and communicate through visual modes. Utilizing images in partnership with written text, and sometimes in place of, enables students to enrich their modalities for learning and expression, in academic environments and beyond. Image-driven activities that can be integrated into lessons include: word clouds, Heart Maps, photo analysis, and story drawing. Easily accessible image enhancement tools add message clarity, creative expression, and motivation to projects. The ability to combine these tools with family literacy activities serves to strengthen home-school partnerships, which in turn supports improves student achievement. The power of visual literacy extends beyond our present imaginings.

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## Tebeos con clase

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PALABRAS CLAVE: cómic, narración, lectura, intertextualidad, creación.

RESUMEN:
El grupo de profesorado que conforma el proyecto "Tebeos con clase", con sede en La Laguna (Tenerife), lleva seis cursos proponiendo el cómic

como género privilegiado para lograr hacer de la lectura y escritura una práctica social en el contexto educativo, con la ventaja, entre otras, de tratarse de un medio fronterizo con el cine, los juegos y la comunicación. En esta ocasión, se propone una reflexión educativa centrada en distintas formas de acercamiento de lectura, escritura, investigación intertextual y creación en torno al cómic.

INTRODUCCIÓN:
La novela gráfica supone un soporte ideal para “leer con otros”. Poco importa si se realiza en voz alta, o de forma individual, dando un tiempo para la lectura atenta de cada capítulo. Lo interesante en este caso es que existe inmediatez a la hora de establecer y compartir las primeras hipótesis sobre la creación del sentido, abordando, mientras se lee, un proceso común de indagación e interpretación. De este proceso surge el sentido: ¿Cuándo empezamos a darnos cuenta del lugar en el que estamos? ¿Cómo percibimos el paso del tiempo en el que se desarrolla la historia? ¿Qué aspectos llaman nuestra atención en los diálogos? ¿De qué manera nos ayuda cada imagen a narrar la historia y a mezclarnos con ella? ¿A través de qué elementos y de qué indicios en las viñetas?

En los últimos cursos, además, los profesores y profesoras de Tebeos con clase han profundizado en un enfoque novedoso: favorecer a través del contacto, real o virtual, con autores de cómic, el conocimiento consciente del proceso creador de los profesionales del medio para fomentar la creatividad artística en las aulas. Cualquier conocedor del medio es consciente del gran interés que muestran sus autores por explicar sus procesos creativos. Sus esfuerzos en este sentido son un diamante pedagógico por pulir.

Como apuntara Will Eisner, el cómic ha sido a menudo menospreciado porque su atractivo formato y sus bonitas imágenes han dado por sentado su sencillez. Descubramos que no siempre es así.

OBJETIVOS:
- Explorar el cómic autobiográfico y sus posibilidades narrativas y artísticas en el aula.
- Realizar prácticas de lectura, escritura e indagación intertextual a través de clásicos de la literatura adaptados al cómic.
- Experimentar con la adaptación de historias a distintos lenguajes artísticos, como la fotonovela.

DESARROLLO DE LA PROPUESTA:

*Vernos para ver: apuntes sobre el uso didáctico del cómic autobiográfico*

En primer lugar habremos de advertir que, como bien señalan Pepe Gálvez y Norman Fernández (2008), no resulta preciso hablar de un género autobiográfico dentro del cómic. Tanto en su aspecto formal como en los recursos que emplea, el cómic autobiográfico no difiere en nada de los otros cómics y comparte con ellos lenguaje y convenciones.

Dos aspectos serán los que caractericen este tipo de obras frente al resto: la relación del autor con su propia creación, o siendo más concretos, por medio de la identidad entre autor, narrador y personaje, y, por ende, cómo se verá afectada la recepción del lector con el establecimiento de un acuerdo autor-lector sustentado sobre dicha identidad.

Se trataría, por tanto, de características diferenciadoras que no afectan ni a lo narrado ni a la forma de hacerlo, sino a las circunstancias que rodean a la propia obra. Por un lado, al autor, que decide adoptar la forma autobiográfica para su relato, y por otro, al lector, que se ve impelido a acercarse a la obra presuponiéndole una veracidad y autenticidad extra que no encuentra en otras ficciones no sustentadas en el mencionado acuerdo.

Como en tantas otras ocasiones, para hablar de cómic autobiográfico, no queda más remedio que recurrir a la terminología propia de la crítica literaria. Algo no tan forzado en este caso, puesto que, recordémoslo cuanto antes, hablamos sencillamente de otro tipo de narración, la gráfica.

Philippe Lejeune (1994) aventura, desde el inicio de su trabajo fundacional sobre el tema, una definición de la autobiografía literaria:

*Relato retrospectivo en prosa que una persona real hace de su propia existencia, poniendo énfasis en su vida individual y, en particular, en la historia de su personalidad.*

Una definición plagada de términos clave (retrospección, prosa, persona, vida y personalidad) que ayudan al crítico a establecer las fronteras de la autobiografía con respecto a otras formas literarias vecinas, de entre las que destacaremos tres: la biografía, el diario y lo que él llama la novela personal.

Está claro, por tanto, que la autobiografía, vista desde esta perspectiva, tiene por objeto principal *la vida individual, la génesis de la personalidad*, sin que ello excluya que en la obra se den cita otros aspectos como el autorretrato, la crónica, el diario, o por supuesto, la historia política o social que rodea lo narrado, elementos todos ellos que, eso sí, desempeñarán siempre un papel secundario.

En el caso que nos ocupa, el posible uso didáctico de este formato, nos resulta especialmente pertinente diferenciar el relato autobiográfico del diario íntimo, con el que se diferencia por el componente retrospectivo, o de la narración de aspecto autobiográfico, o la falsa autobiografía, en las que no se da una relación de identidad entre el autor del relato (persona real) y el narrador, por lo que, incluso en el caso de que el personaje principal esté claramente inspirado en el autor, la voluntad de negar la identidad entre autor y narrador resta fuerza al acuerdo que se establece con el lector y reduce las expectativas de verisimilitud de este.

Hasta en los casos en que sabemos a ciencia cierta que el personaje se inspira en el autor, si este lleva un nombre diferente, ya nos hace dudar sobre los motivos que han llevado al autor a ocultarlo o a pretender que lo descubramos. *La autobiografía no es un juego de adivinanzas*, afirma Lejeune, *sino todo lo contrario*. En esa certeza, que lleva al lector a cambiar de actitud ante un texto en el que la identidad entre autor, narrador y personaje es inequívoca, se fundamenta el llamado *pacto autobiográfico*. Nos parece esencial partir de esta condición básica en el trabajo con el alumnado, no tanto por cultivar una especie de vanidad de la autoría, sino para reivindicar la importancia de la expresión personal, cuyo origen debe buscarse en la identificación entre autor y persona en la que se fundamenta la tradición de la literatura occidental desde el romanticismo y que hoy, dada la relevancia de las múltiples formas en las que lo privado está asaltando el ámbito de lo público, se hace indispensable repensar.

Nuestra propuesta concreta en este apartado es utilizar los recursos del cómic a la hora de fomentar esa expresión personal del alumnado a través del relato autobiográfico. Para ello, se debe partir de un conocimiento básico de los elementos constituyentes del lenguaje de la historieta y dar a conocer, asimismo, ejemplos relevantes de autores de cómic que ya hayan utilizado el enfoque autobiográfico.

Muchos son los grandes nombres de la historieta española o internacional

que han adoptado la forma autobiográfica a lo largo de su obra. Los fundacionales Will Eisner, Robert Crumb o nuestro Manuel Vázquez. La relevante aportación de Art Spiegelman y su *Maus* (obra merecedora del Premio Pulitzer, en la que denunció el Holocausto a partir de la experiencia vital de sus padres judíos perseguidos por los nazis), Carlos Giménez, Harvey Pekar, Eddie Campbell, Edmond Baudoin, Julie Doucet, David B., Lewis Trondheim, Marjane Satrapi, Guy Delisle, Joann Sfar, Alison Brechdel, Ángel de la Calle, Miguel Gallardo, Liniers o Paco Roca, son solo algunos de los magníficos autores y autoras de los que podría valerse cualquier docente que busque muestras de autobiografía entre la narración gráfica de los últimos cincuenta años.

La autobiografía comiquera se constituye como una de las muestras principales de la madurez del medio que, a partir de la consolidación del formato de la novela gráfica, ha ganado nuevas parcelas de independencia creativa y públicos antes negados. Los cómics de tema autobiográfico han venido mostrando, durante las últimas décadas, diversos motivos caracterizadores, de entre los que destacaremos aquellos que creemos más interesantes a la hora de realizar un planteamiento didáctico: la memoria, la relación con los otros, las circunstancias históricas y sociales, lo privado o el entorno profesional.

Será necesario que, antes de pedir a nuestro alumnado que cree sus propios guiones y pequeños cómics, se les propongan ejemplos de cómics autobiográficos a partir de los cuales puedan establecer y compartir las primeras hipótesis sobre la creación del sentido, abordando, a través de la lectura, un proceso común de indagación e interpretación en torno al propio lenguaje del tebeo y a los tópicos de la expresión autobiográfica.

Además del análisis directo de los cómics, sería muy interesante también plantear un ejercicio inverso: a partir de una versión literaria de un fragmento de la historieta, pedir al alumnado que proponga soluciones de adaptación al lenguaje del cómic y luego compararlas con las originariamente empleadas por el autor.

Aludiendo a los ejemplos que ilustran estás páginas sería muy interesante señalar en el caso de Paco Roca el uso de colores diferenciados para las distintas épocas de su vida o el empleo de la metáfora visual de la veleta. Eduardo González, por su parte, emplea magníficamente la duplicación de las dos primeras viñetas y los valores emocionales asociados a los planos picado y contrapicado.

Ya veíamos que en la definición propuesta por Lejeune adquiría protagonismo la idea de que el relato debía ser retrospectivo. No es concebible la indagación en la propia existencia sin el recurso a la memoria. Mirar a entonces para sabernos ahora.

Nuestros alumnos y alumnas, a pesar de que sus vidas han sido más cortas que las nuestras, no dejan de poseer un bagaje vital que ya les permite bucear en sus recuerdos a la búsqueda de circunstancias o sucesos determinantes de su personalidad o, simplemente, relevantes a lo largo de sus existencias. La infancia, también para ellos, se revelará fuente esencial en una doble perspectiva: por un lado, su forma de ser se verá marcada por la relación con los que les rodean y, por otro, las circunstancias sociales o políticas que les ha tocado vivir.

Fundamental resulta, también, abordar el tema del impudor en la expresión personal. Advertiremos ante todo que este no debe, en ningún caso, identificarse exclusivamente con el componente sexual, sino entenderse en un sentido más amplio que abarque los sentimientos, las opiniones o los deseos. Debemos saber transmitir que, lejos del morbo o el exhibicionismo, el cultivo de la honestidad y la sinceridad resulta indispensable para lograr que algo inicialmente personal se transmute en universal.

Otro de los grandes temas del cómic autobiográfico, el reflejo de la vivencia laboral, tendría su correlato estudiantil en la experiencia vital que supone compartir, con profesores e iguales, aulas y centros educativos durante un buen puñado de años. Los aspectos positivos y negativos de dicha convivencia forzada son, sin duda, un filón inagotable para el relato autobiográfico y pueden servir para tratar desde la perspectiva del alumnado cuestiones hoy esenciales en nuestras aulas como la integración, la coeducación o la multiculturalidad.

El ejercicio final consistiría, pues, en que, una vez culminada la fase de trabajo y análisis de cómics autobiográficos, cada uno de los alumnos y alumnas propusiera a sus respectivos grupos un guion literario de cómic autobiográfico basado en su experiencia personal. El grupo elegirá luego entre todas las propuestas aquella que se considere más adecuada para ser finalizada y comenzarán a plantear en común las soluciones concretas que se emplearán para darle forma de narración gráfica: tipo de dibujo, número de páginas y viñetas, planos y encuadres, uso del texto, metáforas

visuales, etc., siempre bajo la premisa de que lo realmente importante es el proceso seguido y no tanto el resultado final, que, independientemente de su logro estético, será bueno siempre que haya sido trabajado con honestidad e interés.
Muy enriquecedor sería introducir en esta fase las relaciones con otras disciplinas o artes, haciendo referencia, por ejemplo, a las técnicas literarias del autorretrato o al uso contemporáneo de los planos de cine en los que el personaje se dirige directamente a la cámara o esta se emplea para producir planos subjetivos.

Un último aspecto de gran interés gira en torno a la cuestión de la representación formal del autor/a y personaje. Mientras mantenemos nuestra propuesta de que no se renuncie a la identidad nominal por las razones antes aducidas, en el caso de la representación visual no resulta indispensable que el dibujo sea fiel a la persona real. Es muy sugerente como alternativa la solución adoptada por muchos autores al representarse por medio de animales antropomórficos o incluso por monigotes. Esto nos permite, por un lado, alejar el miedo del alumnado a que la única forma de representación válida sea la figuración realista y, por otro, establece puentes con la fábula clásica y su potencial universalizador.

*En la senda de la hipertextualidad: la novela gráfica literaria*

Otra de las aproximaciones posibles a la incorporación de los cómics al aula es la que tiene como protagonistas a los tebeos que trasvasan textos literarios a las viñetas. Como punto de partida, tendremos que tener claro que la obra resultante no pretende sustituir en ningún momento a la lectura del texto original y que, del mismo modo, tampoco puede verse como una puerta de acceso al verdadero goce estético, que es, se sobreentiende, el que nos ofrece la obra literaria. Estamos hablando, en realidad, de dos medios diferentes. Una vez asumida esta premisa, estaremos dispuestos a contemplar las adaptaciones literarias como un puente más de unión entre literatura e historieta. De hecho, siguiendo a Baetens (2013:169-170), podríamos hablar de una “novela gráfica literaria” conformada por tres tipos diferentes de obras:

- Las que adaptan una obra literaria al cómic. Por ejemplo, la serie de novelas negras de Richard Stark, protagonizadas por Parker, adaptadas por Darwyn Cooke.
- Las que ilustran un obra literaria. Baetens se refiere no tanto a novelas con ilustraciones, sino a trabajos ilustrados siguiendo las

convenciones del cómic que reproducen fielmente el texto original de la obra.

- Las que incorporan a “autores literarios” como guionistas, bien para realizar una obra original, o bien para realizar la adaptación de algún texto literario previo. Por ejemplo, la publicación en forma de cómic de *El club de la lucha 2* (2016), secuela de la novela publicada por Chuck Palahniuk en 1996, quien aparece acreditado como guionista en esta segunda entrega.

Sea como fuere, más allá de las etiquetas teóricas, debemos constatar que basta con acercarse a las tiendas de cómics para comprobar que existe una oferta interesante de obras vinculadas de algún modo con la literatura. Puede que las adaptaciones pensadas para un público infantil y juvenil vivieran su momento álgido en las adaptaciones de la Editorial Bruguera de su *Colección Historias* (iniciada en 1955) y de la posterior *Joyas Literarias Juveniles* (iniciada en 1970). Algún eco de aquella iniciativa quedó en el encargo de la editorial SM a finales de la década pasada a algunos de los autores de más prestigio del tebeo patrio actual (Rubín, García y Olivares...) de realizar historietas de treinta y dos páginas sobre grandes clásicos de la literatura española y universal (*Romeo y Julieta*, *Lazarillo de Tormes*…) con el fin de crear un fondo para lectores de hasta doce años. Frente a esta opción, la mayor parte de las adaptaciones actuales mantienen la apuesta por la fusión entre calidad literaria y excelencia del trabajo historietístico, a la vez que amplían el espectro de edad del público al que van dirigidas. No es casual, por tanto, que el Premio Nacional de Cómic de 2016 haya recaído en la adaptación de Pablo Auladell de *El Paraíso perdido*, el poema épico escrito por John Milton en el XVII. Y, aunque parezca extraño, no es el único poema épico adaptado en los últimos tiempos. Ya en 2013, Santiago García y David Rubín publicaron su versión de *Beowulf*, poema épico medieval anglosajón. Con todo, como no podía ser de otra forma, las novelas han sido las obras preferidas por los autores a la hora de llevar a cabo sus adaptaciones. En los últimos tiempos hemos podido acercarnos a las páginas del *Nocilla Experience. La novela gráfica* (2011), la adaptación del historietista Pere Joan de la novela de Agustín Fernández Mallo; la reciente versión (2016) por Javi Rey de *Intemperie*, el celebrado debut literario de Jesús Carrasco; o la aparición del segundo álbum, *Legado en los huesos* (2017), en la adaptación en marcha de Ernest Sala de la Trilogía del Baztán, la serie negra de Dolores Redondo[1].

[1] Dos son también los álbumes de historietas, a cargo de Léonie Bischoff y Olivier Bocquet, sobre los crímenes de Fjällbacka de la sueca Camilla Läckberg: *La*

Para completar un panorama de títulos a los que podría sacárseles jugo en la educación secundaria deberíamos hablar de las adaptaciones de poemas líricos al cómic. En el medio hay cabida para la reinterpretación en tiras gráficas de fragmentos de los poemas de Jorge Riechmann con dibujos de Rubén Uceda en *Versoñetas* (2014). Y los poemas cobran vida en las viñetas gracias a la labor dilatada en el tiempo de la historietista Laura Pérez Vernetti, responsable de *Poémic* (2015) (tiras sobre poemas breves de Ferrán Fernández), *Ocho poemas* (2016) (con poemas de ocho autores españoles contemporáneos) y de *Viñetas de plata. Poesía gráfica de Luis Alberto de Cuenca* (2017)[2].

A la luz de lo que acabamos de exponer, quedan acreditadas, pues, las estrechas relaciones entre cómic y literatura y, si bien la etiqueta de "literario" fue en épocas pretérritas una aspiración buscada por los historietistas para la dignificación del medio, el siglo XXI debe ser un tiempo de encuentro entre dos artes respetadas y respetables, ajenas a prejuicios previos tanto fuera como dentro del aula.

Fruto de uno de estos felices encuentros nace la obra que puede servirnos para ejemplificar el abanico de posibilidades que ofrece la historieta para nuestras clases de Lengua Castellana y Literatura. Nos referimos a *Nela* (2013), la muy recomendable adaptación del grancanario Rayco Pulido de *Marianela* (1878), última de las llamadas novelas de tesis de su paisano Benito Pérez Galdós. Autor de una obra interesante como dibujante de guiones ajenos y como autor al completo, *Nela* recogió múltiples elogios tras su aparición y tampoco se ha quedado atrás su *Lamia* (2016), su última novela gráfica, nominada al premio a la mejor obra nacional de 2016 en el Salón del Cómic de Barcelona, el más importante de nuestro país.

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*princesa de hielo* (2015) y *Los gritos del pasado* (2016). Aunque los ejemplos anteriores sean de adaptaciones de novelas actuales, se hace inexcusable citar, aunque sea a pie de página, el espléndido *Miguel EN Cervantes. El retablo de las maravillas* (2015), con ilustraciones sobre la vida de Cervantes de Miguelanxo Prado, Premio Nacional de Cómic en 2013, y la adaptación al cómic del célebre entremés cervantino a cargo de David Rubín.

[2] Asimismo, en la obra de Pérez Vernetti nos encontramos títulos sobre las vidas de grandes poetas: Pessoa, Maiakovski o Rilke. Las historietas sobre vidas de autores exceden de nuestra propuesta para este taller, aunque abren un campo de trabajo interesante gracias a obras como las de la propia Pérez Vernetti; *Dublinés* (2012), que le valió a Alfonso Zapico el Premio Nacional de Cómic de ese año; o la reciente *Lorca. Un poeta en Nueva York* (2016), de Carles Esquembre.

Por nuestra parte, diremos que el trabajo sobre *Nela* en el aula ha sido una de las piedras de toque para certificar la idoneidad de los postulados defendidos por el grupo de "Tebeos con clase", formado al calor de un Seminario de Trabajo Intercentros en el CEP de La Laguna, en Tenerife, durante el curso 2010-2011[3]. Una obra decimonónica, de gran éxito en su momento, narrada en el siglo XXI en el lenguaje del cómic, un medio que nacía de la mano del suizo Töpfer en fechas cercanas al nacimiento de Pérez Galdós. El interés de *Nela* como objeto de estudio para el alumnado es evidente. En primer lugar, acercamos a los adolescentes a la lectura de una novela gráfica. Somos capaces, además, de sacar a los estudiantes del cajón estanco de la literatura para establecer un debate fructífero sobre la hipertextualidad (en términos *genettianos*) al establecer un diálogo entre el texto de *Marianela* y sus distintas adaptaciones (que van desde el cómic hasta la telenovela, pasando por varias películas). Y, por último, el blog de Rayco Pulido, *Nunca trabajes solo*[4], ofrece ante nuestros ojos en el archivo del año 2013 el proceso de creación de un cómic y las dudas que genera como adaptación de un texto literario.

Cargados de razones y resueltos a sortear la apatía que suele generar cualquier propuesta de lectura sobre una obra del XIX entre los chicos y chicas de secundaria de hoy, merece la pena explorar todas las potencialidades de *Nela* para captar la atención del alumnado de 4º de ESO (en aplicación de los criterios fijados por el currículo de la LOMCE).

Creemos que la mejor metodología para trabajar con este cómic es la de la "comunidad de lectores". Frente a un texto leído en soledad fuera del aula, se propone una lectura compartida de la obra, con las palabras de Colomer (2005:202) en mente: "se trata de crear espacios de lectura compartida en las aulas como lugar privilegiado para disfrutar con los demás y construir sentido entre todos los lectores". En este nuevo modelo, en el que lo importante es la idea de compartir lo sugerido por la inmediatez de la lectura procurando el enriquecimiento mutuo entre los lectores, el rol del profesor debe ser más el de mediador que el de guía, con la función clara de promover y gestionar la participación de todos los integrantes del grupo a los que se pedirá en último momento la elaboración

[3] En el enlace http://www.gobiernodecanarias.org/educacion/web/programas-redes-educativas/programas-educativos/lectura-bibliotecas/recursos/publicacion_00581.html pueden encontrarse los materiales generados por el grupo

[4] http://nuncatrabajessolo.blogspot.com.es/

de una producción escrita que resuma y genere hipótesis sobre el sentido del texto sin haber accedido aún a una información complementaria. Esta será necesario recabarla en una segunda fase. Pueden servirnos como detonante del trabajo de investigación las páginas finales de *Nela*. En el "Epílogo", Pulido introduce dos elementos novedosos sobre la novela. El primero de ellos es la traslación del final de la novela hasta nuestros días (con la inclusión de una tableta que nos permite hacer esta inferencia). El segundo, la aparición del propio Galdós como personaje dentro de la última página de la novela gráfica. Estos detalles finales deben poner sobre aviso al lector de secundaria y predisponerle para realizar un trabajo en el que se establezcan relaciones entre hipotexto (la *Marianela* de Galdós) e hipertexto (la *Nela* de Pulido) y para descubrir y fijar las características de la novela realista española del XIX. La ayuda del profesorado, las indicaciones del libro de texto (si lo hubiera) y las notas de Rayco Pulido en "Un prólogo fuera de sitio" que cierra *Nela* serán los elementos de los que ayudarse para llevar a buen puerto una tarea en la que es casi obligado mostrar también al alumnado algún fragmento de las versiones cinematográficas de la obra: la de Benito Perojo (1940) y la de Angelino Fons (1972)[5]

*El cómic como invitación a contar historias en otros lenguajes artísticos.*

El broche final a la situación de aprendizaje busca la implicación de nuestros estudiantes para una actividad creativa que tenga su origen en la reflexión sobre la elaboración de una obra artística a través de las conclusiones aportadas en la fase de investigación y por medio de la lectura del blog de Pulido y su descripción sobre el trabajo de la obra en curso. Les pediremos, pues, que sean capaces de realizar por sí mismos una adaptación de alguno de los fragmentos de *Marianela* a una breve pieza teatral, un corto cinematográfico o, por qué no, una fotonovela.

Esta última posibilidad permite seguir familiarizándose con buena parte de los elementos del cómic (cartelas, bocadillos, onomatopeyas, planos…). El propio Rayco Pulido utilizó este formato en otra de sus obras: *Sin título (2008-2011)*. Así reflexionaba el autor en su blog sobre esta decisión gráfica:

> *La historia se cuenta a través de dos tramas paralelas. Una dibujada y otra fotografiada. Aunque la idea de utilizar el recurso de la fotonovela estaba desde el principio, lo cierto es que me daba un*

[5] Existe también una versión argentina dirigida por Julio Porter en 1955.

*poco de miedo utilizarla, por lo hortera y porque nunca he trabajado con fotografía. Así que primero dibujé todo el cómic con dos estilos diferentes, la historia de ficción con un dibujo muy frío y exclusivamente en blanco y negro, y la historia "real" con un estilo más suelto y con un bitono. (…) Nunca me convenció, así que tras mucho meditarlo me lancé a hacer la fotonovela.*

En el contexto del aula esta opción conlleva, sin duda, otras ventajas: mayor facilidad para la creación cooperativa, algo menos de exigencia de ejecución frente a la elección del dibujo o la motivación intrínseca de una imagen "participativa" del alumnado, entre otras.

El único requisito previo será el de realizar un *storyboard*, un guión gráfico que permita previsualizar cuál será el resultado final de la adaptación[6]. Se pondrá a disposición del alumnado una plantilla para realizarlo y se podrán consultar los consejos para su elaboración aportados por Pulido en *Nunca trabajes solo*.

Por supuesto, todo lo anterior es una propuesta abierta a las modificaciones propias del día a día en el aula. Por más que se haya planteado una secuencialidad muy marcada en la exposición de la situación de aprendizaje, seguramente sea más atractiva para el alumnado la coincidencia temporal de varias de las fases (así, podemos interrumpir la lectura de *Nela* para acudir al texto original o contemplar alguna de las escenas claves en su versión fílmica).

CONCLUSIÓN:

En definitiva, si las líneas anteriores han conseguido despertar un interés hacia nuestra experiencia con el cómic autobiográfico, con *N*ela sobre *Marianela*, o con el trabajo de adaptación al formato de fotonovela, es posible acercarse al blog de "Tebeos con clase"[7] para obtener materiales útiles para trabajar en el aula. Se trata, pues, de dejar a un lado los viejos prejuicios asociados al noveno arte y hacer de él un aliado en nuestra práctica docente. Algo que, a buen seguro, no desaprobaría el propio Galdós, del que sabemos, gracias a Pulido (2013), que fue un dibujante compulsivo y creador él mismo de algunas historietas (aunque no llegaran

[6] Aunque usado en el cómic actual, el *storyboard* es un documento de trabajo habitual en el cine. De hecho, la forma actual se debe, en concreto, al método de trabajo para el cine de animación instaurado por el estudio de Walt Disney.

[7] http://www3.gobiernodecanarias.org/medusa/proyecto/38700050-0001/2015/10/19/novela-grafica-en-clase-de-lengua-y-literatura/

a ser publicadas). Al fin y al cabo, los temores a acercarse a una novela gráfica sean posiblemente más propios del docente que de los propios alumnos y alumnas, nacidos ya dentro de una cultura con preeminencia de lo visual en la que hay lugar tanto para disfrutar de un buen libro como para hacerlo con una buena serie, película, videojuego o cómic (desde el de superhéroes norteamericano hasta el manga japonés).

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## Working together with content teachers to encourage the inclusion of literacy skills instruction in their content classrooms

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KEY WORDS: content subjects, literacy instruction, teaching and learning.

ABSTRACT:

In this interactive workshop, the importance of including literacy skills

instruction in all content subjects (mathematics, science, social studies, and language arts) will be discussed. The presenter will begin this workshop by asking participants to describe the manner in which they instruct students to read and respond to content materials. Following this introductory activity, the presenter will describe a brief rationale and research base for the inclusion of literacy skills instruction in each content subject. The major part of this workshop will include the presenter demonstrating specific literacy activities for content-area teaching and learning, followed by the audience practicing selected literacy techniques. Additionally, the presenter will describe the importance of evaluating information found on the Internet. This workshop will conclude with a participant conversation regarding the value of including literacy skills in content-area instruction.

CONTENT:
In the United States, the inclusion of the Common Core State Standards (Council of Chief State School Officers & National Governors Association, 2010) with existing state standards has brought to the forefront the importance of incorporating literacy skills instruction into varied content subjects. Additionally, "how to effectively teach literacy knowledge and skills to [all] students as they learn content concepts and practices is a topic of much discussion and debate among teachers, researchers, and policymakers" (Learned, Stockdill, & Moje, 2011, p. 159). Content teachers have long been in a quandary as to focus only on teaching the content needed for student learning of the subject or instead to include literacy skills pedagogy along with content instruction in order for students to effectively read, comprehend, and respond to the material they are studying. Often instructors feel pressured to just teach the content due to national, state, and district policies and standards being mandated by school administration and expected by students' families. Also, content teachers sometimes believe they do not have the training and expertise regarding effective literacy Instruction. Therefore, the purpose for this workshop being presented at the 20th European Conference on Literacy is to demonstrate various literacy strategies that should lead directly to effective content learning.

GOALS:
To describe a rationale and research base for the inclusion of literacy skills in each content subject To demonstrate specific literacy strategies for content-area teaching and learning, including prior knowledge activation; vocabulary knowledge; reading and comprehension techniques; and

response activities by means of writing, the creative arts, and additional research To guide the audience in direct practice of specific literacy strategies being presented at this workshop To describe how to evaluate information found on the Internet To lead an audience discussion regarding the value for including literacy strategies with content-subject instruction.

DESCRIPTION OF RESEARCH OR EXPERIENCE SUBMITTED:
"How to effectively teach literacy knowledge and skills to [all] students as they learn content concepts and practices is a topic of much discussion and debate among teachers, researchers, and policymakers" (Learned, Stockdill, & Moje, 2011, p. 159). Content teachers have long been in a quandary as to focus only on teaching the content needed for student learning of the subject or instead to integrate literacy skills pedagogy with content instruction in order for students to effectively read, comprehend, and respond to the material they are studying. Palincsar and Schutz (2011) state that the "goal of strategy instruction is to equip learners with the means to undertake complex problem solving in more efficient ways" (p. 85). Thus, by teaching students specific skills as how to read and understand complex texts is most important to their learning of the specific content found in the text. Scott (2009) reminds us that instructors not only need to teach students specific literacy strategies conducive to content learning but also need to explicitly show students how to employ these strategies when reading and studying complex content material. Herber and Sanders (1969) add to the argument when they state "that a content teacher [has] two major responsibilities: teaching the content knowledge of the subject and teaching the processes through which this content is produced and learned" (p. 1). It is important for content instructors to know how different content subjects require different strategy instruction and use. Thus, "content teachers [need] more research-based information about how disciplinary knowledge enables strategy use, how [literacy] strategies serve to build knowledge, and what they can do instructionally when [students] lack sufficient knowledge to approach a text" (Learned, Stockdill, & Moje, 2011, p. 175).

Once this research base/rationale regarding the importance of including literacy skills instruction into content-area teaching and learning is presented, the presenter will lead audience members in the writing of an Admit Slip about the varied ways they teach students to read and respond to content materials. An Admit Slip is a brief Writing-to- Learn activity (Daniels, Zemelman, Steineke, 2007), in which students reflect on their current knowledge about a particular topic. The workshop participants will

first share their Admit Slips in small groups and then with the entire audience.

The major part of this workshop will include the presenter demonstrating specific literacy strategies for content-area teaching and learning, followed by the audience practicing selected literacy techniques. First prior knowledge activation activities will be demonstrated. At the beginning of a content lesson, it is important for the instructor to ascertain what the students know and have experienced with a particular topic. Sample prior knowledge activation include:

Anticipation Guide (Readence, Bean, & Baldwin, 2011): The teacher writes between 5-7 statements the students think are either true or false about the text that is going to be read. The students individually respond to these statements, writing a “T” for true or an “F” for false, based on their prior knowledge of the topic. After reading, the pupils respond to the same statements, using information from the text to support their answers.
Semantic Map (Johnson & Pearson, 1984): On the board or in an electronic format, the teacher with the students’ input creates a visual representation of the main concept of the book. The instructor guides the pupils to make semantic connections between the main concept and other words/subconcepts. The teacher and students continue to add information onto this Semantic Map during or after the reading of the text.
Quick Write: For 3-5 minutes, the student writes everything he/she knows about the topic being studied. The students share their Quick Writes and prior knowledge with the whole class.

Picture Carousels (Yopp & Yopp, 2014): The teacher purposefully selects images regarding the topic the students will be studying and posts these pictures around the room. Students move through the picture carousel individually, in pairs, or in small groups, viewing the images and recording their responses.

Virtual Field Trips: Students can “travel” just about anywhere today with the use of technology and the Internet. Before studying a specific topic, the teacher guides the students to view a website of a particular museum or historical site to provide background knowledge for the subject the students will be studying.

Following a brief explanation of these sample prior knowledge activities, the presenter will lead the audience in the Story Impressions activity

(McGinley & Denner, 1987), using an excerpt from the picture book Frogs (Simon, 2015). For Story Impressions, the teacher lists key words or important concepts that relate to a text that will be read. The students, together as a class or in a small group, write a text using the key words and phrases as a prediction of the actual text content. This predicted text is shared and compared to the content of the actual book after the text is read. After the audience takes part in Story Impressions in small groups, they will share their reactions to this activity with the whole audience.

The second category of literacy activities that is appropriate for content instruction is vocabulary development techniques. These exercises focus on new, unique, and sometimes challenging terms and concepts the students will be encountering in their reading and study of a particular topic. Sample vocabulary activities include:

Concept Diagram (Bulgren, Schmaker, & Deshler, 1988): This chart aids students in developing meaning of a particular concept found in a content text. As the pupils individually, in small groups, or with the entire class complete this chart, they brainstorm a definition for and characteristics of the concept as well as examples and nonexamples of the term.
Word or Concept Map (Schwartz & Raphael, 1985): Working in small groups, the students brainstorm as many facts as they know about a specific concept presented in a content text. Then the pupils complete a Word/Concept Map, listing a synonym, characteristics, and examples of the concept.

List-Group-Label-Write (Wood, 2001): The students or the teacher choose specific terms relating to a specific content subject. These terms are written on small cards. Working individually, with a partner, in a small group, or with the entire class together, the pupils read each term and decide which terms represent the same concept. The students then categorize these terms and determine a title for each category.

Venn Diagram: A Venn Diagram consists of two or more overlapping circles in which the students compare/contrast information being learned about specific concepts before, during, or after reading/studying a particular topic. This activity can be a whole-class, small-group, or partner activity.
As the presenter demonstrates each of these vocabulary techniques, she will show specific visuals that connect to each activity. Next, the presenter will lead the audience in the strategy Word Drama (Beck, McKeown, &

Kucan, 2002) for a poem found in the poetry collection A Spectacular Selection of Sea Critters: Concrete poems (Franco, 2015). In Word Drama, the students act out new and challenging terms for the rest of the class to guess the meaning. The presenter will give each audience member a word to dramatize. The entire audience will guess the definition of the word.

The third category of literacy skills that the presenter will demonstrate includes reading comprehension strategies. There are different types of questioning and discussion procedures in which students can participate as they interact with varied content subjects. These strategies can be employed before, during, and after reading and, depending upon the particular activity, involve individual queries or partner, small-group, or whole-class interactions. Listed below are sample reading comprehension techniques:

Discussion Ball: The teacher procures a large plastic ball and divides the ball into six sections. On each section is written one of the following words: Describe, Compare/ Contrast, Associate, Analyze, (Apply, Argue For or Against. The teacher demonstrates how to pose a question beginning with each question prompt.
After reading and discussing a topic, the students form a circle. The teacher begins by tossing the ball to one pupil. The question prompt that is facing the student is the prompt the pupil uses to begin a question. The student poses his/her question for the group to answer. Then the pupil who posed the question tosses the ball to another student.

Discussion Web (Alvermann, 1991): The teacher poses a controversial question to the students that reflects the content being studied. The pupils first discuss this question in pairs and then with a group of four. Following each discussion, the students reach a consensus of opinion regarding the question and choose one reason from the discussion to support this consensus. During each discussion, the pupils complete a group Discussion Web Chart (on PowerPoint slide).

I Wonder Why? (Manzo, 1969): The teacher models this type of question. The students practice this question format when reading a content text with a partner or in a small group.

Making Connections (Harvey & Goudvis, 2007): The teacher reads a passage to the class from the topic the students will be studying. Each pupil writes or draws a connection he/she has to this passage. The

students share their connections in a small group or with the entire class. These connections can be to another text (text-to-text), to a personal experience (text-to-self), or to a particular theme or concept (text-to-world). Questioning the Author (Beck, McKeown, Hamilton, Kucan, 1997 as cited in Hoyt, 2000, p. 131): The students read the text silently, or the teacher reads the material aloud to the pupils. Then the instructor and the students alternate the reading by asking questions. The teacher guides the questioning process by asking the first few questions. (Specific questions for this activity are found on a PowerPoint slide.)

After describing these reading comprehension activities, the presenter will lead the audience in Coding the Text (Harvey, 1998). In text coding, students are given sticky notes to use. After the text reading is complete, the students discuss the reading and their text coding with a partner, in a small group, or with the whole class together. The presenter will give each audience member an excerpt from a current Time magazine article. After the audience members individually code the text, volunteers will share their responses with the whole group. (Suggested text codes will be given to audience members to use for their coding of the text.)

The last category of literacy strategies for content-area instruction the presenter will demonstrate includes response techniques. Pupils can respond to the content they are learning by means of writing, the creative arts, and extended research. Varied response activities that connect to the content the students are studying include:

WRITING RESPONSE STRATEGIES:
Double-Entry Journal: The students respond in a journal entry to the content text that has been read. The pupils vertically divide a paper in half. On the left side of the page, the student writes a direct quote from the text. On the right side of the page, the pupil writes a comment/reflection regarding the quotation. The students share their Double-Entry Journal responses with a partner, in a small group, or with the whole class.
Dialogue Journals: The students write personal responses to the subject being studied. Peers and/or the teacher respond in writing to the journal entries.

Content-Related Picture Books: In small groups, students write and illustrate a picture book regarding the information they learned about a particular topic.

Learning Log: The student responds to the information learned in a content classroom by writing a learning log. This learning log can contain particular information acquired as well as any questions/misconceptions the pupil may have regarding the text content.
Quick Write: The student writes for 3-5 minutes regarding information he/she learned about a particular subject.

Creative Arts Response Techniques:
Key Information Poster: Working in small groups, the students create a poster that represents the most relevant information learned regarding a certain subject. Each group presents its poster to the class. In this presentation, the pupils not only describe their poster but state their rationale for choosing this particular information as most relevant.
Brochure: After studying a certain subject, each student creates a brochure, highlighting the most important facts about this topic.

Reenactment/Demonstration: After studying a particular topic, the students work in small groups and reenact/ demonstrate this new learning. Following each reenactment/demonstration, each group explains why it interpreted this information in the manner it chose.
Rap Song Presentation: In order to remember relevant and important information learned about a certain topic, the students work in small groups and create a rap song that describes key facts the pupils learned.
Alphabet Book: The class is divided into small groups. Each group creates an alphabet book based on facts gleaned from the study of a particular topic. For each letter of the alphabet, the students create an illustration and write a word that represents an aspect of the content. Once each group's alphabet book is complete, the group shares it book with the entire class.

Information Can (Pike & Mumper, 2004): The class is divided into small groups. Each group is given a cylindrical cardboard container and a small roll of paper. The students decorate the outside of the container with paper. A slit is made in the side of the can. On the roll of paper, the students write and illustrate a series of scenes that represents facts they learned from studying a new edge sticking out. Each group shares its information can with the whole class.

Extended Research Interactions:
Interview Questions: To extend their knowledge of a
particular topic, students find "experts," either in the school or outside, who have knowledge regarding the subject. The pupils, individually, with

partners, in small groups, or with the whole class together, write questions they can use when interviewing these “experts.”
Faction (Daniels, Zemelman, & Steineke, 2007): After learning about a specific subject, the students complete additional research. This research can include both print and electronic sources. Then the pupils form small groups and create a Faction report, which is the combination of the facts gained from the research and fictional elements added by the students. After composing this Faction report, the students share this report with the whole class or a small group.

I-Search Paper (Macrorie, 1988): Following the study of a particular topic, the students conduct additional research regarding this topic. This research can include both print and electronic sources. Then working individually, with a partner, or in a small group, the pupils write an I-Search paper. This I-Search paper contains four separate sections: (1) pre-research prior knowledge regarding the topic, (2) a rationale for researching the topic, (3) a description of the research sources used, and (4) a discussion regarding what the pupil (s) learned about the topic. When these I-Search papers are complete, the students share them in small groups or with the entire class.

When elementary through middle school students extend their content knowledge by completing additional research, they often use the Internet as an information source. It is necessary for teachers to instruct their students how to critically read and evaluate the websites they are using to procure information. A helpful website to guide teachers and their pupils in website evaluation is
http://www.lib.berkeley.edu/TeachingLib/Guides/Internet/Evaulaute.html.

CONCLUSION:
Literacy skills instruction can be and should be part of content teaching and learning. “Instruction in and with [literacy] strategies can be used to build…knowledge” (Learned, Stockdill, & Moje, 2011, p. 181). By teaching pupils how to read, comprehend, evaluate, and respond to content materials, students will gain a richer experience with the particular subject and a stronger understanding of the content being studied.

This presentation will conclude with the participants engaging in a discussion regarding the value of including literacy skills instruction into content classrooms. The audience members will complete an Exit Slip (Daniels, Zemelman, & Steineke, 2007) as a means of reflection regarding

their individual learning from this workshop.

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## Bridging perspectives of adult literacy learners, providers and researchers: Learning and researching in a participatory way

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KEY WORDS: Adult Learning and Education, Empowerment, Participatory Research, Advancement of Adult Literacy Education, Transformative Learning.

ABSTRACT:

*Bridging Perspectives in Adult Literacy Learning*

In this paper, we focus on a participatory research project in adult literacy education in Austria. The research team consists of adult education professionals (three literacy providers), adult literacy learners and

university-based adult education researchers. We will give an overview of our theoretical background (Transformative Learning Theory) and our participatory research approach (methodological and empirical framework) and look at the following questions: How can adult literacy education make social and cultural empowerment (Freire, 2007) possible and a reality? Can transformation and change in individuals, societies, communities of practice and research be a result of participatory research? What kind of impact can participatory research as trigger for transformative learning (sensu Mezirow) have on all learners (adult literacy learners, adult education professionals/providers and university-based adult education researchers), learning environments and learning processes? Finally, can participatory research serve as a resource for advancement in adult literacy education?

INTRODUCTION:

*Learning and Researching in a Participatory Way*

Belzer and Pickard (2015) emphasize in their paper on views of adult literacy learners in (U.S.-) research literature that “a Competent Comrade view suggests that learners can and should be integrally involved not only in classroom and program decisions but also in research and policy making”. This claim supports – corresponding to the figure as “Competent Comrade” – a participatory research approach and a non-deficit oriented perspective on adult literacy learners. The research team, made up of three Austrian literacy providers/adult education professionals, adult literacy learners and university-based adult education researchers, supports this view on learners as “Competent Comrades” and therefore learners´ involvement in all aspects. In 2017, the participatory research approach was tested within a pre-project. We conceptualised a new course offer on the topic of learning, provided and supported by the project partners. Within this setting, the participatory research was jointly organized and conducted (planning, formulation of research question[s], selection of research method[s], data collection and data analysis, dissemination of findings to all levels, i.e. providers, policy makers, research community, and society). The Austrian tradition in adult literacy education towards empowerment and self-empowerment, towards critical and emancipatory approaches as well as towards fostering life-deep and life-wide orientation (Cennamo, Kastner & Schlögl, forthcoming; Doberer-Bey, 2016) supports a participatory research approach. The utmost aim of participatory research processes is to enhance the knowledge of social realities and, in the best

case, to initiate change (Neumann, 2011; von Unger, 2014). Participatory research is an integrated activity that combines social investigation, educational work and learning, and action (Tandon & Mohanty, 2002). Measures promoting (self-) empowerment (including access to societies) and enhancement of individual self-competencies substantiate participatory research (von Unger, 2014).

OBJECTIVES:

*Adult Literacy Learners as "Competent Comrades"*

There are various reasons for setting up this research project in a participatory way. Firstly, an expert from an Austrian literacy provider observed limited progression in reading and writing by some adult literacy learners in courses, and therefore prompted an R & D project based on this observation (in the framework of the project "In.Bewegung", a cooperation between three Austrian literacy providers and university-based researches at the Alpen-Adria-Universität Klagenfurt, funded by the Austrian Federal Ministry of Education). There are corresponding empirical findings on low progression of some literacy learners in courses in Germany, followed by the fundamental question about learning outcomes or learning success in adult literacy courses (Rosenbladt & Lehmann, 2013a, 2013b). Learning achievements in adult literacy education is a question hardly treated so far (for an international research overview cf. Aschemann, 2015). Secondly, adult literacy providers in Austria recently rejected and/or at least strongly criticized research ON their learners and ON their courses in a traditional way (as researched 'objects'). Therefore, it was time for bringing forward a new approach: researching together in a participatory way. Thirdly, there is the Austrian tradition in adult literacy education as described above (empowerment and self-empowerment, critical and emancipatory approaches, life-deep and life-wide orientation). This spirit supports or even asks for a participatory research approach. Finally, while working on the first proposal for preparing our participatory research project, Belzer and Pickard published their paper entitled "From Heroic Victims to Competent Comrades" (2015). The view of adult literacy learners as "Competent Comrades" strengthens our approach that learners can and should be integrally involved in research and policymaking. Thus, the learners´ position as 'the researched' is dismissed. Hence, it is fundamental to focus on ways of looking at oneself, as in particular adult literacy learners show a tendency to underestimate their strengths and competencies. It is therefore crucial to put the common

deficit-oriented perspective on adult literacy learners into question. Participatory research bears potential to tackle both challenges. Significantly, the project cooperation is entitled “In.Bewegung”, which could be translated with movement, being in motion. We aim at raising the voices of adult literacy learners by researching in a participatory way, and making those voices heard in the area of provision of and policymaking in adult literacy education.

## METHODOLOGICAL AND THEORETICAL FRAMEWORK:

### *Participatory Approaches and Transformative Learning Theory*

In the following sections, we will explain our methodological and theoretical framework. We will argue, that participatory research approaches ask for a learning theory that is able to explain and analyse transformations of individuals and collectives through and within learning processes.

#### *The roots of participatory research*

We refer to participatory research in social and educational sciences and its philosophical and methodological roots. We will therefore focus on alternative perspectives to conventional research paradigms. One root is associated with the work of John Dewey within Progressive Education in the early 1900s, focusing on learner-centeredness and experience-based life wide learning (Elias & Merriam, 1995). Since the mid-1900s, conceptions of Humanistic Education – with a long and ongoing history – have been developed. These conceptions offer an integrated perspective on the development of individuals´ affective, emotional and cognitive dimensions and of self-esteem and individual empowerment (Quigley, 1997). Some approaches of Participatory Research emerged from Action Research, founded by Kurt Lewin in the 1940s (Sprung, 2016). Another significant root is Critical Pedagogy. Terms such as critical, liberating, transformational etc. are used to name educational perspectives concerned with social change. In the contemporary adult educational field, Critical Pedagogy is most commonly associated with the work and writing of Paulo Freire (Norton & Malicky, 2000). Critical Pedagogy is based on the understanding that power is unequally distributed in society, and that such power distribution is maintained not only by groups and institutions, but also by prevailing assumptions, values and attitudes. Critical Pedagogy aims at changing power relations and increasing learners´ collective ownership, especially in literacy programs and organizations. Therefore, safe spaces for learners to speak up and to be heard should be

established, this as a rehearsal for gaining influence in other contexts (ibd.). A third significant root have been Feminist Pedagogies since the 1960s. Feminist Pedagogies are based on the women´s movement and the development of feminist theories, including post-structural and post-modern theories, based on liberating models (Grace & Gouthro, 2000). Those liberating models are concerned with personal and social change. In (pedagogical) practice, they encourage learners to examine how intersecting social structures have influenced their identities. Through this process identities may change. The examination of gender- and other identity issues and power relations have been introduced in some participatory education programs and participatory research approaches. This objective is intertwined with aiming at gaining voices.

*Sharing power, enabling empowerment: challenges in participatory research*

We will now focus on definitions of power and empowerment in relation to participation and/or non-participation. Sharing power (Norton, 1992; Arnold, Barndt & Burke, 1985) among researchers, educators, learners and educational policy makers is a challenge for participatory education and research. Another challenge is engaging people in analysing power relations. A third challenge is organizing action to change oppressive conditions. A framework for understanding power in Adult Learning and Education (Norton & Malicky, 2000; Cranton, 1996) distinguishes between power-over, power-with and power-from-within. Power-over helps to sustain existing power relations. Power is exercised over others, persons, groups, institutions etc., sustained by social, political and economic systems and by policies and assumptions, often reflected in prevailing discourses. Power-with means the difference between position power and the personal power that researchers, providers, educators - and learners - have in the form of skills, knowledge, personal attributes and attitudes (Cranton, 1996). Personal power shifts into power-with, or sharing power, when others are open to receiving what is being offered. Personal power is a related but different concept from power-from-within. Power-from-within means being able to say, “I can”, which is a belief in our capacities and ourselves. Empowerment, thus, operates within three dimensions: personal, relational, and collective.

*Researching in a participatory way: mind-sets and methods*

Participatory research is an integrated activity that combines social investigation, educational work and learning, and action (Tandon & Mohanty, 2002; cf. also Nowotny, Scott & Gibbons, 2014). The political

impetus originates in the community or the workplace itself. The ultimate goal is fundamental structural transformation and the improvement of the lives of those involved. The community or the workplace involved is in control of the entire process, beginning with the decisions on research topics and research questions. The awareness of people´s own abilities and resources is strengthened or if necessary, support is organized. The term researcher can refer to both from the community or the workplace involved as well as to university-based and/or academically trained researchers.

Participatory research uses classical methods of data collection and data analysis methods from (qualitative) empirical social and educational research as well as creative methods and instruments, such as group discussions, role-play, public meetings, community seminars, fact-finding tours, photo story, photo voice, popular theatre, community mapping, educations camps, poetry, etc. The research group decides together on the methods and instruments to be used. According to the International Council of Adult Education (Tandon & Mohanty, 2002), these methods serve to promote the production of collective knowledge, collective and critical analysis, the building of relationships between personal and structural problems as part of the collective process of problem solving, and finally link reflection with action. Glaser & Strauss (1967) stressed the desirability of conducting data analysis in groups that include lay people. This applies, according to Bergold and Thomas (2012), particularly to participatory research because it ensures that various perspectives are incorporated into the interpretation during data analysis processes and that the research partners gain insight into the background of their own viewpoints and that of other research group members.

*Understanding and Analysing Transformations: Transformative Learning Theory*

Referring to the above-mentioned remark made by Bergold and Thomas, that participatory data analysis enables insight into the background of viewpoints of all research group members, allows considering participatory research as a way of participatory learning in adult education. This consideration of learning through researching is connected with the idea of capacity building, social learning and personality development (Bergold & Thomas, 2012). This view suggests considering learning through researching as Bildung; Bildung understood as transformation of references of and to oneself and transformation of references of and to the world (Kokemohr, 2007).

Our theoretical framework is the Transformative Learning Theory (Mezirow, 2006, 2009; Taylor & Cranton, 2012; Zeuner, 2014), because this theory focuses on individual, collective and societal transformation through adult education. It serves as a framework for understanding and analysing transformative learning of individuals, providers, policy makers, scientific community, and society within our participatory research project (cf. Kroth & Cranton, 2014). The Transformative Learning Theory is widely discussed within the Scientific Community on research on the education and learning of adults and lately was connected with perspectives on education as Bildung (Laros, Fuhr & Taylor, 2017). We affiliate our theoretical background with an early reference to Mezirow´s theory, made by Elisabeth Brugger, one of the Austrian pioneers of adult literacy education, who met Jack Mezirow in the late 1980s at Columbia Teachers College in New York City when working there as a teaching assistant. She referred to Mezirow´s theory in the documentation of the first program for German speaking adult literacy learners (1990 – 1995) in Austria (Brugger, Doberer-Bey & Zepke, 1997; see also Cennamo, Kastner & Schlögl, forthcoming).

With this theoretical framework, we focus on transformation and change in individuals, communities of practice, research and societies as (possible and desired) results of participatory research. The focus on both action and reflection will be on the impacts of participatory research as trigger for transformative learning (sensu Mezirow) on all learners (adult literacy learners, adult education professionals/providers and university-based adult education researchers), learning environments and learning processes.

*Developing the Empirical Framework: Steps taken so far*

Since April 2015, we have been working on establishing our theoretical and methodological background and setting up a participatory research project in adult literacy education. We benefitted from presenting and debating our status quo with peers at two scientific conferences.

We conducted a workshop entitled EM:POWER – Participatory Approaches in Adult Learning and Education and Research on the Example of Adult Literacy Research at the ESREA (European Society for the Research on the Education of Adults) 8th Triennial Research Conference in Maynooth, Ireland in September 2016. Figure 1 shows the result of the Graphic Recording of our workshop made by the Irish Artist and Adult Educator Eimear McNally (www.eimearmcnally.com).

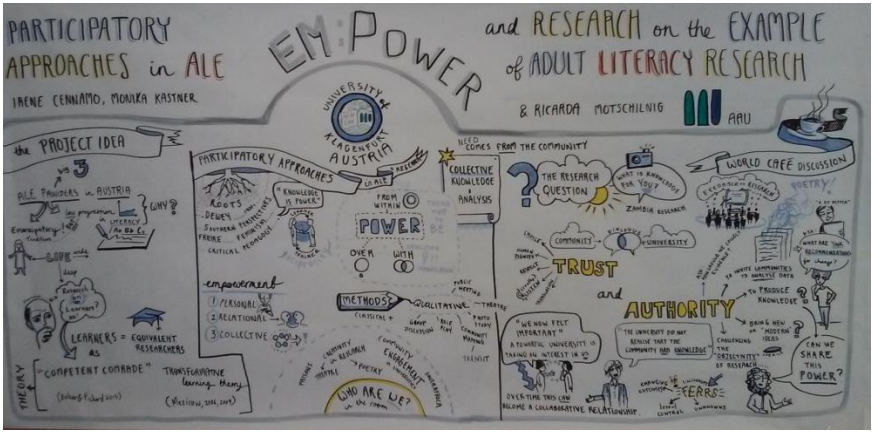


Figure 1: Graphic Recording of our ESREA Workshop by Eimear McNally, Maynooth, Ireland, September 2016

A major finding and conclusion from the exchange during the workshop was the challenge of sharing power and building trust within participatory research projects. We benefitted from the shared experiences of workshop participants, i.e. participatory development of prevention strategies on violence and crime with prison inmates or participatory community development with disadvantaged people in Africa.

In November 2016, we presented our research at an expert/scientific conference hosted by the Austrian Federal Ministry of Education on the topic of persons with low literacies and their perceptions by and in society. We entitled our presentation Try walking in my shoes… Participatory Research and the Importance of Transformative Learning for Adult Literacy Education (Kastner, Cennamo & Motschilnig, forthcoming). One major result of this presentation were learnings on our empirical framework, i.e. supervision for reflection on sharing power as university-based academically trained researchers. Another insight was the supportive interest in our idea of participatory research to promote and disseminate the view of adult literacy learners as “Competent Comrades”, shown by adult education professionals (mainly programme managers and trainers in the field of adult literacy education).

*Developing the Empirical Framework: Status quo*

The project partnership “In.Bewegung” consists of three big adult literacy

providers who are pioneers in developing adult literacy education in Austria as well as of university-based researchers. The providers incorporate the above-mentioned Austrian spirit towards empowerment and self-empowerment, towards critical and emancipatory approaches as well as towards life-deep and life-wide orientation in their adult literacy programs and courses. All project partners support the view on learners as "Competent Comrades" and fully support their involvement as equivalent researchers. Research activities in 2017 are dedicated to preparing participatory research undertakings and jointly learning how to conduct a participatory research. Several fundamental pre-conditions to researching in a participatory way were agreed on in the framework of the project "In.Bewegung":

- Voluntariness of participation by inviting adult literacy learners to take part in a "research course on learning" (in German: "Forschungskurs LERNEN"), provided and supported by the project partners.
- Participants will be remunerated for their efforts (allowances for being co-researchers).
- Participants will be rewarded a certification/confirmation of participation.
- Equality: all researchers contribute to all decisions, starting with the jointly defined research question(s) (based on the general research topic "learning").
- Ways of working together will be jointly defined: creating safe spaces, using easy to understand language, analysing and reflecting internal and external ascriptions, reflection on power-relations.
- Aiming at collecting and interpreting data collaboratively and sharing of experiences and dissemination of findings to all levels (providers, policy makers, research community, and society) as a research group.
- Attitude and mind-set of project partners (especially of providers and university-based researchers): process oriented, open ended and reflexive-responsive.
- Research methods: preferable narrative/oral and creative, i.e., storytelling, interview, photo voice, focus group/group discussion (von Unger, 2014; Bergold & Thomas, 2012); data interpretation following Suzanne Jackson´s guide to participatory group oriented analysis of qualitative data (von Unger, 2014): data preparation, grouping data and identifying themes, making sense of the whole thing, and telling the story.

Within the pre-project in 2017, four consecutive focus groups were planned and conducted. The first one took place in May 2017, where we established

the research group: getting to know each other, communicating the research approach (introduction to and planning of the research), decision processes and building trust. The group consists of nine adult literacy learners, one program designer, one program manager, one trainer, one social worker, and two professional researchers. The second and third focus group took place in June 2017. We formulated our research questions collaboratively: Why are you learning? What enhances your learning? What hinders your learning? Do you see change in you because of your learning? Furthermore, we decided which methods we would use: interview, group discussion and photo voice. Then we practiced together how to conduct interviews and lead group discussions, and we tested photo voice. Moreover we defined our research plan (all researchers plan to conduct six interviews, four group discussions and 9 photo voice activities with adult [above 15] family members, work colleagues, friends and acquaintances, course participants, trainers and lecturers in the field as well as with ourselves). We established a WhatsApp group to share data and to communicate during the fieldwork phase. In September 2017, we met again for the data analysis. We jointly decided about the dissemination of findings (presumably at a national conference on basic literacy education in Austria, which will take place in November 2017).

The main objective of the current pre-project phase was to gain knowledge and experience on researching together (adult education professionals/providers, adult literacy learners and university-based adult education researchers). Reflecting these processes and transformations was therefore the main task in 2017.

CONCLUSIONS:

*Researching and Learning in a Participatory Way*

We would like to end this paper on a participatory research project with highlighting several significant questions, which we consider as fundamental for planning and realizing our participatory research project in adult literacy education as described in this paper. These questions will also guide us when reflecting on the research processes.

- How can adult literacy education make social and cultural empowerment (Freire, 2007) possible and a reality?
- Is there a connection between (self-) empowerment and transformative learning (sensu Mezirow) in adult education? In addition, can these connections be examined and (if so), what do we

see?

- What do we – as adult literacy learners, adult education professionals/providers and university-based adult education researchers – learn by realising a participatory research project in the field of adult literacy education?
- Can we study transformative learning and transformations on an individual and a collective level?
- Can transformation and change in communities of practice and research and in society be a result of participatory research in adult literacy education?
- Can participatory research serve as a resource for advancement in adult literacy education?

Based on our findings, reflections and learning gained during the pre-project phase (as described in this paper), we are currently preparing the main research project.

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# Seamless literacy learning communities in mathematics and language arts: A shared vision and approach

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KEY WORDS: Learning community, functional diversity, communication.

ABSTRACT: Mathematics and language arts are taught in school communities distinct from one another. As we consider functional diversity in schools it is apparent that learners must adapt to a wide range of communities with differing norms, goals, and processes. Many see disciplinary literacy (i.e., acquiring literacy within different subject areas) as a distinct and stand-alone endeavor within each discipline. Educators can support learners' enculturation into learning communities by seeking ways to ensure similar constructs and academic language within and across communities. Communities that are seamless encourage learners to make connections, realizing that strategies and methods for achieving understanding transcend specific content areas. Educators should look to align their beliefs about literacy and how to teach for literacy development in varied subject area classes. This workshop engaged participants in six paired or small group activities that can be adopted for professional development in participants' schools.

INTRODUCTION:
Academic language--the distinct language of schooling--is distinct in function, lexicon, and syntactical patterns from the language our students use outside of school. That is to say, most experiences outside of school do not replicate the function, lexicon, and syntax inherent in academic language. Thus, learners' only contact with academic language and discourse across varied content areas occurs during the school day. Academic language can be a barrier to learning when instruction does not account for the disconnect between the two language contexts. Proficiency in academic language is a construct under study now. Uccelli, Galloway, Barr, Meneses, and Dobbs (2015), for example, report the interest in academic-language proficiency derives from "its hypothesized contribution to reading and content area achievement," citing the research of August and Shanahan (2006) and others. Too often it is assumed that

students know academic-language skills, when in fact, the skills must be explicitly taught and practiced. How might educators contribute to academic-language proficiency?

A sociocultural view of academic-language development holds that language facility derives from situated and repeated meaningful interactions with others in social contexts. Thus, being socialized or enculturated into school communities (Snow & Uccelli, 2009) requires planned and frequent opportunities for learners to practice academic language with other learners and their teacher so as to move from apprenticeship to appropriation (Lahey, 2017). Lave and Wenger's theory of situational learning (as cited in Lahey, 2017) explains that learning occurs as a result of co-participation in a meaningful social context where novices move toward full participation.

The standards movement in recent decades increased interest and research into disciplinary literacy, and content-specific standards narrowed our view of learning into compartmentalized subjects. Disciplinary literacy refers to a view of literacy instruction that differentially addresses the literacy demands specific to each discipline (Doerr & Temple, 2016). Disciplines differ in content obviously, but also in the ways that new content is generated, communicated, evaluated, and revised, leading to a prevalent belief on the part of many that disciplinary practices such as reading and writing are best learned and taught within each discipline. For example, the mathematics community, since the 1990s, has argued that learning mathematics "involves learning to produce and consume oral and written texts that use language in ways specific to the discipline" (Doerr & Temple, 2016, p. 6). Rainey (2016) investigated the disciplinary literacy instruction of English language arts in her study of literary scholars. She noted the social and problem-based nature of literature study in college classrooms and identified six common instructional practices. To be literate in a discipline, one must understand both the disciplinary content and disciplinary practices. We live in a time of rapidly increasing knowledge, and this requires a pedagogy that is open and innovative. Dunkerly-Bean and Bean (2016) suggest a collaborative focus on interdisciplinary approaches. Teachers need to continually redesign their understanding of their domain of practice, and in turn their pedagogy and seek out new resources (e.g., theoretical constructs, values, beliefs, curriculum materials, and students' responses to instruction).

Mathematics and language arts are taught in school communities distinct

from one another. Educators often discuss the value of integrating curricula that results in activities such as the infusion of children's literature into the mathematics classroom or the incorporation of a measurement activity in language arts. Integrating curricula, though admirable, has its limitations. Rather than a focus on simply integrating curricula, might a view of seamless literacy learning communities be more beneficial for learners? How we talk about mathematics and language arts, and how we teach them to school children reveal a number of shared competencies and processes. The intent of this workshop was to encourage thinking about and discourse on literacy learning communities in mathematics and language arts, teachers' role in facilitating academic language development in those disciplines, and the functional diversity of learning to read (and write) and do mathematics.

OBJECTIVES:
Participants will:

- Reflect on academic language that is shared across the disciplines of mathematics and reading
- Examine mathematics and reading as communication and problem solving
- Define fluency relative to mathematics and reading
- Align numeracy/literacy instructional strategies
- Review the lexicons inherent in our teaching of comprehension in mathematics and reading for commonalities
- Use their thinking to bridge these ideas to their practices

DESCRIPTION OF EXPERIENCE PRESENTED:
This session was grounded in two key pedagogical beliefs: (a) small groups engender teamwork and discussion that can lead to sharing and collaborative learning, and (b) learning communities support the learning of all students. Thus, participants contributed to collaborative thinking and learning about shared practices and competencies in mathematics and language arts through a series of small group activities.

Communication is at the heart of reading instruction and learning. Students focus on reading as a means for inputting and making sense of information derived from print. As they develop in their reading abilities, students engage in silent and oral reading, and they demonstrate understanding through speaking and writing. These multiple modes of communication are important in helping students make meaning of new knowledge with others in the social context of the classroom.

Communication plays an equally important role in mathematics but is, perhaps, not always seen as an integral component of math instruction.

Participants considered communication primarily from a perspective of mathematics, and this began with their contributions to a definition of the term.
With a common understanding, dyads identified three ways we communicate through mathematics and three ways we communicate through reading. The ideas were shared with the purpose of considering similarities and differences between the two disciplines.

To understand the importance of problem solving in mathematics and reading, participants took on the role of problem solver. Presenters asked participants to approach the act of problem solving metacognitively, that is, to not only attempt to solve the problem, but also to focus on the thinking and approaches they used while solving the problem. (Note: Participants' emotions during problem solving, their struggles and successes, were shared to highlight the role that affect plays in learning.) Small groups (a) read either a technical passage about reading acquisition or a mathematical problem, (b) noted the steps they employed to complete the task, and (c) discussed and recorded what knowledge and skills were needed to comprehend the passage/solve the problem. Steps, knowledge, and skills were shared and charted to allow participants to consider similarities and differences between the two disciplines.

Another academic term used in both reading and mathematics is "fluency". Most mathematics and reading educators see that learners' fluency leads to independence, the goal of education. Fluency encompasses accuracy, flexibility, automaticity, efficiency, and appropriate application. These components of fluency are desired in reading and mathematics. A fluent reader reads with accuracy, understands and applies appropriate phrasing and intonation, and demonstrates automaticity. He/she employs varied methods to assist and monitor comprehension. A fluent "mather" is accurate and efficient in solving problems but is also flexible in the methods he/she employs to solve problems (Russell, 2000). He/she must select from a variety of strategies in order to bring the most efficient strategy to the problem at hand. The Common Core State Standards: Mathematics (2010), a curriculum framework in the United States, mirrors this definition of fluency. The CCSS initiative is intended to ensure that students are prepared to communicate effectively in specific disciplines as they enter college and the workforce.

Within the disciplines of mathematics and reading the term “fluency” is nuanced, however. In mathematics “fluency” as defined by CCSS is used in the areas of computation and operation development, but when it comes to the area of recall of math facts, speed of response time becomes an important criterion of fluency. Reading also has nuanced definitions of fluency. Teachers evaluate fluency through a reader’s pace, prosody, and accuracy of word decoding to determine reading level. Yet on other measures comprehension is an important criterion of fluency. Whereas educators of reading refer to automaticity to describe ease in decoding and knowledge of sight vocabulary, in mathematics educators prefer the terms “quick recall” or “instant recall” to describe correct answers to math facts. The one recognizes cognitive processing; the other recognizes memorization. Why this discrepancy? Might a common term facilitate our students’ acquisition of academic language and enhance their learning?

Small groups applied their understanding to define fluency, either from a reading perspective or from a mathematics perspective, then contributed ideas to build consensus on a common definition of fluency, applicable to both reading and mathematics. Through our work with communication, problem solving, and fluency we see commonalities in desired outcomes. Given that mathematics and reading share academic language and goals, do they also share instructional approaches and strategies?

To consider this we reviewed an approach often used in the teaching of reading, a Directed Reading Thinking Activity (DRTA). We reviewed components of the DRTA with attention to the types of questions that might be asked, how predictions may be elicited, and how students read to confirm (or not) their predictions. The DRTA is intended to engage students in the reading process and to develop their strategic competencies. Groups considered the language they used with a focus on fluency development. Next groups discussed how the DRTA might be used in mathematics. The primary goal was to encourage participants to recognize the value of taking an instructional strategy from one discipline and seeing its value in another.

We highlighted and invited reflection on some terms in the lexicon of mathematics and reading instruction in our previous activities. To extend thinking about beliefs and instructional practices in mathematics and reading, we invited participants to describe how comprehension is taught in both disciplines and to note similarities and differences in the lexicon of

each discipline. We shared a draft comparison chart and invited comment about process, vocabulary, strategies, structure, verbalizations, directionality, and patterns, among others.

The focus throughout the session centered on the impact of seamless literacy learning communities on thinking and learning within the classroom. To conclude, participants were asked to consider how a seamless literacy community within their school could impact family communication and to capture their ideas in writing. As with all communication (especially written) this 'bridging to practice' activity provided participants an opportunity to reflect on and reinforce their thinking and learning from the session.

CONCLUSION:

Similar processes and strategic competencies are inherent in the teaching of mathematics and language arts. Capitalizing on the commonalities across disciplines in terms of academic language has the potential to increase P-12 learners' receptive and productive knowledge of terms and to develop academic language proficiency. This will occur in communities that (a) model and nurture precision in oral and written communication, (b) provide collaborative learning spaces that require the use of academic language, and (c) consistently use agreed upon terms across disciplines. This notion is relevant to preservice and inservice teacher education.

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## One school´s literacy journey

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KEY WORDS: literacy, coaching, leadership, change.

ABSTRACT: Our journey is about literacy in the classroom that encompasses best practice teaching and learning, but it's also about building capacity, educating parents and making literacy accessible to all. This workshop will ask the questions: where is your school going, where is it now and how will you get there?

The workshop will incorporate a summary of Mentone Grammar's journey including the change management that helped create and sustain a new approach to literacy, ensuring equality of opportunity for all in the school community.

The interactive nature of this workshop will include a demonstration of a sample lesson that Mentone Grammar used as part of its Teaching and Learning Evenings for parents, which was designed to help parents feel more included in the teaching and learning experiences of their children. The lesson will outline how literacy, pedagogy and leadership can be powerful factors in the quest for equity in our classrooms and learning communities. Participants in this workshop will be invited to consider how these factors can be adapted to create a cohesive approach to literacy awareness in their own work.

INTRODUCTION:
When a school is renowned for traditional values and time honoured approaches to education, it can be difficult to admit and acknowledge when something more is needed in the best interests of its students. Like a pair of shoes, a couch or a home, years of wearing in render them comfortable, familiar and safe; it's only when seen through the eyes of a newcomer that it becomes apparent it might be time for updates and changes. Mentone Grammar prided itself on its reputation in the community and established itself for more than half a century as a covetous place of education for teachers and students alike. Although the school is now coeducational, it was originally an independent sector boys' school that developed, within its beautiful and historic grounds, the sort of men who were prepared for successful careers. Boys attended the school as their fathers and grandfathers had before them and it was not unusual for teaching staff to both begin and end their careers at the school, teaching, in the course of their employment, the sons of past students. However, time stops for no one and it became increasingly apparent that 'good' academic results were no longer enough to retain the high standing that Mentone Grammar had come to enjoy. In a world of contemporary teaching and learning, of new pedagogical practices and increasingly evolved leadership approaches, this was one school that could no longer afford to be rest on its laurels. Mentone Grammar emerged in the harsh glare of reality, blinking and squinting in anticipation with its sleeves rolled up, for the changes and hard work to come.

THE WORK:
One of the aims of this literacy journey was to create increased equity for students both within and beyond the classroom. Traditional education has a 'one-size fits all' approach, providing for the 'mid-range' students in a classroom; contemporary schools are conscious of their students' differing needs and often have well-developed programs and processes in place to cater for gifted students and support students with additional learning needs. At Mentone Grammar we want to achieve a literacy approach that allows all students to be positively impacted through carefully sequenced curriculum that utilises a common language and best-practice pedagogy. We are mindful that the responsibility of developing literate learners requires a whole school approach and want literacy to be addressed all day every day, both implicitly and explicitly in all classrooms. To create the necessary change, develop the structures and build capacity the school turned to researchers and experts in the field of change leadership,

education and literacy. Thus, this paper will use the steps, findings and frameworks of researchers and theorists in the fields of leadership, change and education such as Kotter (2002), Hattie (2012), Wiliam (2016), and Fullan & Quinn (2016) to present Mentone Grammar's journey.

The work began with the acknowledgement that literacy was an area that needed attention, but that change in the area of literacy could not be achieved without coherent and focused leadership to drive the actions, accountability and change that would lead to improved student outcomes. According to Fisher and colleagues (2016) literacy gives people greater freedom and choice and becomes the currency of other learning. The School's literacy results in standardised tests were below expectations. In Australia, all students are tested using the National Assessment Program – Literacy and Numeracy (NAPLAN) at Years 3, 5, 7 and 9 and each school's performance on these tests is available to the general public using the Myschool website. For an independent school like Mentone Grammar these results, as well as Year 12 results, are what help determine parent choice and, therefore, enrolments. A decade ago the school compared favourably with state means, but was not performing at the expected standard when compared with 'like schools'.

A sense of urgency was created when the new Head of Middle Years, Deb Frizza, assessed possible reasons for the School's underperformance and found: lack of student engagement in literacy, an inconsistent approach in classrooms, variable curriculum documentation and a 'professional malaise' among some teaching staff. Understanding the importance of student engagement and its link to achievement, it was determined that a literacy intervention, in conjunction with a whole-school strategic teaching and learning focus, was vital if pedagogy and student outcomes were to be addressed. After all, "If you always do what you've always done, you'll always get what you've always got…"

THE RESEARCH:
One of the biggest challenges for any organisation that has come to take success for granted is the notion that change is necessary. Teachers the world-over work hard and it can be difficult to realise that tried and true teaching practices have largely lost their relevance for a contemporary student audience. Mentone Grammar recognised that many of the jobs for which our students will need to be equipped have yet to be invented. Therefore, for our students to leave school ready for the workplace there needed to be a reduction in content-based, micro-skill teaching and a focus

on broader skills that could be more easily transferred between academic subjects, but also into employment settings. This realisation, coupled with disappointing standardised test results, created sufficient urgency for steps to be taken to change curriculum, pedagogy and culture.

In 2011 the research component began with six months of evidence collection including data from external testing and observational data from visits to middle years' classrooms. Visiting English classrooms in Years 5 to 8 highlighted two areas where the focus for improvement could begin: teachers were skilled and competent, but approached the teaching of literacy in different ways; curriculum documentation existed at each year level, but largely in isolation from other year levels. The effect of these were that students did not always receive a similar learning experience within, or between, year levels resulting in repetition and inconsistency as well as student disengagement sometimes expressed through the refrain, "We did that last year". It is well known that teacher quality has a significant impact on student outcomes **Fuente especificada no válida.** and so schools have a responsibility to ensure they are adding value to the professional tool kit of their staff, a point not lost on the leadership team at Mentone Grammar.

THE GUIDING COALITION AND THE VISION:
During the second half of the 2011 academic year the Head of Middle Years began to devise a plan to achieve the goal of improving literacy across the school. She sought support from the Principal to employ a well-known literacy consultant to begin assessing areas for improvement at the school as well as guide, through instructional coaching, a new approach to the teaching of literacy in the classroom. The consultant, Keay Cobbin, determined the greatest changes needed to be embedded in the students themselves – teachers needed new ways to reengage students in literacy and students needed to see themselves as readers and writers with an authentic purpose. A literacy team was also formed. The team included one teacher from each of Years 5 – 8, the School's Head of English and the middle years' librarian.

The purpose of the team was outlined, as well as expectations for the team's members. The first phase included the explicit introduction of current research and the expectation that academic reading would be completed by all literacy team members within a timeframe. Discussions of the reading took place at regular and predetermined intervals, both for improving the group's knowledge, and as a way to enforce accountability

and test commitment. It was important for both the consultant and Head of Middle Years to know who was committed as considerable resourcing was provided to allow team members to be relieved of their classroom duties while attending meetings. Crucially, the Head of Middle Years demonstrated her own commitment to the team and both the long and short-term goals of the plan. Without her commitment the changes would have lacked credibility and status in an already busy and complex organisation and attempts to affect cultural changes would have gone largely unrecognised, if not completely ignored.

The second phase, which saw a definite shift to a coaching approach, was the most delicate and required the utmost care and consideration of the followers within the Literacy Team. It was at this stage that the consultant began to model best practice literacy teaching in classrooms using mentor texts, Reader's and Writer's Notebooks and the Workshop Model (see *Information for Application*: The Workshop Model) with the expectation that each teacher would then open their classroom for observation as *they* taught a literacy lesson. The Head of Middle Years knew this was the pivotal moment where her leadership was under as much assessment and scrutiny as the literacy initiative. In order for a collaborative culture to evolve from this stage of the plan, staff needed to recognise and accept that the purpose of this step was to build capacity, not appraise performance. True to Rogers' (2003) theory of diffusion, members of the Literacy Team, and teachers of English from the wider middle years' campus, began to show the characteristics inherent in adopters of innovation. A few became early adopters of the new pedagogy, trying out new ideas and methodologies immediately, while the vast majority were slower to embrace changes and only did so when presented with evidence of efficacy, or when they came to understand that the initiative was not going to go away. A small minority could be classed as 'laggards' with a persistent focus on the past and a cynical suspicion of change. The Literacy Team evolved after the first year, with other teachers who were keen to adopt the changes early pulled in to the team.

*Information for Application: The Workshop Model*

The Workshop Model is a non-negotiable in Mentone Grammar's middle years English classrooms. The issue of teacher instruction dominating lesson time is a common one: Allington (2001) found that of the time devoted to reading and writing only a small percentage of time is actually spent on reading and writing; Hattie (2012) points to the 70 to 80 per cent

of class time that is typically dedicated to teacher-talk. The model helps to reduce 'teacher talk' while ensuring each lesson has a carefully planned and clearly articulated purpose. The outline below describes the teacher's role and the student's role during each reading, writing or word study workshop based on Tovani's model (2011). The times specified are based on one-hour of class time for the purpose of illustrating the relative amount of time for each part of the model.

| | Time (one hour lesson) | Teacher role | Student role |
|---|---|---|---|
| Opening | 5 minutes | **Unpack** learning intention and success criteria. | Clarify understanding of the lesson through questioning and conversation with peers and the teacher. |
| Mini-lesson | 10-15 minutes | Use **explicit instruction** and modelling to demonstrate WHAT and HOW to do the work (scaffolding: I do then we do together). | Observe modelling and then 'have a go' during the 'we do together' phase. |
| Independent work | 20 minutes | **Confer** with individuals and small groups to gather data about his/her students. | **Read, write and/or engage in substantive talk** to work towards achieving the success criteria. |
| Catch | 5 minutes | A quick, whole class "time out" from worktime to model or share a strategy that will help them re-engage in work.<br>o **Planned in advance**: to scaffold multiple tasks or texts in a lesson in support of the learning intention.<br>o **Unplanned:** used to clarify confusion, misconceptions, or share thinking the teacher noticed as he/she conferred with students. | **Reflect** on 'where I am', 'where I am going in this lesson' and 'what do I need to do to get there'. |
| Independent work | 10 minutes | **Continue** to confer. | **Continue** to work towards the success criteria. |
| Closing | 5-10 minutes | Share work and revisit the success criteria. Gather data and make decisions about where to go next lesson. | Share work and reflect on whether success criteria was achieved. |

The second incarnation of the literacy team included the Year 7 Coordinator, Tracey Pate, whose interest in the literacy journey had been piqued through incidental contact and conversations with those people more directly involved. The Year 7 Coordinator requested an invitation to the team and it became clear that her interest was as an English teacher whose own classroom practice lacked energy, purpose and engagement. The inclusion of the Year 7 Coordinator was a critical moment in this story of the literacy journey - she became a champion of the changes and was able to sustain momentum with colleagues in between visits by the consultant. Importantly, the Head of Middle Years accepted a new position as 'Deputy Head – Strategic Implementation' at the School mid-way

through the second phase and this widened her sphere of influence and increased the prominence of the initiative as part of the school's Explicit Improvement Agenda.

The creation of a team that included committed, enthusiastic members guided by an expert literacy consultant and a dynamic, trusted leader was necessary, but not sufficient to affect the kind of change that would have sustainable positive effects on student outcomes. Also crucial to the effort was a clear vision and and focused direction for that vision.

The Deputy Head had a budget, a plan and strategies in mind, but she also needed to be able to clearly articulate the vision of wide scale literacy implementation. Apart from the obvious benefits of ensuring everyone understood the direction being taken, there were also the implications of 'change fatigue' that needed to be considered. Mould grows in abundance in a moist, warm environment; cynicism and apathy grows in abundance in an environment of continuous mandated reform, where time and accountability are already pressures. Schools are renowned as having the perfect environmental ingredients that create apathetic, cynical and 'change fatigued' educators **Fuente especificada no válida.** and it was vital that the proposed literacy reform was not viewed as a passing fad to be paid lip service at best and actively obstructed at worst. This is where the vision became all important. The vision for this literacy journey painted a picture of the future, was thoughtfully considered and mindful of the changing nature of the 21st Century workforce (Wiliam, 2016). The limited space here does not allow for its presentation in full but, in summary, the vision was this:

> *Literacy is the key to success. Students who are able to extract meaning through active reading of different types of text will achieve positive outcomes. Students who are able to communicate their ideas, aspirations and solutions effectively through written and spoken language will achieve positive outcomes. We want our students to develop literacy skills that are transferrable between subjects and between year levels. What will set our students apart is that they will leave our school with literacy skills that are useful beyond the classroom - skills that: empower them, make them employable and support them to be valuable global citizens.*

*A Focused Direction and Communicating for Buy-In*

During the next couple of years, the Literacy Team met regularly with the consultant for conversations and professional learning, with observations of classroom practice an expectation. It became apparent by 2014 that, if more wide spread cultural shifts were to take place, the focus on literacy needed to be amplified. Staff turnover meant employment of new middle years' teachers created change within the literacy team that was not conducive to ongoing growth and it was clear that there was a need for more regular support than that which was on offer via the consultant. The School created a literacy coaching position which was designed to strengthen and build upon the inroads made by the Deputy Head, consultant and Literacy Team. The Year 7 Coordinator applied for and was offered the newly created position, relinquishing the coordinator role as a result.

It was important that the coaching role, and the responsibilities within the role, were clearly communicated in order to achieve buy-in. Not only did staff need to know what the role entailed, but they also needed to know that the role was not linked to performance appraisal, which was traditionally one of the few times people in a position of responsibility at the school visited and observed classrooms. Importantly, being involved in literacy coaching was voluntary and buy-in was obtained through careful communication throughout the school including presentations to teaching staff and management, as well as sessions at staff professional learning days.

The Literacy Coach needed to ensure a focused direction as it has been shown that an instructional focus not only improves practice and performance, but also guides people's thoughts and behaviours around learning for continuous improvement **Fuente especificada no válida.** and this was achieved through commitment to an instructional coaching framework (see *Information for Application*: The Instructional Literacy Coach). The first year was spent building trust, building a collaborative approach, cultivating engagement and removing distractors. She also made a point of celebrating small wins as she understood that recognising, celebrating and praising the small wins are vital to organisations undergoing change **Fuente especificada no válida.** and particularly in schools, which are very good at recognising students' efforts, but not so good at congratulating teachers **Fuente especificada no válida.**

*Change is difficult and change takes time and for these reasons (among others) traditional professional development doesn't work. Enforcing a one-hour or even one-day professional learning workshop for teachers does not take into account the barriers created by the lack of time and energy available to them to implement new learning. Change only happens if new routines and habits are formed and this cannot take place in an environment of "initiative overload" (Knight, 2007, p.4). At Mentone Grammar we believe that coaching is an effective way of helping to embed change and we further believe that instructional coaching does so in a way that incorporates research-based practices. Although the title of the role is 'literacy coach' and is focused on skills that accelerate student learning in the area of literacy, the role encompasses high impact practices generally including, but not limited to: formative assessment, questioning, relationship building and classroom management. Using an instructional coaching framework, the Literacy Coach collaborates with teachers guiding them to choose an area of classroom practice that they believe will have the greatest impact on their students. Instructional coaching is a partnership, one that seeks to empower teachers, respect their voices and experiences and enable them to apply their new learning as it occurs. It moves through several steps including: data collection, goal setting, identifying high leverage practice, explicit learning through professional reading and viewing, modelling and deliberate practice* ***Fuente especificada no válida.***

*Empowering Action and Capacity Building*

The choice to begin creating a coaching culture came from the desire to grow the school and grow the people within the school. Gormley and van Nieuwerburgh's (2014) review of coaching cultures found evidence to suggest that coaching can be used to build capacity within existing systems of performance appraisal and feedback and this is what Mentone Grammar sought to do. As coaching becomes embedded in a school's professional learning delivery it is expected that the impact will be positive as people reflect on their current practice, develop plans for growth and become more self-aware and empathic. Despite a coaching approach being perceived as a leadership style that takes longer to implement than other strategies it has been shown to have "a way of pushing up every driver of climate" (Goleman, 2000, p.87). The leadership model at Mentone Grammar is concerned with developing leaders who create a culture of growth and a climate that impacts positively on performance. The senior management team have made a commitment to a coaching approach, demonstrating their willingness to embrace a long-term ongoing process rather than

impose a short-term intervention. In this way they promote and perpetuate the understanding that instructional coaches use a partnership philosophy, collaborating with teachers so they can choose and implement research-based practices to improve instruction, help students learn more effectively and transform the culture of a school (Knight, 2007).

Empowerment at the school, therefore, is not about creating a position, bestowing authority and then walking away. It's about building capacity to develop new leaders. Fullan (2016) describes a learning culture as one where many people are expected to develop their leadership skills and an effective leader is judged on "…student achievement but also equally how many good leaders they leave behind" ( p.140). The Deputy Head empowered the Literacy Coach and the Literacy Coach, learning from this model of leadership, subsequently empowers those who she coaches. Empowering in this way has ensured the introduction of new practices that have the potential to further improve student literacy outcomes. An example of this empowerment at work can be seen below in *Information for Application:* Classroom Libraries.

*Information for Application: Classroom Libraries*

> *Halfway through the 2016 academic year a Year 5 teacher became interested in the impact of classroom libraries on reading. The teacher, in her second year of teaching, had come to the attention of the Literacy Coach due to her seemingly inexhaustible desire to read professionally, apply new practices and seek feedback. The Literacy Coach suggested she extend her research and write a proposal to be submitted to the Head of English requesting funds to create a pilot classroom library in her classroom in 2017. The Year 5 teacher wrote a proposal including: key academic research findings, implications and applications for student outcomes at Mentone Grammar and a three phase action research plan. Not only was her proposal accepted (and a classroom library is now in place in her classroom), but she also received a scholarship to attend The Coaching of Writing Institute at the Teachers' College of Reading and Writing Project at Columbia University in New York.*

A capacity building approach is superior to most professional learning approaches because it focuses on a small number of goals that develop a common language, common knowledge and a common skill base. For Mentone Grammar this means building professional capital and valuing the contributions of staff, so creating leaders who in turn foster development in others to create a consistent approach. In order to do this the school was

mindful of the work by researchers and theorists such as Hargreaves (1999), van Oord (2013), Goleman (2000) and Fullan & Quinn (2016) who propose that organisations need to establish certain conditions in order to transform the environment to one that fosters reflection, critical conversations, enthusiasm for improvement and knowledge acquisition.

'Learning Walks' (brief classroom observations) were introduced at the School with the understanding that observing each other's practice and expecting critical feedback reduced feelings of isolation while increasing transparency. The Deputy Head began a practice of publicly sharing the efforts of staff implementing change in their classrooms, always using the benefits to student learning as the foundation. She also made it a priority to thank staff following classroom visits and this practice has become embedded in the routines of other leaders. Mentone Grammar is developing a culture where the message is that the learning is never 'done'. The expectations around professional learning, implementing new practices and sharing practice is collaborative, cohesive and supportive. There is a sense of accountability, achieved through critical reflection of what is working and what is not. Increased collaboration and support of a growth mindset sees teachers willing to share successes and 'failures' and learn from each other. The Deputy Head and Literacy Coach, with this view in mind, were careful to open their own classrooms and invite suggestions for improvement for their own practice. This demonstration of a growth mindset was crucial to enhance a culture of innovation, action and capacity building, as well as to build trust and credibility among staff.

*Embedding The Culture and Taking It One Step Further*

As Kotter says, "Change is fragile" (2002, p.160). Recognising this helps us to keep the challenge of embedding literacy changes into the culture of our school at the forefront of our minds. It means ensuring that all people in the organisation and the wider community share the vision and values, and believe in the behaviours that will help to make the transformation of our culture 'stick'. The challenge is in changing old, deeply embedded norms to create new ones. We are convinced that new norms will become embedded naturally as long as we provide the momentum afforded by sufficient time and continuity of behaviour.

In order to ensure that the changes are understood and absorbed by the entire school community, the School decided to take communication and professional learning opportunities one step further, largely inspired by the

2015 European Literacy Conference, and include our parents (see *Information for Application:* Teaching and Learning Evenings below) in the journey.

*Information for Application: Teaching and Learning Evenings (TALE)*

*The Literacy Coach works to progress teachers' understanding and application of pedagogy that addresses students' literacy development and use of transferrable literacy skills across subjects and year levels. To ensure equity of experience, regardless of their teacher, much of her work involves coaching conversations to ensure consistency of pedagogy and language within and between classrooms. However, one segment of remained largely uneducated about the literacy changes being made, despite being heavily invested in the successful outcomes of these changes – the parent community.*

*As Wiliam (2016) points out, parents care about their child's education, but often don't know how to support in this endeavour. Parents don't know a lot about what is going on at school – any information they receive from their child is delivered through the child's view of the world – and so schools must find a way to deliver information about changes that can be easily accessed and supported. Communication is key when schools make changes and, without devoting time and energy to communicating with parents, changes to practice are not something we can or should expect parents to know about or understand.*

*The Literacy Coach began to ask herself a series of questions: What do parents need to know? How can we change the culture of thinking about literacy and success? If the best learning (and subsequent behaviour change) happens as a result of being engaged in the learning, what would this look like for our parents?*

*This resulted in parent Teaching and Learning Evenings (TALE). All Year 7 parents were invited, through email, to sign up for the eight-week learning experience. Thirty people signed up and most stayed the course. The majority stated they were there because they wanted to find out more about the School's classroom practices and/or to meet and get to know other parents from their child's year level. This motivation for signing up was key as we knew that delivering information in an active social process, in a context relevant to the learner, was likely to be more effective (Osterman & Kottkamp, 1993) than delivery using a lecture-style format.*

*Each of the first six sessions was designed to run like an authentic Year 7 English classroom with a mini-lesson at the start, followed by scaffolded independent work, a time for sharing and dissemination of a homework task. Week 7 included an assessment. Week 8 was dedicated to unpacking the assessment feedback in line with the School's focus on feedback, not grades, as a driver for learning. The sessions enabled parents to see the*

*classroom through their child's lens and gather enough knowledge and understanding to more effectively support their child as a learner.*

The partnership approach between the school and its parents ensures greater equity of understanding. This change in the way communication about classroom pedagogy is delivered to parents is still in its infancy. Follow-up surveys at the conclusion of the TALE program suggest that parents feel empowered as they gain a deeper understanding of the reasons for the school's decisions around pedagogy. In order for a greater number of parents to be reached, however, further consideration needs to be made of strategies for parents who cannot commit to such a program. For example, many schools now utilise an online system for managing grades, reporting, delivery and documentation and this provides an opportunity for a dedicated parent space hosting a question and answer forum, as well as posting readings and videos that include experts, as well as examples of authentic classroom practice.

THE OUTCOME (SO FAR) AND THE CONCLUSION:
The culture at Mentone Grammar has been shaped through meaningful work that creates the motivation and desire in others to participate and be part of something bigger. The work goes on, however, with the acknowledgement that there will always be more work to do. The past five years was never smooth sailing – every day there were triumphs and disappointments, supporters and detractors, barriers and clearways – but we are starting to see results. The results are both qualitative and quantitative, observable and statistical. We are cautious about stipulating a causal link, but can only acknowledge that the improvements are real and that they coincide with the focus on literacy. For example, students:

- annotate as a matter of course;
- respond routinely to requests such as 'turn and talk to your partner';
- expect and are prepared for the follow-up question 'what makes you say that?';
- use language such as 'inference', 'author's craft' and 'metalanguage' authentically in substantive conversations.

Additionally, the School's 2016 VCE results in English were the best since this initiative began (students graduating in 2016 were in Year 7 in 2011). A data analyst was tasked with reviewing the data from two external tests (NAPLAN and Allwell). What follows is a selection of comments from the data analyst's report chosen to provide an overview of the findings: "There

is strong evidence that the introduction of a literacy coach has produced growth from 2013 onwards"; "Writing improved markedly from Years 6 to 8"; "The achievement of the matched Year 10 students is showing continual improvement"; "2017 shows improvement in all domains"; "Year 8 testing - all areas were above that predicted by ability"; "Spelling education from Year 5 to 10 needs evaluation". Interestingly, spelling is one literacy area that was not targeted within the initiative.

Change must be sustained and this can be the greatest challenge. Leaders cannot be sure about what the future holds, but must communicate and celebrate successes in the moment, as well as ensure new talent is selected for success. In order for change opportunities to be equitable, the communication must reach up and down and sideways, encompassing and including all members of the organisation and the wider community. This means providing learning opportunities for teachers, leaders and parents in order that we all take responsibility for enhancing student outcomes. Mentone Grammar is committed to sustaining the change in literacy practices even as we must also grow and incorporate new changes that reach widely and deeply. Discussions are already underway about the best way to target spelling across subjects and year levels and we expect to begin by ensuring a sound understanding of what word study looks like in each and every classroom.

There is so much more of the literacy story to tell – far more than would ever fit here. We gratefully acknowledge and thank those literacy legends who have not received a mention here, but who have been instrumental in helping to shape literacy at Mentone Grammar: Nancie Atwell, Jennifer Serravallo, Ruth Culham, Lucy Calkins, Amy Buckner, Diane Snowball, Misty Adoniou, Irene Fountas, Gay Pinnell, Donald Graves and Harvey Daniels.

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## Digital writing and multimodal text in the 21st century

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KEY WORDS: digital writing, multimodal text, digital technologies, new literacy, traditional literacy.

ABSTRACT: The 21st century development of digital technologies has brought many changes to writing instruction. Digital writing demonstrates noticeable differences from traditional writing and includes important features of multimodality, intertextuality, and interactivity. It is imperative that teachers critically examine the impact of digital technologies on student writing and determine when they can be used to support and transform the teaching of writing. The shifts from consumption to production, localized to global, and isolated to connected are especially relevant to the teaching and learning of writing. The authors provide background information on writing with old and new technologies and examples to illustrate ways to transition from traditional to digital writing.

CONTENT: Curran and Wetherbee (2014) identified several shifts that are

occurring in teaching style and learner behavior in today's classrooms. The shifts from consumption to production, localized to global, and isolated to connected are especially relevant to the teaching and learning of writing.

To illustrate, the 21st century witnesses an overwhelming presence of digital technologies. In western countries, many children are digital natives who are familiar with various forms of digital technologies, and they are proficient users of the technologies. Digital technologies have greatly expanded the toolkit of writing from traditional writing utensils such as pens, pencils, markers, and crayons to include new tools such as personal computers and word processors, handheld mobile devices, and various online programs and apps for writing. In particular, Web 2.0 technologies (e.g., Facebook, Twitter, blogs, etc.) also enable people to share their thoughts and writing in connected, public spaces and therefore transforms writing from a solitary act to a collaborative, communal act.

According to the National Commission on Writing in America's Schools and Colleges (2003), "writing today is not a frill for the few, but an essential skill for the many" (p. ii). However, the digital age has brought changes to the processes and products of writing (Hicks, 2015). In this paper we explore the intersection of writing and digital technologies in the 21st century networked world. We define digital writing as "compositions created with, and oftentimes for reading or viewing on, a computer or other device that is connected to the internet" (DeVoss, Eidman-Aadahl, & Hicks, 2010, p. 7). Digital writing is increasingly geared toward public audiences and collaboration (Beach, Anson, Breuch, & Swiss, 2008). In addition, 21st century writing demonstrates noticeable differences from traditional writing and includes important features of multimodality, intertextuality, and interactivity. The multimodality characteristic of digital writing meshes images, videos, audio, and language (Beach, 2015) in digital media. In contrast to print-based texts, digital writing frequently includes links to other texts to enhance and deepen understanding of a topic through the feature of intertextuality (Beach, 2015). The interactivity feature of digital writing has potential for increasing engagement with text. For example, Klein (2015) shares how students used the Aurasma (aurasma.com) app to connect vocabulary terms with a definition or explanation they created and overlay the image of the word with a recording of their definition.

Writing is a complex intellectual activity requiring students "to stretch their minds, sharpen their analytical capabilities, and make valid and accurate distinctions" within and across content…It is "how students connect the

dots in their knowledge" (National Commission on Writing, 2003, p. 13-14). Furthermore, students who develop strong writing skills at an early age acquire available tools for learning, communication, and self-expression (Graham et al., 2012).

It is imperative that teachers critically examine the impact of digital technologies on student writing and determine how they can be used to support and transform the teaching of writing. Why does digital writing matter? Because, according to DeVoss, Eidman-Aadahl, & Hicks (2010), we are living "in a networked world and there's no going back" (p. ix). Clifford argued the most positive aspect of digital writing comes from the need to re-think writing and how stories are told and interpreted with the multiple possibilities offered by multimedia (as cited in DeVoss, Eidman-Aadahl, & Hicks, 2010).

OBJECTIVES:
The paper seeks to fulfill two major objectives: 1) to present background information about writing in the 21st century, including the importance of digital writing in the 21st century, nature of texts in the 21st century, and shifts in teaching and learning in the 21st century; and 2) to illustrate writing with old and new technologies and discuss with the participants about ways to transition from traditional writing to digital writing.

*Description of Digital Writing Activities*

Two types of narrative writing are identified for inclusion in the workshop, namely, autobio poem and personal story. Narrative is the fundamental form of writing (Bruner, 1996), so it is important to expose students to narrative writing. In this section of the paper, we illustrate how writing with old and new technologies works and discuss ways in which transition from traditional writing to digital writing can take place through examining two activities. Traditional autobio poems become digital autobio poems, and personal stories become digital storytelling. Both activities require knowledge and skills of both traditional and digital writing. By utilizing digital technologies, traditional forms of narratives are transformed into texts that are multimodal, intertextual, and interactive.

*Autobio Poem "Where I'm From"*

"Where I'm From (WIF)" is an autobio poem first written by George Ella Lyon (http://www.georgeellalyon.com/where.html). It enjoys wide

popularity among teachers and students in the United States. It is ideal for a writing prompt because everyone has a special place to which he/she is connected and holds dearly in his/her heart.

Inspired by Lyon's WIF poem, Hurst, the second author, composed her own version of the WIF poem.

I am from music and laughter,
homemade meals and you can do it.
Where "give us this day our daily bread" becomes
chicken spaghetti and homemade rolls,
pound cake, freshly picked peaches, or black-eyed peas.
I am from clean your plate and clean up your own mess.
from Jep and Ida, Mary Maud and multiple Williams.
I'm from loud, richly textured music.
A juxtaposition of Bach and Wagner to Preservation Hall and the Beatles.
From Rogers and Hammerstein, band concerts, recitals,
Four-part a capella for weddings and funerals.
Double reeds, pianos, trombones, and a string bass;
two piano performances on holidays, reminders of the first connections.
The tall pines of Arkansas or mesquite trees with "a beauty all their own."
My own yard full of rosebushes and a leaf-dropping magnolia prominent in front.
I'm from trips with no seat belts or air conditioning; national parks and outdoor opera.
Lots of snacks and box lunches, jockeying for space and cookies.
I'm from afternoon naps, piles of books, The Carol Burnett Show, no sir or yes ma'am.
New clothes for Easter and memories flashing by on a carousel slide projector.
Taking turns, sharing, and running a fan while you sleep.
Follow the golden rule and a spoonful of sugar helps the medicine go down.
I'll see you at the house.

Hurst started the process by listing ideas and words on scratch paper. She then moved to write the full poem on her computer. Moving to a computer, the writing and revisions were done electronically; she used the spelling

and grammar checks to help with editing. This provided a basic structure of the poem before moving the content to Glogster, an electronic app, on her iPad.

Glogster is a popular iPad app that supports writing of multimodal texts. It allows choices and easy integration of graphics, images, audio, video, and layouts for its users to create digital writing. Hurst chose the background, layout, and some images before entering words. As the writing process continued, it was enlightening for her to realize that choices within the app influenced what she wrote and challenged her to include different content, or a remix of writing and images/videos (Hicks, 2015). For a short time, it felt like she had entered a "flow" state, giving her what Csikszentmihalyi referred to as "a sense of exhilaration, a deep sense of enjoyment that is long cherished and becomes a landmark in memory for what life should be like" (as cited in Garcia & O'Donnell-Allen, 2015, p. 7). She was completely immersed in both writing and visual interpretations of her text. Her WIF poem now took a new life of its own because the intersection between words and images led to re-envisioning of her original poem and multiple revisions of her poem.

Writing an autobiography or autobio poem is a common practice already implemented in many elementary and secondary classrooms. Teachers can encourage their students to experience writing in both traditional and digital form using Glogster, Canva, or other similar apps or online writing and publishing tools. Students can then display their digital WIF poems and share their experience of writing digital, multimodal texts with each other.

*Digital Storytelling*

Digital storytelling extends upon the traditional practice of storytelling but utilizes various forms of digital media to complement and enhance the effectiveness of a narrative. Lambert (2002) called digital storytelling the creation of personal stories in the form of "short nuggets of media" (p. 1). Usually, imagery and sound are the most critical factors to consider when producing digital stories. Digital storytelling often employs "some mixture of computer-based images, text, recorded audio narration, video clips, and/or music to tell a story" (Educational Uses of Digital Storytelling, n.d.). Sylvester and Greenidge (2009) described a digital story as "a multimedia text" that integrates still images and a narrated soundtrack to tell a story or present a documentary (p. 284).

Digital storytelling is “an innovative practice that allows students deeper engagement with content while encouraging the use of critical thinking and technological skills needed to navigate the ever changing digital terrain of the 21st century” (Shelby-Caffey, Ubeda, & Jenkins, 2014, p. 193). Sylvester and Greenidge (2009) used digital storytelling as an instructional strategy to motivate struggling writers in elementary schools and support understanding of traditional literacy and found success.

When creating digital stories, it is important to attend to the seven elements of effective digital stories (Lambert, 2010). They include point of view (the main point of the story and author’s perspective), a dramatic question (the key question to keep the audience's attention), emotional content (personal and powerful issues that connects the audience to the story), the gift of voice (personalizing the story to help the audience understand the context), the power of the soundtrack (music or other sounds to support the story), economy (using just enough content to tell the story), and pacing (the rhythm of the story).

Sylvester and Greenidge (2009) also offered some helpful advice for teachers to implement digital storytelling in a classroom setting on computers. They suggested that teachers begin by involving and guiding students through the writing process when they compose their personal stories. Students write their stories by traditional methods of using pencil/pen and paper or a word processor on a computer. They can later turn the finished stories into digitized voice-over narration.

Next, students create a storyboard that includes multiple scenes/frames that carefully represent and correspond to different sections in their stories. Afterwards, students collect personal photographs or images/graphics to go with the scenes/frames represented on the storyboard and organize them in a specific folder on a computer for use in the stage of digital production. Next comes the recording of the stories. Finally, students use a video-editing computer program to create a movie with the preselected images/graphics and the narrated file. During this stage, students are encouraged to add a title frame, select the transition between the frames, and including rolling credits. Students can also add music to their digital stories to further enhance their stories. The publishing stage is the class sharing and viewing of the movies created by all students.

There are multiple internet sites where photos, graphics, and music files

are available for free. However, it is important to remind students to cite and give credit to the sources to respect copy rights. They recommend the inclusion of such information as rolling credits at the end of the movie.

There are multiple ways to create digital storytelling. Shelby-Caffey, Ubeda, and Jenkins (2014) also described how a teacher engaged her students in creating a digital story based on a book they read. The students in teams created 11 separate digital stories about different parts of the book they read as a class. They used a flip camera and digital camera to shoot individual scenes. They used iMovie to string together all 11 movies to make their class movie on the whole book.

Ruan, the first author, created a digital story about a memorable visit she made to a rural school in a remote area in China. She first completed her story about the visit on her computer. Next she went through her picture files to select photos she took during the visit to go with different parts of her story. Using iMovie, she imported the photos into the app on her iPad. Then she recorded her narration using the recording function to match each frame. Next, she added a title and rolling credits to her digital story. Finally, she selected a music clip to add an additional emotional touch to her story. Due to her sufficient proficiency in technology use, she was also able to experience the state of “flow” (Csikszentmihalyi, 2008) by constantly moving in and out of both traditional and digital literacy landscapes. The process of creating the digital story no only make the story richer but also gave her greater appreciation for the teachers and students who are committed to education with extremely limited resources.

Digital storytelling is an instructional practice that has a potential for increasing student motivation for reading and writing, promoting students’ ability to create multimodal narrative texts, and bridging both traditional and new literacies. We strongly encourage teachers to implement digital storytelling in their classrooms to support student development of the knowledge and skills that allow them to be successful learners of the 21st century.

CONCLUSIONS:

This paper provides the literature that supports the use of digital technology to help students write and make the transition from traditional writing to digital writing. We also offer examples of how to enable such transition with the use of two iPad apps.

We have several additional thoughts on integrating digital technology to support student writing. First, it is important to understand that treating digital writing as a solitary activity is not as productive because students tend to watch and observe others to see how their peers approach or complete their projects (Hicks, 2015). Working independently may rob students the opportunities to observe and talk about ideas with others facing similar challenges. It is also crucial to encourage students to go back to revise or change what was completed. Viewing writing as an ongoing and recursive process allows students opportunities to grow without the fear of achieving perfection. Digital technologies have great potential for strengthening the purpose for writing, bringing new perspectives, enriching the content, and supporting multimodality, intertextuality, and interactivity. Finally, in this time of transition from paper-based to digital writing, it is important to provide support for teachers who may not be as digitally proficient as their students are.

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## Reading and writing with new technologies: Using technology to support vocabulary learning

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KEY WORDS: technology, academic vocabulary, frayer model, vss+, v-tweets.

ABSTRACT:
The need for effective vocabulary instruction for all students has gained importance over the past decade. Effective vocabulary instruction provides access to academic text for all students and technology can be an effective tool for vocabulary learning, particularly when students are engaged in generative and active learning. Researchers conducted a series of studies designed to test the efficacy of three generative technology strategies for

increasing the academic vocabulary of K-12 students. In this workshop, strategies are demonstrated for participants, who are guided to apply the technologically enhanced Frayer Model, VSS+, and V-Tweets for themselves. Technology in the K-12 classroom is no longer optional; it is imperative that teachers know how to teach with it and students know how to learn with it.

CONTENT:
The need for effective vocabulary instruction for all students has gained importance over the past decade. Graves (2016) reminds us that effective vocabulary instruction provides access to academic text for all students. Our experiences with using technological tools and affordances suggest that technology can be an effective tool for vocabulary learning (Grisham & Smetana, 2011; Grisham, Smetana, & Wolsey, 2015; Wolsey, Smetana & Grisham, 2015), particularly when students are engaged in generative and active learning. Generative technology may be defined as that which students access to create new learning (Grisham & Smetana, 2011).

Graves (2016) also reminds us that we cannot teach all the words that must be learned, and that it is even more challenging when we teach students who come from varied backgrounds and languages (p. 4-5). Thus, the goal of effective vocabulary instruction is to promote a lively interest in words through student expression and participation in a learning community that enjoys playing with words, builds on individual interests as well as curriculum needs, and emphasizes self-efficacy in word learning (Beck, McKeown, & Kucan, 2008; Graves & Watts-Taffy, 2008). Repeated encounters with words in various contexts and modalities, social interactions while learning new words, and meaningful generation of learning products (Coiro, Castek, Sekeres, & Guzniczak, 2014; Leu, Kinzer, Coiro, Castek, & Henry, 2013; Marzano, 2009) also assist in vocabulary learning. There is evidence that by linking images and linguistic information in the brain, learning is magnified and is retained (e.g., Sadoski & Paivio, 2007).

Technology affordances and limitations are increasingly influencing literacy in multimodal directions (Dela Rosa, Parent, & Eskenazi, 2010; Dobler & Eagleton, 2015). Ehret, Holland, and Jocius (2016) suggest that new media are active, mobile processes for new learning; no longer sedentary or merely receptive. A recent meta-analysis of studies using one-to-one laptop computers (Zheng, Warschauer, Lin, & Chang, 2016) indicates statistically significant effects in several disciplinary areas, while

also discussing additional benefits, such as increased student-centered, individualized, and project-based learning, and, at least as important, positive student attitudes toward learning. Technology in the K-12 classroom is no longer optional; it is imperative that teachers know how to teach with it and students know how to learn with it (Tondeur, et, al., 2011). Our own research (Castek, Dalton, & Grisham, 2012; Dalton & Grisham, 2011; 2013; Grisham & Smetana, 2014, Wolsey, Smetana, & Grisham, 2015) has indicated that vocabulary can be learned by diverse K-12 students through the use of generative technology. Two strategies we have adapted from the original paper and pencil process, and one strategy called V-Tweets, encourage students to create (generate) knowledge together.

The three technology-infused strategies are V-Tweets, VSS+ from Vocabulary Self-Collection Strategy or VSS (Haggard, 1982), and The Frayer Model (Frayer, Frederick, & Klausmeier, 1969). A series of studies investigate the efficacy of using technology for vocabulary learning and the impact on and success of teachers' teaching with technology. At the core of our work is a framework that fully anchors our integration of technology; that of Technological Pedagogical Content Knowledge (TPACK) (Mishra & Koehler, 2006).

OBJECTIVES

We suggest that teachers try new technological tools to reach and teach their diverse and tech-savvy students who are engaged by but may have limited academic uses of technology.

The workshop consists of two parts. Part one presents our studies of the strategies and the increased emphasis on disciplinary literacy and academic vocabulary. We stress that students who are more engaged with word learning, and who make connections between words necessary to understand text, achieve deeper conceptual learning.

In Part two of the workshop, participants learn to use the strategies themselves, so that they may incorporate them into their instructional practice. Strategies to be demonstrated include technology-rich versions of the Frayer Model and Vocabulary Self-Selection Strategy Plus (VSS+), as well as the V-Tweet strategy, all of which are situated within the challenges of academic texts and the need for close reading. Participants are provided with 21st Century strategies that engage today's diverse student population and provide access to content.

DESCRIPTION OF THE RESEARCH OR OF THE EXPERIENCE PRESENTED

This workshop is based on the research conducted to test the efficacy of three generative technology strategies for increasing the academic vocabulary of K-12 students. Each study built upon the one prior and led to the refining the presentation and the application of the strategies. Participants in the studies included K-12 students, classroom teachers and teacher candidates.

Over the course of the studies past candidates completed technology rich versions of the Frayer Model (Frayer Model T), tweeting for vocabulary learning (V-Tweets) and Vocabulary Self Selection Strategy (VSS+) all of which are situated within the challenges of academic texts and the need for close reading.

Study 1 VSS+

The researchers taught the VSS+ strategy (Wolsey, Smetana, & Grisham, 2015) in a 5th grade classroom in an urban school district. Diverse student participants represented a wide range of learning knowledge and skills. The classroom teacher had not incorporated technology into instruction and feared that the students would be spending time off task playing web-based games. The VSS+ experience was the first time that students had used the computer for academic purposes.

Data from the evaluation of student products, teacher and researcher observations during the process and student and teacher interviews indicated that the VSS+ strategy was well received, productive and engaging.

In studies 2 and 3 the teacher candidate completed the strategies with their students using grade appropriate academic texts.

Study 2 VSS+ and V- Tweets

Building on study 1, graduate level teacher candidates were taught the VSS+ and V-Tweet strategies as a part of a curriculum and instruction methods class. Researchers modeled the VSS+ and V-Tweet strategies based on the text "What is the Anthropocene and are we in it?" (Smithsonian, September 2013) and provided guided instruction in the strategy. Candidates participated in small group independent practice of both strategies during the class session and received peer and researcher feedback. Teacher candidates were also provided with a visual protocol/structure for the student's final product.

Teacher candidates then taught the VSS+ and V-Tweet strategies in their own K-12 classrooms. Student artifacts and candidate reflections were submitted to the researchers for evaluation.

Several themes emerged from candidate reflection and interviews and the evaluation of the student products. The first theme was that the stronger the teacher investment and use of the strategies within the K-12 classroom, the greater the complexity of the student products. Teacher candidates who considered the strategies merely as an assignment to be completed and not as an effective instructional tool for student learning submitted student generated products that were less authentic and tended to be rote in nature. These teacher candidates were fewer in number than those who engaged authentically with the strategies.

A second theme that emerged was that incorporation of technology could not be a one-time event, but needed to become a part of the instructional process. Teachers found that as their K-12 students became familiar with the strategies and application of technology, their products increased in detail. Some students wanted a way to incorporate video into their work.

The third theme that emerged was the need for more time, resources, and scaffolding for teachers in order to practice the strategies prior to presenting/teaching them to their K-12 students. This led the researchers to provide additional time and scaffolding in Study 3.

Study 3 V-Tweets, VSS+ and Frayer Model T

The third study took place over the 2016-2017 academic year. Teacher candidates completed V-Tweets in the fall quarter and the VSS+ and Frayer Model T strategies in the spring quarter of study. The findings from the prior studies structured the presentation and content of this study.

Teacher candidates first learned the V-Tweet strategy and implemented it in their K-12 classrooms under the guidance of the instructor (Researcher 1). They shared their projects and progress with each other during class sessions. All of the candidates were successful at using this simpler technological tool, which helped to generate interest and scaffold more complex strategies that would follow.

Data collected from Study 3 are currently undergoing analysis, but preliminary findings indicate the willingness of teachers to enact the strategies, the capability of K-12 students (mostly at the elementary and middle school levels) to independently use the strategies for academic

vocabulary learning.

Teachers expressed their preferences for particular strategies. They also found that some strategies were better suited to their teaching contexts and the content being studied. Because the teacher candidates were familiar with the traditional version, they saw the Frayer Model T as too structured to allow for much creativity in the learning process.
Anecdotal data suggest that the demands of the technology were much more difficult for K-3 students to implement without significant scaffolding from the teacher. Students in grades 4-12 were more facile with the technology to accomplish the strategies and were actively engaged in the generative nature of the projects. In the next section, we provide an overview of each of the strategies.
Vocabulary Self Collection Strategy Plus (VSS+)

VSS Plus (VSS+) asks students to engage with important content-area vocabulary through:

- Definitions they construct and find online
- Images they identify that demonstrate understanding of the term
- Discussion and a co-constructed rationale explaining why the term was selected
- Graphic organizers showing relationships to concepts and synonyms
- How to implement Vocabulary Self Collections Strategy Plus (VSS+)

In carrying out the process the teacher:

1. Provides a description, explanation, or example of the new term.
2. Asks students to restate the description, explanation, or example in their own words.
3. Asks students to construct a picture, pictograph, or symbolic representation of the term.
4. Has students share and reflect on their learning through their generated projects.

See Table 1 for an example of the VSS+ Strategy.
Vocabulary Tweets (V-Tweets)
Synthesis of word meanings to 140 characters

- Application of visual representation
- Focuses on pre-reading vocabulary to explore and connect ideas about words and concepts in academic texts
- Can also be applied after a first reading or scanning session
- Builds study skills as student explore appropriate/useful sites for their information

- Utilizes strategies for before, during, and after reading
- Incorporates small group work, conversation, and collaboration
- Requires multiple readings of texts to define terms, use of Internet search engines, and presentation software

How to implement Vocabulary Tweets (V-Tweets)

In carrying out the process the teacher:

1. Scans the reading assignment and selects Level 2 and Level 3 words for study
2. Assigns student pairs/groups words to investigate (Internet, dictionaries, background knowledge). Students must consult at least three online dictionary sources for the Tweet and provide an image or visual (may be drawn; students may consult Google Images or other image sites with teacher approval)
3. Has students identify the sources of their definitions/ explanations of the words
4. Provides time for students to discuss to determine the commonalities among the definitions.
5. Has students combine the sources, discussing and drafting a 120 -140 character "tweet" with an image which may be posted on the classroom website
6. Provides an opportunity for students to share their V-Tweets with each other prior to reading and they are available as students read the text
7. Provides multiple venues for students to reflect on their learning and the process

See Table 2 for an example of the V-Tweet.

Frayer Model plus Technology (Frayer Model T)

Before, during, after reading strategy focused on vocabulary and concept development

- Graphic organizer; provides for identification, definition and application of the word or concept; incorporates visuals
- Requires students to define target vocabulary and apply their knowledge by generating examples and non-examples, giving characteristics, making connections, and/or drawing a picture to illustrate the meaning of the word
- Students define a concept/word/term, describe its essential characteristics, provide examples of the idea and suggest non-examples of the idea
- Supports critical thinking, requires students to draw on prior knowledge, make connections, note relationships among concepts, compare attributes
- Information is placed on a chart that is divided into four/more sections

to provide a visual representation of the target word

- Includes multiple opportunities for students to talk about the target words and share their knowledge and experiences related to the term

How to implement Frayer Model -T

In carrying out the process the teacher:

1. Prepares an electronic Frayer Model T diagram for the students to complete
2. Chooses or has students choose the word or words from the content selection to study
3. Places or has students place the word in the center of the model
4. Determines and/or has the students determine the content that will be placed in each of the boxes based on the learning objectives and content. The title for each box reflects the purpose of the word study.
5. Provides students with time to use digital resources to locate and identify definitions of the word. They create a definition in their own words from internet sources.
6. Has students articulate the characteristics or attributes or features of the term that distinguish it from others. These elements are placed in a second box
7. Describes the content of the final two boxes: examples and non-examples. Students identify and locate word and visual images of examples of the target word. They also identify and locate word and visual images of words that are inappropriate or misidentifications of the target word.
8. Provides a forum for students to share their models with peers and reflect on their learning.

See Table 3 for an example of the Frayer Model T.

CONCLUSIONS:

As with other researchers in literacy and teacher education, our series of studies leads us to conclude that effective teaching and learning includes multimodal tools and strategies. Although we are still analyzing data from our third study, our preliminary findings support the findings of the first two studies.

Young students must be taught academic uses of technology. Our K-12 students are facile users of technology, but it is important that teachers show them the strengths and benefits of learning academic content in multimodal ways. Technology engages young students. Learning vocabulary with generative and collaborative strategies that we have used leads them to "own" the learning, While further research is needed to

confirm that academic learning is improved, our studies support that finding.

Teachers need to experience teaching with technology and require support and scaffolding for this. As with any new approach, our teacher candidates needed time and structured opportunities to enable them to successfully integrate multimodal teaching into their repertoires. Experienced teachers may be doubtful at first but if they are supported in their efforts to incorporate multimodal (and generative) learning strategies, they can become successful. Novice teachers and teacher candidates who worked together in the university classroom, then took their projects into their teaching contexts were also successful with the multimodal and generative technologies that they employed. Their projects and reflections are positive; we have followed up with some of them and informally observed that they are, in fact, successfully using multimodal, generative technology strategies in their K-12 classrooms.

We continue to advocate for these techniques in the teacher preparation program and as professional development for practicing teachers. Multimodal and generative technology helps K-12 students connect images, discussion, research on the Web, individual and collaborative writing, and technology for increased independence and academic learning.

TABLES:

*Table 1 an example of the VSS+ Strategy.*

**Scarcity** - insufficiency or shortness of supply; dearth.

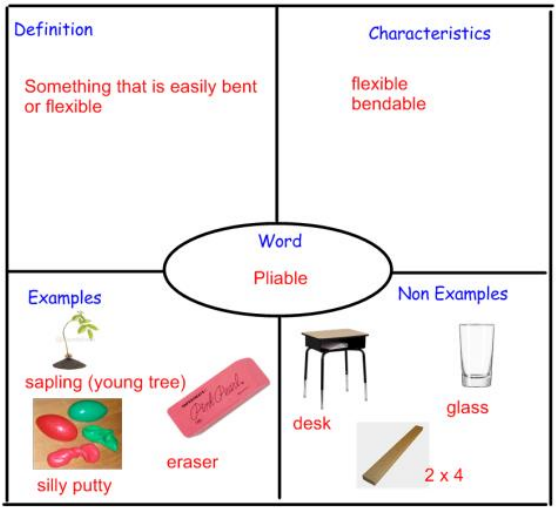
''The acorns of the black and white oak are valued the highest although in time of scarcity those of the water oak and other oaks are used.''

By: Andres
Enrique
Paolo
Menelik

*Table 2 an example of the V-Tweet, Environmental*

TWEET
Relating to external natural surroundings including air, water, minerals, organisms and factors impacting the natural condition (136 characters)

*Table 3 an example of the Frayer Model T.*





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## Language play: Promoting reading and writing in and beyond the classroom

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PALABRAS CLAVE: Cómic, narración, lectura, intertextualidad, creación.

ABSTRACT:
Much of our present teaching focuses on working hard to develop writing that is clear, organized, persuasive, evidence-based, and perhaps even insightful.

Writing that is equipped to score well. However, we don't spend, or think we have, the time, to engage in developing writing that also includes playing with language. That language play often transforms a story, essay, research paper, poem, lab report, play or case study from one that is not only rubric-worthy to one that is also reader-worthy. Central Connecticut Writing Project teachers that have developed several projects that have resulted in students overcoming their trepidation of writing, tapping in to their creativity and viewing themselves as writers. These projects have been successfully implemented in classrooms, home/school collaborations, and in the Central Connecticut Student Writing Project, a summer program for young writers. A sampling of activities to be presented: Show Us Your Character; Color My Words; Comic Production Projects; Family Message Journals: Found Poems; Ekphrastic Writing; Fractured Fairytales; Recipe Soiree; Salsa Words; and Pocket Poems.

INTRODUCTION:

*Glazed eyes, low moans and clenched pencils. The teacher enthusiastically announces, Today, we are going to exercise our "muscle" and "write" poetry!" It was a Monday morning and the students were less than enthused about the day's lesson: found poetry. Thus began the symphony of voices calling out, "Miss, I don't know what to write! I'm not creative like that." and "I'm bad at writing poetry" and "Why do we always have to write poetry? It's so lame!". Ah! The Great Wall of Resistance.*

The goal of language arts is to develop articulate and joyful readers, writers and thinkers. Much of our present teaching focuses on developing writing that is clear, organized, persuasive, evidence-based, and perhaps even insightful. Writing that is equipped to score well. We don't spend, or think we have, the time, to engage in developing writing that also includes playing with language. So that a story, essay, research paper, poem, lab report, play or case study is not only rubric-worthy but also reader-worthy. The goal becomes not just producing an articulate product but one that the writer has found some joy in the process of creating, and the reader benefits from the process of reading it. When we add joy to the equation, the students still score well and we think perhaps better when they have permission to explore language as an essential ingredient of any writing piece/endeavor/act.

*From Theory to Practice*

Donald Murray (2009) articulated the writing process that so many of us have built our teaching and writing on. "What is the process we should teach? It is the process of discovery through language. It is the process of exploration of what we should know and what we feel about what we know through language" (p.2).

Donald Graves (1994), in his book, A Fresh Look at Writing, outlines the conditions for effective writing. Time, the most precious of resources, is a fundamental condition. Writing, like any skill, will not develop without regular and frequent periods of time devoted to the practice. When one steps away, it takes great time and effort to rediscover the thread where the writing had left off. The regular habit of writing helps the student to begin to compose even when they are not composing, what Graves refers to as a "constant state of composition" (p. 104). Choice is another fundamental condition; every writer knows that you write about what you know about. When students have choice they have the opportunity to

utilize writing to not only to share the story of their lives and imagination but also as Graves points out to help students learn to think through the issues and concerns of their everyday lives. Perhaps equally as scary as a blank page waiting for our words, is handing over a full page of our writing to someone else for comment. In speaking about response Graves emphasizes conversation over correction, asking over telling. Each class includes time for sharing writing, and discussing the practice of writing, words, ideas, organization. Response is the condition that is central to fostering a community of writers. Another is demonstration. The classic show, don't tell example. Students learn the craft when the teacher demonstrates his/her own writing process. Seeing a messy draft transform into a polished piece takes much of the mystery out of writing, rendering the process more accessible. Demonstration also reinforces the value the teacher places on writing both in school and as a lifetime habit. The condition of high expectations lets students know that writing is a serious occupation. Graves states that to have high expectations is a sign of caring. Students are expected to experiment, to try new things that will help them develop as writers. Graves also discusses a carefully structured classroom with predictable routines as a necessary condition. The final condition that Graves discusses is evaluation. Evaluation, though, is not about correction and grading, but through students learning to articulate what their piece is about, where they are in the draft, revise, publish progression, what they will do next and where they need help. This practice scaffolds the learning as students employ the language of evaluation with their peers and themselves. Given these conditions, a community of writers will flourish.

Writing well is a necessary, useful skill; it also offers an avenue to nurture creativity. Creativity, a necessary and useful quality, like writing, helps us solve problems, imagine new possibilities, discover alternative perspectives. All necessary qualities for learning in school and working and living in society. Creativity, like writing, can be enhanced and not surprisingly, the conditions that support writing also support creativity. Davies, Jindal-Snape, Collier, Digby, Hay, & Howe (2012) examined learning environments that may inhibit or enrich creativity development. Examples include changing the physical environment, teaming up with experts and organizations beyond the school as well as opportunities for exploring individual interests. Practices that heighten student creativity and subsequently reinforce achievement include explicitly teaching for creative thinking, student choice and providing opportunities for students to exercise their imagination and discovery

learning (Schacter, Thum, & Zifkin, 2006). Writing poetry offers students myriad opportunities to creatively explore language. Poetry serves to inspire an interest in reading and writing, improves literacy, inspires thought and supports early success with literacy. Poetry not only supports reading, but also enhances enjoyment of language and learning.

One sees in this review some of the tenets of effective writing pedagogy. By deemphasizing traditional writing formalities, by taking a rigorously playful approach to writing, and by making the act of writing both intellectually stimulating and safe for risk-taking, Language Play activities open powerful new possibilities for student writers and for teachers of writing.

An example of an approach to writing that is both intellectually stimulating and safe for risk- taking is *ekphrastic poetry*. Ekphrastic poetry is a combination of two imaginations at work: that of the original artist, and that of the writer in response to the visual art. The term *ekphrastic* refers to a form of writing, mostly poetry, wherein the author describes another work of art, usually visual. Ekphrastic poetry brings renewed attention to visual art. It is an excellent way to bring art 'back from the dead' or to just bring additional attention to worthy works, old or new. It is also a way for the poet to go outside the self and respond to something outside her/his usual experience and build confidence in writing. Using the poetic form cinquain offers a simplistic, yet effective way to create about visual art. A cinquain is a five line poem with only a few words on each line, making them easy to write and teach. The first and last lines have just two syllables, while the middle lines have more, so they end up with a diamond-like shape, similar to the poetic form called the diamante.

Though they are just five lines long, the best cinquains tell a small story. Instead of just having descriptive words, they may also have an action (something happening in the art), a feeling caused by the action, and a conclusion or ending. Students in a senior level English class were given primary source images about the Women's Suffrage Movement. Their task was to create the "text" that would be critiqued using Feminist Literary Theory. Once the students examined the photos/ prints, the students wrote cinquains about the photo/image that best captured the essence of the Women's Suffrage Movement. This strategy was effective in terms of building student confidence and motivation to write, as well as, to capture a transformative moment in history, as demonstrated in the student sample below:

Lock me
behind steel bars!
Determined I remain
because even flames
cannot be contained.

*Comic Production*

Educational literature supports inclusion of reading and writing comics for many purposes. In addressing some comic stereotypes, Cary (2004) explains that today's comics are published in many genres including mystery, fantasy, romance, western but also war, history, biography, and contemporary fiction and for viewing across all grades. Carter (2009) explains that by acknowledging that there is a process behind the production of comics and asking students to consider the process and even engage in it, teachers help students build crafting, composing, viewing, and visualizing skills. Reading and writing comics also supports English Language Learners because they have a story line along with visuals to aid not only in initial understanding, but also in remembering the vocabulary and standard sentence structure.

Comic Life software offers students creative options to represent their writing. Students begin by planning page layouts with boxes for images and text. Various preformatted comic strip designs may be chosen or students may create individual layouts to represent their text. Captions are created through text boxes, thought balloons with a variety of tails or simple additional annotations. Students can enhance the comic appearance of work through filters that turn digital images into a variety of hand drawn looking graphics. Additional style choices with fonts, colors and textures help to further customize students' text and design that all help further develop creative thinking. In the student sample, the use of actual family photographs from a trip to Washington, D.C. contributes to an authentic writing experience for the student, one in which the student can share with the family or the family can create together.

*Found poetry* is an effective way to get students who do not consider themselves as poets to find success in creating/writing poetry. Found poetry also provides the opportunity for students to demonstrate understanding and comprehension in literature and other content areas. One example of using found poems in literature is with the novel Frankenstein by Mary Wollstonecraft Shelley. The focus of this lesson is to teach author intention and meaning through found poetry. Students are given a copy of a page from each chapter in the novel and asked to create a poem using words or phrases from the page to summarize or re-tell the moment. Students were asked to determine if Mary Shelley's words and/or intention remain the same even after her words were "found" in a different manner AND, even when her words are "found" and altered in different ways, to decide if the story still has the same intention and meaning. Each student read their created found poem in the order of the chapters. Discussion began with question: can Mary Shelley's intention and the story of Dr. Frankenstein be retold through another perspective or does it change the story completely? Does word choice that is purposeful and intentional maintain the integrity of the story? Does the found poem reflect the vivid imagery? The students have discovered that by playing with the language, they gained a deeper understanding of the literature and the process of "finding" poems as a new avenue of writing poetry and channeling the poet within themselves.

*Showusyourcharacter.* Sometimes, images are louder than words, however, if we can paint a precise prose portrait, we can create a vivid

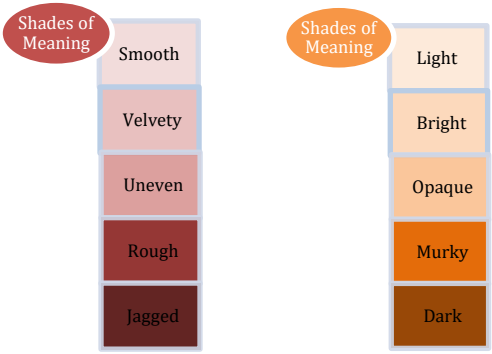
picture for the reader. We can approach narrative writing through many doors: character, plot, setting, theme…this lesson begins the process through developing rich characters.

Students have the opportunity to choose telling details, precise words and phrases for effect; vary sentence patterns for meaning and reader/listener interest; employ narrative techniques, such as dialogue, pacing, description, sensory language and reflection to develop characters to convey a vivid picture of characters. The activity begins a favorite detailed descriptions of a character from a book. A read-aloud demonstrates how a well written description helps the character that really comes off the page. Isaac Rosenthorn from Times Witness by Michael Malone is one example. The reading is followed by a discussion. What do we know about this character based on what has been stated? What can we know about this character? List all responses on the board. Based on this description, discuss what possible plot lines or settings come to mind?

Next, participants are given a black and white photograph of an individual or display all photographs for students to select from. The photos are all candid shots collected over a period of time and number enough for at least one per student. The photo subjects are primarily the same age as the students; for older students or adults, photos include shots from diverse ages and places. Once a photo is selected, a character is introduced through a prose portrait, imagined dialogue, first person narrative, letter written by, or to, photo subject in the photo, or social media posting. After writing for about twenty minutes, descriptions are read aloud and based on the portrayal, listeners try to match photo with character.

Students have entered into telling a story through the door of character introduction. One high school student writer built an entire young adult novel from this showusyourcharacter activity. Other writers have used cameras to take their own photos or selected images from Google or other print media to build characters for a story.

*Color My Words.* Vocabulary exploration and acquisition can be enhanced through language play. Students determine or clarify the meaning of words, as well as, understand figurative language, word relationships and nuances in word meanings. This activity utilizes paint chips procured from home improvement stores. One option is to show nuances in word meaning through word shading as illustrated below.




A second helps builds color vocabulary. For example, a paint strip of blues is used to illustrate names of varying hues such as aqua, turquoise, sapphire, indigo or azure. A third option encourages student to use their imagination through creating designer color names to evoke emotion, mood and image such as ‘sierra dessert sunrise’ instead of ‘beige’.

*And Play Some More*

The following are further language play ideas that are easy to implement and have been incorporated in many grades and across several content areas.

*Family Message Journals* are notebooks in which students write daily messages to a family member therefore providing daily writing opportunities for a real audience for a variety of purposes. Information from the school is communicated to let parents know about school related news and events. Students share their learning and have a ready answer to the question, “What did you learn in school today?” A family member writes a daily reply.

*Classroom/School/Community Cookbooks* bring together family culture, how to direction writing, learning culinary terminology, and publishing technology skills. Families are invited to share a favorite recipe accompanied by why it is special, along with a picture of the dish or a family event where the dish is served.

*Salsa Words* are those words that add spice to writing. Salsa words, was initially introduced by third grade teacher, Mrs. Nardello. Students tasted plain rice cakes and then salsa and tortilla chips and then asked to

compare and contrast how they tasted. She used this analogy for introducing the importance of word choice in writing. Teachers and students highlight them during read alouds and independent reading. Salsa bulletin boards, classroom centers help students learn to include salsa words in their own writing.

*Pocket Poems* bring figurative language to the forefront. Students select and copy poems from myriad books. Letters are sent home explaining need for students to practice reciting poems. On National Poem in Your Pocket Day, (or any designated day) students meet in lobby, café, or playground, pull poems out and recite to each other. Students can recite and share their poems with family members, pets and stuffed animals. Additional options include poetry readings at community centers, family literacy events and as part of school assemblies.

CONCLUSIONS:
We need our students to develop as articulate and joyful readers, writers, and thinkers. We need our students to learn science, social studies and health content. We need our young artists to draw pictures, create music and tell stories. We need our young learners to become problem solvers, thoughtful citizens and responsible individuals. Effective writing is an essential component of all of life purposes. Students who regularly engage in language play come to appreciate writing as a useful tool for communicating one's ideas and an enduring opportunity for expressing one's creative self.

As noted through the described activities, language play comes in various shapes and sizes. Utilizing photographs, drawings, explicit vocabulary exploration, poetry options, and fractured fairytales all encourage students to more readily engage in writing.

Integrating activities of language play into writing instruction is instructional time well spent. Students come to enjoy the process, as well as, the product created. The reader benefits from that process too, when the story, essay, research paper, poem, lab report, play or song is one that is written with both the mind and heart.

*"Miss, Miss!!! You gotta hear my cinquain!*
*Looking*
*at what could be*
*no, rather, what will be*

*when women like her will rise to greatness!"*

*As Scarlett recited her poem, Eric's glazed eyes now brightened, Sophia's clenched her pencil, now furiously capturing moments, and Jean and JoJo were cheering for their friend, Scarlett, the confident, newfound poet.*

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# Oral presentations

ORAL PRESENTATION

# Microtextos en Secundaria: producción, lectura en voz alta y publicación en Internet

**Consuelo Allué Villanueva**. Universidad Pública de Navarra (ESPAÑA)

PALABRAS CLAVE: microtextos, blog, competencias comunicativas, gran grupo, nuevas metodologías.

RESUMEN:
Planteamos dar a conocer y documentar la respuesta positiva del alumnado de Secundaria (4º ESO) a la propuesta de desarrollo de las competencias comunicativas mediante la producción individual de microtextos, posterior puesta en común en gran grupo y publicación final en nuestro blog http://mikrotextosblogs.blogspot.com.es/. Esta práctica evidencia posibles y necesarias nuevas metodologías de aula que propicien el protagonismo del alumnado y su participación activa en aulas y centros. El alumnado de Secundaria no tiene costumbre de producir textos, no les gusta y, generalmente, lo relacionan con experiencias no positivas. Nuestra práctica muestra que, si realizamos ejercicios breves todos los días para leerlos en clase, es mejor aceptada la propuesta de escribir. Y si se les ofrece la oportunidad de dar una dimensión más colectiva y real a sus producciones escritas (leerlas y comentarlas en el gran grupo, publicarlas en el blog), les agrada más (o desagrada menos) esta tarea.

*Microtextos en Secundaria: Producción, lectura en voz alta y publicación en Internet*

Planteamos dar a conocer y documentar la respuesta positiva del alumnado de Secundaria (4º ESO) a la propuesta de desarrollo de las competencias comunicativas mediante la producción individual de microtextos, posterior puesta en común en gran grupo y publicación final en nuestro blog http://mikrotextosblogs.blogspot.com.es/. Esta práctica evidencia como posibles y necesarias nuevas metodologías de aula que propicien el protagonismo del alumnado y su participación activa en aulas y centros, y un cambio de paradigma educativo, especialmente urgente en Educación Secundaria. La propuesta procede de un centro multilingüe:

idioma vehicular, euskera; lengua de ambiente, castellano; otros idiomas del centro, inglés, francés. En nuestro caso, la creación de microtextos se vincula con la asignatura Lengua castellana y Literatura.
Partimos de la producción de textos escritos, para el desarrollo de las competencias comunicativas y de la competencia de aprender a pensar, entre otras. Seguimos las líneas de investigación relacionadas con metodologías activas, aprendizaje por competencias, aprendizaje cooperativo y algunos aspectos de la escritura creativa. En concordancia con el actual "juego desestructurado", proponemos una "escritura-no-tan-estructurada" y que rehúye la dependencia de lo literal.

HIPÓTESIS:
El alumnado de Secundaria no tiene costumbre de producir textos, no les gusta y, generalmente, lo relacionan con experiencias no positivas como realizar ejercicios de expresión escrita para el profesor/a, y que les sean devueltos con correcciones y calificación y sin posibilidad de mejorarlo. Nuestra experiencia nos muestra que, si realizamos ejercicios breves todos los días, con unas cuantas consignas que tener en cuenta, para leerlos en clase, es mejor aceptada la propuesta de escribir. Y también que, si se ofrece la posibilidad de mejorar un ejercicio con sugerencias, anotaciones y correcciones, y además la oportunidad de repetirlo para que también el segundo sea calificado, aprovechan la oportunidad.

Además de la propuesta de microtextos, consideramos demostrable que, si se les ofrece la oportunidad de dar una dimensión más colectiva y más real a sus producciones escritas (leerlas y comentarlas en el gran grupo, publicarlas en el blog), les agrada más (o desagrada menos) esta tarea.

Los resultados más relevantes sugieren que:

- escribir microtextos (5 líneas) individual y diariamente, para leerlos todos en clase al gran grupo y, tras ello, realizar el análisis y valoración de los mismos (también en gran grupo), hacer propuestas de mejora y publicarlos en nuestro blog predispone positivamente al alumnado hacia la expresión escrita y sus potencialidades,
- el proceso seguido (producción individual como tarea "para casa"; posterior lectura en clase al gran grupo, donde el autor o autora lee y todo el grupo escucha; comentarios y propuestas de mejora) da nuevo sentido a estas tareas y producciones,
- -resultan indispensables temas, propuestas de tarea y perspectivas no academicistas que fomenten la expresión de opiniones diversas y la creatividad (temas y propuestas que el alumnado no viva como

ajenos o demasiado repetidos; como se verá, hemos realizado una recogida de información muy ilustrativa al respecto),

- el empleo en ocasiones de textos modelo (literarios o no) que sorprendan y rompan nuestros esquemas es útil y eficaz para promover actitudes críticas y creativas, impulsar la reflexión, desautomatizar los conocimientos y los usos, facilitar la reflexión metalingüística y estética y favorecer el aprendizaje de conceptos gramaticales,
- el alumnado reacciona de manera positiva a la creación literaria, y su actitud se vuelve más receptiva a la creación ajena (obras literarias, valoración estética),
- la dinámica seguida (tarea para casa, leer cada cual su producción en clase en voz alta) constituye un estímulo para participar, tener voz en el aula, conocerse y favorecer el respeto del resto de integrantes del grupo, comprender y poner en práctica que evaluamos el objeto (texto) y no al sujeto (persona-alumno),
- publicar las producciones en Internet, en nuestro blog público http://mikrotextosblogs.blogspot.com.es/ , constituye un gran estímulo, incluso gran parte del alumnado publica por primera vez en la red.

*IES Eunate BHI (Instituto Educación Secundaria Eunate - Bigarren hezkuntzako institutua)*

Este centro -http://eunatebhi.educacion.navarra.es/web/-, como instituto independiente en su ubicación actual (barrio de La Txantrea -Pamplona), se puso en marcha el curso 1997-98. Es de Modelo D, lo que significa que todas las sesiones de clase se imparten en euskera, excepto las de idiomas y algunas asignaturas que en grupos con refuerzo de francés o inglés se imparten en dichos idiomas (Historia, Ética...). La vida del centro se desarrolla en euskera. El alumnado procede del propio barrio de la Txantrea (de la escuela asociada o vinculada al centro, que es Bernat Etxepare), del barrio de la Rotxapea (también Pamplona), bastante semejante a la Txantrea desde el punto de vista socioeconómico, de un pueblo colindante que se llama Berriozar, y otros como Aoiz y comarca, y de algunos de alrededor del monte Ezkaba (Unzu, Makirriain).

Al centro acuden unos 450 alumnos, y tiene una plantilla de 50 profesores aproximadamente. Físicamente, lo constituyen el edificio central y un gimnasio  al lado, en el patio (el otro gimnasio, en el edificio central). El edificio consta de cuatro plantas, con sala de profesores, despachos,

biblioteca, aula de música, laboratorios (Ciencias Naturales, Física y Química, Tecnología, etc.), aula de Plástica, otras de Informática, aula de reuniones, aula "magna", etc. En todas las aulas ordinarias, desde hace cuatro cursos, disponemos de ordenador y proyector, algo que favorece indudablemente el uso de las TIC (en gran grupo). Los grupos son, en ESO, de 20 alumnos más o menos, en Bachiller de algo más (máximo 30).

DESCRIPCIÓN DE LA INVESTIGACIÓN O EXPERIENCIA:
En el curso 2012-2013 comenzamos en Lengua Castellana y Literatura la práctica de la expresión escrita y producción de textos mediante microtextos. Es decir, mediante textos breves, completos, independientes, autónomos, de una extensión de cinco líneas, escritos por el alumnado como tarea individual que se realiza fuera de las sesiones de clase, y que después cada alumno/a lee para el gran grupo, con la finalidad de ponerlos en común para que los integrantes de la clase aprovechemos las buenas ideas y ofrezcamos propuestas de mejora. Poco a poco, hemos incorporado algunas pautas y elementos a la metodología vinculada con la producción de microtextos. El curso pasado, un alumno muy desenvuelto en el uso de las TIC creó una página web, http://mikrotextos.wixsite.com/eunate . Para este curso 2016-2017, y tras comprobar que subir documentos a esa web resultaba un tanto complicado, me decidí a crear un blog exclusivamente dedicado a las producciones del alumnado de 4º, http://mikrotextosblogs.blogspot.com.es/ .

En cursos anteriores, tanto en las aulas de la universidad (Universidad Pública de Navarra) como en las del instituto (Eunate BHI), hemos llevado a cabo algunas recogidas de información entre el alumnado que nos han servido para disponer de una perspectiva muy interesante y enriquecedora, ya que nos ayuda a contrastar y evaluar nuestra actividad docente. Por ello, también en esta ocasión hemos realizado un cuestionario que nuestro alumnado de 4º ha respondido (de manera anónima) y que esperamos volver a pasar a final de curso, para terminar de contrastar la información (si se producen algunos cambios de actitud, en la recepción, en las vivencias...). A continuación expondremos (y realizaremos una pequeña valoración) de esta primera parte de la recogida de información.

En cuanto al alumnado participante, cursan 4º de ESO, son los grupos A y B, de Eunate BHI, en total 39 alumnos, 23 en A -itinerario denominado científico- y 16 en B -itinerario denominado humanístico-. (Los datos, por

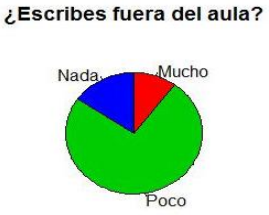
si pudiera ser de alguna utilidad, los ofrecemos grupo A + grupo B = total)

1.

- Mucho: 4 + 4 = 8
- Poco: 14 + 9 = 23
- Nada: 5 + 3 = 8

Sobran comentarios. Solamente una observación: si se expresaran con total libertad, quizá habrían respondido más *poco* o *nada*.

2.




- Mucho: 2 + 2 = 4
- Poco: 18 + 11 = 29
- Nada. 3 + 3 = 6

Como en la primera pregunta, las respuestas son suficientemente significativas.

3.

- Porque me manda el profesor: 10 + 10 = 20
- Porque me gusta: 7 + 1 = 8
- Porque lo necesito: 6 + 7 = 13
- Otros: “Porque me aburro.” “Para comunicarme.” “Lo necesito y me relajo.” “Porque me comunico por carta.” No son pocos los que señalan que lo necesitan, aunque no podemos saber en qué sentido, terapéutico, pragmático…

4.

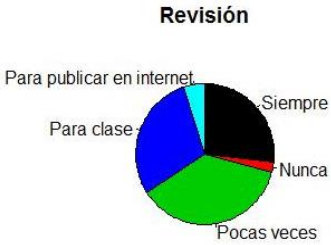
- Narrativa 10 + 4 = 14
- Poesía 4 + 0 = 4
- En redes sociales 8 + 7 = 15
- WhatsApp 14 + 14 = 28
- Blog 1 + 0 = 1
- Otros: “Lo que me mandan.” “Según el momento.” “Lo que me apetezca.” “Letras de canciones.” “Una carta.”

5.

Cuando escribes, ¿preparas primero un borrador?

- Sí, para todos los textos. 2 + 0 =2
- No, nunca. 6 + 4 = 10
- Pocas veces. 8 + 11 = 19
- Solo para los textos de clase. 11 + 3 = 14
- Solo si se van a publicar en Internet 2 + 1 = 3

6.




¿Sueles revisar tus textos para mejorarlos?

- Sí, siempre. 10 + 1 = 11
- No, nunca. 1 + 0 = 1
- Pocas veces. 6 + 9 = 15
- Solo para textos del aula. 4 + 8 = 12
- Solo si se van a publicar en Internet 0 + 2 = 2

7.

¿Te sirven las correcciones del /la profesor-a?

- Sí 22 + 16= 38
- No 1 + 0 = 1
- ¿Por qué?

En las respuestas a la pregunta 7, sobre las sugerencias del profesor señalan: 6 que mejoran; 5 que se fijan en los errores y aprenden; 6 que aprenden; uno que “no mejoro aunque lo intento”.
Copiamos a continuación las respuestas más destacadas, por llamativas o significativas, que consideramos merecen ser recogidas (y tal y como las escribieron):
“Veo los fallos que e tenido pero luego en otro texto ago mal el mismo fallo aunque lo intente buscar.” “Me ayuda a corregir mis fallos para la siguiente vez hacerlas mejor.” “Porque me fijo en los errores e intento corregirlos.” “Porque te ayudan a saber utilizarlo y no volver a cometerlos.” “Porque a la hora de escribir mejoro los textos teniéndolo en cuenta.” "Porque me ayudan a mejorar y aprender más." "Me mejora como estudiante." "Porque yo aprendo mucho de las correcciones. Aunque me cueste corregirlos, soy consciente de que existe ese fallo y lo intento corregir." "Porque así sé que errores cometo y como corregirlos."

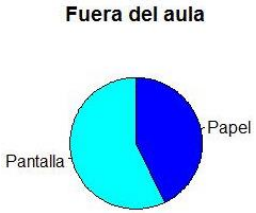
8. ¿Qué debería cambiar en la clase para que te apeteciera más escribir? Las respuestas se pueden agrupar en cuatro sentidos. Por una parte, el alumnado solicita temas más interesantes, más llamativos (23 respuestas). Además, que se usen más las TIC (3), que sirvan los microtextos para subir nota (3), y también apuntan que "mejor escribir que hacer exámenes o escuchar al profesor" (5).

-Ante la respuesta mayoritaria relacionada con los temas y propuestas para los microtextos, les pedimos que pensaran, como tarea de casa (17 de marzo, viernes) sobre qué les gustará escribir. Y el día 22 de marzo dedicamos unos minutos de cada sesión con cada grupo a recoger sus propuestas, que realmente son interesantes. Por ello, recogemos una extensa muestra al final de este artículo.-

Como en los otros casos de respuestas abiertas, copiamos a continuación las respuestas más destacadas, por llamativas o significativas, que consideramos merecen ser recogidas (y tal y como las escribieron):
“La enseñanza. Porque no ha cambiado nada desde el siglo XIX. Usar la tecnología.” “Cuando mandan una redacción que no sea algo aburrido (como historia). Sería mejor escribir sobre nosotros, como nos sentimos, sentimientos.” “Nada, aun así no me apetecería, me gustaría si me interesaría mucho mucho el tema.” “No me gustaría nunca escribir. Como mucho sobre algún tema interesante.” “Recursos para escribir mejor.” “Escribir a ordenador, no a mano.” “Que no hagamos tantos exámenes, y

más redacciones.” “Que sea por Whatsapp.” "Que las clases sean mas dinámicas y escribir sobre temas que me gustan." "Escribir textos sobre lo que nos gusta, hacemos... con algunos requisitos pero no de lo que nos manda el profesor." "Los temas que comentemos deben de ser actuales, sobre lo que pasa en el mundo hoy en día, por ejemplo." "Me gusta escribir cosas que te hagan pensar."

9.




Cuando escribes fuera del aula, ¿cómo lo haces?

- Con papel y bolígrafo 14 + 7 = 21
- En pantalla, mediante las TIC 15 + 13 = 28

(Uno responde: “No escribo.”)

10. ¿Te parece útil en tu día a día escribir? ¿Y escribir "bien"? Explícalo.
En general, responden que sí (con matices, como veremos) 33. No, 4. Que sí para lo académico e importante pero no entre amigos, 8. Resumiendo, la respuesta es sí para lo académico e importante, y no la información, etc., que se intercambian entre amigos.

Como en los otros casos de respuestas abiertas, copiamos a continuación las respuestas más destacadas, por llamativas o significativas, que consideramos merecen ser recogidas (y tal y como las escribieron):
“Me parece muy útil. Cuando escribimos mejoramos nuestra manera de hablar y pensar. Se puede decir que de alguna manera maduramos.” “Sí. Según. Por ejemplo en clase escribo bien pero con los amigos escribo mal y rápido.” “Si me pareciera útil escribir. Y el escribir bien también pero no lo ago porque me parece que hay más cosas importantes que hacer.” “Si que me parece útil, escribir bien a veces no es necesario. Por ejemplo, en Watsapp da igual escribir mal, en un examen no.” “Si porque es para comunicarse y escribir bien sirve para explicarse mejor.” “Si porque es un entretenimiento y me gusta cuando mis amigas lo leen. También porque sacas mejor nota y es más entendible, correcto y limpio.” “Sí. Me parece que si no escribimos bien la gente no va a culturizarse.” “Si. También porque luego en el aula lo necesitamos y se nos hace más cómodo.”

"Si porque *hasi* trabajas día a día la ortografía." "Si, porque muchos fallos que cometo los dejaría de cometer." "Muy útil. Escribir bien es necesario, ya que por la caligrafía se saben muchas cosas." "El *echo* de escribir bien

es necesario, pero es verdad que por whatsapp se entiende igualmente." "Si. También. Para que el receptor lo entienda bien." "Si me parece muy útil, ya que *asi* mejoramos la manera de expresarnos." "Si. Yo creo que es necesario escribir algunas cosas para no olvidarlas y si escribe bien es más fácil de entender." "*Si*, porque si escribes bien, te toman más en serio."

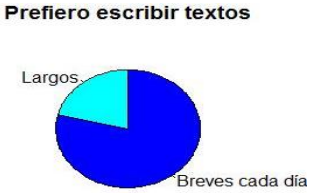
11.

Prefiero escribir textos

- Para entregarlos al profesor 13 + 5 = 18
- Para leerlos en clase con mis compañer@s 10 + 10 = 20

Otro: "*Para quedarmelos yo y nadie mas.*" (no pedido en la encuesta pero explicado)

12.




Prefiero escribir

- Textos breves todos los días 20 + 10 = 30
- Un texto largo cada dos semanas 2 + 6 = 8

13.

Prefiero escribir

- Pero que nadie lea mis textos 8 + 8 = 16
- Subir los que yo elijo al blog 13 + 8 = 21
- Publicarlos de otra manera. 2 + 0 = 2

"Los mejores y presentarlos." "Que lo lean personas de confianza."(2) "Redes sociales." "En un libro hecho por todos." "leerlos en clase pero no publicarlos."

14.

Prefiero escuchar lo que han escrito mis compañer@s

- Sí 19 + 15 = 34
- No 4 + 1 = 5

15. Escuchar lo que escriben mis compañer@s es interesante porque
Las respuestas se pueden agrupar en torno a cuatro ideas:

- así no me aburro: 2,
- me enriquezco, aprendo de mis compañer@s: 10
- conozco mejor a mis compañer@s: 9,
- conozco sus ideas, amplío las mías: 19
- uno especifica que no hace falta escuchar todos los días los escritos de todos, que con unos cuantos sería suficiente.

Como en los otros casos de respuestas abiertas, copiamos a continuación las respuestas más destacadas, por llamativas o significativas, que consideramos merecen ser recogidas (y tal y como las escribieron):
“Dejo de aburrirme en clase.” “Me enriquezco con su vocabulario y me gusta escuchar a mis compañeros.” “Sí leo lo que escriben, analizo la manera en que escriben y hago un perfil sicológico sobre ellos, qué piensan, qué sienten…” “Escuchas otras maneras de pensar y las formas diferentes en las que redactan textos.” “Veo quien lo hace bien y quien mal y también para poder saber el que echo mal y poder corregirlo.” “Así comparo lo que he hecho yo con lo que han hecho ellos." “Aprendo cosas y conozco sus personalidades.” “Así aprendes, y sabes que pensamientos tiene, te comunicas y empatizas.” “Me fijo en las ideas y pienso otras y las transformo. Porque muchas son interesantes.” “Me da ideas para mejorar el mío y en un futuro hacer algo así.” “Recoges ideas, e incluso a veces son entretenidos.” “Así puedo aprender nuevas cosas, tanto palabras como culturilla general.” "Asi veo los fallos que cometen pa no hacerlos y si lo han echo mejor para mejorar." "La verdad que no me importa mucho lo que escriben mis compañeros, con saber lo que escriben unos cuantos, vale. No 16 textos.". "Aprendes otras formas para escribirlos. Diversas formas. Más vocabulario.... Me gusta mucho escucharlos."

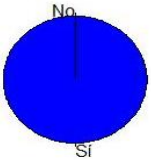
16.

Las consignas que vamos dando y comentando cada día durante las clases (como no repetir palabras, usar vocabulario preciso, no usar verbos "pobres" tales como, estar, ser y parecer...) las asimilo bien y las puedo poner en práctica.

- Sí 19 + 12 = 31

- No 0 + 3 = 3
- Otros: “lo intento.” “Me cuesta mucho pero lo intento.” “Intento asimilar y hacerlas bien pero me cuesta hacerlo bien.” “Intento y lo suelo hacer pero a veces es difícil.” “A veces sí pero otras veces me cuesta o me suenan raro.” "*Abeces*."

17. **Prefiero temas diversos**




Prefiero escribir sobre temas diversos
- Sí 23 + 16 = 39
- No

18. **Prefiero tipos texto diversos**

Prefiero escribir tipos de textos diversos
- Sí 20 + 14 = 34
- No 3 + 2 = 5

19. **Textos lúdicos**

Me gusta escribir textos lúdicos, al menos de vez en cuando
- Sí 17 + 15 = 32
- No 6 + 1 = 7

20. **Seguir publicando en internet**

Me gustaría seguir publicando textos en Internet por mi cuenta
- Sí 3 + 1 = 4
- No 20 + 15 = 35

(“Con los de clase.”)

*Sobre los temas propuestos para escribir*

Sobre los temas propuestos para escribir, yo he propuesto a lo largo del curso (entre septiembre y marzo) algunos como: la literatura como fuente de la historia, ventajas de saber idiomas, Marco Polo, la peluca a lo largo de la Historia, comunicación no verbal, el terremoto... Las sugerencias del alumnado en cuanto a temas han sido realmente interesantes. Organizados en varios grupos, ofrecemos algunos ejemplos:

- Historia, cultura y arte: Culturas de otros países; Personajes importantes en la historia; Cómo viviríamos en la Edad Media; Las maravillas del mundo; Cómo ha cambiado la vestimenta; Diferentes culturas del mundo; Sucesos históricos curiosos; Inventos importantes; Viajes que querríamos hacer; Historia del Sáhara
- Ocio: Cine, aventuras, deporte, imaginación; Realidad virtual; Cómo te gustaría que fuese el mundo en un futuro muy lejano; Cómo sería tu casa ideal; Diferentes tipos de bailes; Razones para hacer deporte; Destinos para viajes y por qué; Videojuegos; Qué querrías que hubiese en fiestas de la Txantrea; Distintos deportes; TIC; Aficiones; Redes sociales; El reguetón; Deportes poco conocidos; Eurovisión; Las mochilas de clase; Crítica constructiva a las películas; Deporte y mujer
- Educación: métodos de enseñanza; Cómo te ves en el futuro; Dudas sobre la elección de los estudios; Qué piensas ser en el futuro; Sistema educativo; Elección de itinerarios académicos demasiado jóvenes; Importancia de la educación; Nuestro futuro y nuestras ambiciones; TIC en los centros académicos, estudio, escolares; Los exámenes; La tarea; La lomce; Importancia de los idiomas; Bulling; Qué queremos estudiar?;
- Salud, sicología, sociología, crítica: Desórdenes alimentarios; El machismo en la música; Opiniones sobre maquillarse; Opiniones sobre la sociedad; Recetas para comer sano; Ideas de la gente sobre el feminismo; El autobús de “hazte oír”; La vida cotidiana; Sociedad machista, homófoba; Uso de auriculares; Opiniones sobre la ropa de marca; Noticias de actualidad; 8 de marzo; Uso del euskera; Terrorismo de hoy en día y refugiados; Donald trump; Racismo en el deporte; El uso del móvil por parte de los jóvenes; Los colores en la ropa y la forma de ser; Valoraciones sobre los destrozos en las manifestaciones públicas; Diferencias entre deportistas femeninos y masculinos; Problemas con las tallas en algunas cadenas de ropa; Problemas con las tallas en los zapatos para mujer; Vientres de alquiler; Tatuajes y pirsin; Sistema judicial; Problemas en la sociedad: pobreza…; Machismo en algunos deportes; Drogas y alcohol; Se

puede ser feliz sin dinero?; Alguien a quien admiramos; Si pudiese cambiar en el mundo, ¿qué?

- Ecología, fauna: El contrabando animal; Qué podemos hacer para que no se extingan tantos animales; Importancia de la naturaleza; Animales en general; Razones para la acogida animal; Opiniones sobre los medios de transporte con motor; Los insectos; Corridas de toros;
- Lengua y Literatura: Contar una anécdota curiosa; Cómo sería el asesinato perfecto; Vida de un empresario; Encontrar una historia desde la perspectiva de un objeto; Contar una historia desde un punto de vista épico; Relatos absurdos; Alternativas a los microtextos;

CONCLUSIONES:

Tras contrastar los datos que hemos recogido en los cuestionarios, y teniendo en cuenta la experiencia que supone la publicación de microtextos en el blog, podemos concretar algunas conclusiones provisionales:

- publicar en Internet sirve para que se esfuercen más en la autocorrección, porque no quieren subir textos mal escritos, (como se ve en sus comentarios de la pregunta 10),
- escriben poco, no les gusta escribir, lo hacen generalmente por obligación,
- sus textos voluntarios son breves, para comunicarse entre ellos (redes sociales y sobre todo WatsApp),
- es más fácil que se fijen en los errores y en las propuestas de mejora si se producen por su propia interactuación, en las sesiones de clase, y se usan como referencia sus propios textos,
- en cuanto a metodología, piden que los temas sean más cercanos a sus experiencias, y proponen temas realmente para tener en cuenta, interesantes,
- aprecian la corrección escrita en los textos, pero sobre todo en los que vinculan al mundo académico; la escritura fuera del aula, entre iguales, la consideran “otro ámbito”, con otras reglas o, al menos, otras prioridades,
- prefieren escribir para cada día un texto breve, para leerlo en clase, que textos largos vinculados a otras dinámicas de corrección, etc.; les parece bien escuchar a los compañeros,
- no se ven, al menos todavía, como participantes activos en Internet pero en solitario, sí como grupo.

# The effects of story reading on First Grade Students' story comprehension and retelling skills

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KEYWORDS: story reading, story elements, reader-response theory.

ABSTRACT:
This research aimed to explore the effects of story reading on first-grade students' making meaning and retelling skills. A total of 30 first-grade students constituted the research sample. For this quasi-experimental research, the first grade students were assigned to the treatment and control groups at random. In the treatment group, the stories were read to the students daily and after reading the stories, the informal conversations related to stories were occurred. All the daily activities, which included efferent and aesthetic dimensions based on Rosenblatt's transactional theory, lasted around half an hour. In the story conversations, it was focused on story elements including characters, setting, plot, conflict, and resolution and the effects of stories on the students. For the pre-test and post-test assessment of the first grade students, a grade level story was read to the students in both two groups and asked each one of them to retell the story. In addition, after retelling process, five Ws and one H technique was used to discuss the story and clarify reading comprehension levels of the students in the groups. This one-on-one assessment procedure was taken place for learning the awareness of the students on the story structure, if the student retells orderly the events the story, the sentence structures of the students, and the students' reading comprehension levels. The results of the research were discussed the through the related literature and some profound implications of the research on first-grade students' education were contended.

INTRODUCTION:
Learning reading and writing is one of the important skills in today's societies. Turkish language reading and writing instruction is implemented based on course materials prepared according to the language arts

curriculum. In historical period, a variety of different methods were used to teach Turkish language arts skills and every method made contribution to success. However, it is stated that while the instruction includes only textbooks and different methods would not create effective language teaching settings (Egan, 2005), children's literature-supported learning settings may help children to develop oral and writing language skills, their vocabulary, active use of language, and their reading comprehension skills (Barnitz, Gipe, & Richards, 1999; Peck, 1989). According to Webster (1961), As children should leaf through books, listen to be read, read to others, write and draw about books, criticize them, and transfer what they learn into their lives, adults should make collaborations with children, guide them, and give necessary supports. Lynch-Brown and Tomlinson (1999) contented that children's literature makes profound contribution to children' academic and personal developments. In addition, they stated that who supports children in this process emerges as another factor affecting. Children's acquisition of reading habit and having reading culture are related to their reading exposure from early childhood periods. Children's reading exposure to books from their early childhood not only supports their academic, social, emotional, esthetic, and cultural but also increases children's language development. In this process, there are two underlying factors appearing. One of them is the quality of children's books and another one is the persons helping children make interactions with books.

Stories are important elements in children's literature. Miller and Pennycuff (2008) claimed that a variety of pedagogic strategies are required to be employed to teach literacy skills to children in schools and they pointed out that telling stories or reading stories one of the effective pedagogic strategies to teach reading and writing. According to Spaulding (2011), storytelling should be fun and allow for listeners' thoughts grow gradually. Telling stories are known by the educators as practical classroom technique. Children listening to stories develop a sense toward stories. Their awareness of story structure can help them to comprehend more complex stories. The activities including discussions about story and presentation, reciting story, and reforming story after telling story develop children' oral and writing language skills (Peck, 1989).

The literature related to telling stories defined as making meaning for all cultures and the way of cultural transmission has showed that it has a strong educational value (Craig, Hull, Haggart, & Crowder, 2001; Cutspec, 2006; Dunst, Simkus, & Hamby, 2012; Dyson & Genishi, 1994; Heller, 2006; Isbell, 2002; Isbell, Sobol, Lindauer, & Lowrence, 2004; Kies,

Rodriguez & Granato 1993; Peck 1989; Malo, 2000; Mello, 2001; Nelson 1989; Reilly, 2007; Riley & Burrell, 2007).

Given that while there is a growing literature on the effects of telling stories about children's cognitive, social, affective, and linguistic skills, using stories effectively in today's classrooms are neglected. Like most of other instructional methods, there is lots of research stressing the importance of telling stories as a pedagogic tool. However, some research has showed that the all these research findings are not taken into account by the teachers because of some reasons such as usefulness and effectiveness of telling stories (Ates & Yildirim, 2015). According to Vygotsky, literacy, which is a high-level cognitive function, requires social interaction between environment and student and internalize new information. This view of Vygotsky is a main point of the current research (as cited in Reiley, 2007). In that framework, this present research aimed to investigate the effects of reading stories on students' development of language skills. With this overall aim, the following questions of the research were addressed:

1. Was there any statistically significant difference between comparison and treatment groups' post-test scores as regards reading comprehension?
2. How did the students' number of words and sentences they used in reciting process of the stories vary before and after the implementation?

METHOD:
This research employed on of the quasi-experimental designs including pretest-posttest nonequivalent group (Creswell, 2003).

*Participants*

The present research took place in Turkey's Ankara province. A total of 30 first graders constituted the research sample. While 15 of them involved in comparison group, another half of the sample involved in treatment group.

*Procedure*

The data collecting process occurred in three phases. Prior to the treatment, a story was read to the all students in the groups including control and experimental group. Then, it was asked to recite the story and answer the questions related to the story. After pretests, every day one

story was read to the students in the treatment group. After every story reading taking around 15-20 minutes, informal conversations concerning the stories occurred. These conversations between the students and the storyteller focused on the elements of the stories, readers' responses including efferent and aesthetic reading. The treatment duration took 10 weeks except for pretest and posttest implementations and a total of 45 stories were read to the students in the groups. After the treatment, a new story was read to the all students for posttest assessments.

FINDINGS:

In this phase, the findings related to the research questions were presented. Our first research question investigated whether or not there was any statistically significant difference between the groups in terms of posttest scores of the students.

| Source | Sum of Squares | df | Mean Square | *F* | Partial Eta Squared |
|---|---|---|---|---|---|
| Pretest | 78.233 | 1 | 78.233 | 27.302 | .50 |
| Method | 79.000 | 1 | 79.000 | 27.570*** | .51 |
| Error | 77.367 | 27 | 2.865 | | |

****p<.001*

*Table 1. Results of Analysis of Covariance*

Considering Table 1 above, there was a significant difference in post-test mean scores [$F(1,27)=27.570$, $p=0.000$] between the groups, whilst adjusting for pre-test scores of the students. The partial Eta Squared value indicates the effect size and should be compared with Cohen's guidelines (0.2 – small effect, 0.5 – moderate effect, 0.8 – large effect). It can be seen that for Method the effect size is moderate (0.51). This value is also used to describe how much of the variance in the dependent variable is explained by the independent variable (51%). Ideally this number would be fairly large.

A one-way ANCOVA was conducted to compare the groups' reading comprehension mean scores whilst controlling for the groups' pre-test scores. Levene's test and normality checks were carried out and the assumptions met. There was a significant difference in mean scores [$F(1,27)=27.570$, $p=0.000$] between the groups. Post hoc tests showed there was a significant difference between treatment group and comparison group ($p = 0.000$). Comparing the estimated marginal means showed that the statistically significant difference was in favour of the treatment group ($M=13.33$) compared to the control group ($M=10.01$).

Another research question of the research was to determine the number of words and sentences the students in the groups they used when reciting the story

| Group | The Number of Sentences Prior to Implementation | The Number of Sentences After Implementation | The Number of Words Prior to Implementation | The Number of Words After Implementation | Story Elements Prior to Implementation | Story Elements After Implementation |
|---|---|---|---|---|---|---|
| Treatment | 13.13 | 27.93 | 73 | 139.46 | 3.87 | 5.70 |
| Control | 11.66 | 18.93 | 60 | 86.27 | 3.80 | 4.23 |
| Mean Difference | 1.47 | 9 | 13 | 53.19 | .07 | 1.47 |

*Table 2. The Mean Scores of the Number of Words and Sentences of Treatment and Control Group Students Before and After Implementation*

Given the Table 7, while there was not any statistically significant difference between groups in terms of the number of sentences related to reciting story and story elements, there was a statistically significant difference between the groups groups in regard to the number of words prior to the implementation. After the implementation, there was a statistically significant difference in favor of treatment group with regard to the number of words and sentences and story elements.

DISCUSSION:

The present research aimed to determine the impact of reading stories on

fist-grade students' reading comprehension levels. For this overall aim, the quasi-experimental method was employed and one treatment and one comparison group were assigned. While in the treatment group procedure proceeded reading stories to the students every day, in the comparison group, stories were not use and the Turkish language art curriculum requirements were carried out. The research finding revealed that there was a significant difference between treatment and control groups in terms of reading comprehension post-test scores of the students in favor of the treatment group. In addition, considering the post-test assessments of the students in the groups related to reciting stories, the number of words and sentences used by the treatment group students in retelling process of the story were more than the control group students used. Those results were consistent with the previous research findings (Delano, 1977; Mazi, 2008; Mottley & Telfer, 1997). According to those findings, it might be contended that reading stories made positive contribution to reading comprehension levels of the students in the treatment group compared to the control group students. Considering the underlying reasons, previous experiences of students with stories, enthusiastic parts of stories, and easy access to stories (Horton, 2013) would have profound effect. Also, the present research findings were similar to the research findings of Morrow, Pressley, Smith, and Smith (1997). Morrow et al. (1997) compared literature-only program to literature/science program. The research findings showed that the children with literature/science program scored statistically significantly better on all literacy measures than the children in the literature-only group. Additionally, the children in the literature/science program developed retelling skills and their awareness of story structure.

In the retelling process, cognitive and physical preparations of the students in the treatment group and supporting this with children's picture books made positive contributions to improving the students' positive attitudes toward stories. Miller and Pennycuff (2008) contended that reading children's picture books or telling stories make unmotivated students increase their motivations and poor readers to be involved in process. Also, the teachers' journals concerning process provided that reading stories positively affected the students' comprehension and retelling skills, and attitudes toward reading as well as their speaking and writing skills, reasoning, intertextuality skills.

Researchers have documented that reading stories and telling stories help students to make connections with prior knowledge and gain experiences with texts and support their reading comprehension skills and academic

achievement (Casteel & Isom, 1994; Craig, Hull, Haggart, & Crowder, 2001). Scientific literature on reading stories has argued that there are positive correlations between development of high-level cognitive skills such as critical reading and productivity and reading stories (Belet, 2001; Kayahan, 2010). Taken account of all information above, introducing children to stories and books help them become aware of story structure and deal with difficult texts (Barton & Sawyer, 2003). During the implementation process in the present research, the students' awareness of story structure and prior knowledge related to story were supported with the new stories and the informal conversations between the students and the teacher after story reading shed light on both making meaning and retelling processes. At the beginning of school year, listening skills appear one of the underlying factors of learning reading and writing skills. Given the holistic structure of language arts, supporting this process with story reading and telling stories can both develop language skills and increase students' awareness of text structures and enable them to learn many reading strategies (Akyol, 2011; Barton & Sawyer, 2003; Lnych-Brown & Tomlinson, 1999). Given that there have been statistically high significant correlations between reading comprehension and listening comprehension, this process makes significant contribution to reading comprehension. Most of researchers have argued that listening serves to successful reading comprehension and reading comprehension can be improved through listening activities (Aarnoutse et al., 1997; Aarnoutse et al., 1998; Trinkle, 2008).

There is an increasing research showing that stories are one of the important instructional materials. The strong structure of story marks that it can result in effective learning outcomes (Willingham, 2011). Meanwhile, when knowledge is presented through stories, knowledge can be more permanent compared with knowledge not presented through stories (Ansbery & Morgan; Haven, 2007). The meta-analysis study which was concerned with pedagogic part of telling stories, conducted by Mello (2001) pointed out that telling stories and reading stores have significant impact on writing, vocabulary instruction, reading fluency, self-efficacy, and awareness of culture.

From these findings of the present research, we can conclude that reading stories is one of the effective instructional tools to improve children's language skills. We imply that every counterpart in educational environment should support use of stories in classroom settings to make significant contributions to children's lives. Particularly elementary

classroom teachers should become good storytellers. According to Aiex (1988), stories should not be complex and become understandable for listeners, draw children's attention, and motivate children to research. When teachers choose stories, they should choose comprehensible stories. These stories include few characters particularly children or animals. Also some researchers (e.g., Andrew, 2008; Roach, 2016; Schatt &Ryan, 2015) have contended that storyteller need to have an extended literature. Having an extended literature as a storyteller would make storyteller reach every student in the group. Beside this, during storytelling process, a variety of activities should be used.

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## Entender procesos para justificar decisiones. MOOC que presenta la alfabetización inicial.

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PALABRAS CLAVE: alfabetización inicial, MOOC, decisiones pedagógicas.

RESUMEN:
La alfabetización inicial es un reto prioritario de la educación básica en México. El desconocimiento de los procesos de adquisición inicial del sistema de representación que es la lengua escrita, así como de los fundamentos y recursos de metodologías sintéticas y analíticas para aprender a leer y escribir (cfr. Barbosa Held, 1983) llevan a los docentes y a padres de familia a elegir indiscriminadamente actividades para alfabetizar. Conocer sobre los procesos individuales psicogenéticos de invención y reconocimiento del funcionamiento convencional de la lengua escrita (cfr. Ferreiro, 2013, 1979) y sobre las prácticas sociales (cfr. Hernández Zamora, 2013) que dan forma a los eventos de alfabetización inicial en los que los niños participan apoyará a los adultos que los acompañan a elegir y seguir un método de alfabetización más integral (cfr. Carrasco, et. Al., 2015). La educación en línea a través de un MOOC (Curso Online Masivo Abierto) permitirá atender al interés genuino de padres de familia, educadores y sociedad por conocer los fundamentos acerca de cómo iniciar a los niños en la alfabetización inicial. Los MOOC son la nueva tendencia para ofertar educación abierta por parte de las

instituciones de educación superior. La Benemérita Universidad Autónoma de Puebla, en alianza con las Universidades Autónomas de Baja California y Tlaxcala oferta un curso en línea de cuatro semanas y en esta ponencia se presentan los fundamentos, la organización y las decisiones didácticas para desarrollar esta propuesta de educación flexible.

INTRODUCCIÓN:

Las nuevas exigencias de vinculación universitaria con la población abierta han multiplicado opciones de servicios en el marco de las acciones de extensión. Las tecnologías de información y comunicación (TICs) han facilitado la tarea de las universidades de compartir el conocimiento para ello se ha apoyado en una de las herramientas tecnológicas de mayor uso como lo es el internet; permitiendo a través de la "educación en línea" que el conocimiento pueda llegar a distintos usuarios, estos ambientes electrónicos tienen varias modalidades, una de ellas son los MOOC (por sus siglas en inglés: Massive Open Online Courses) que se caracterizan por ser cursos de corta duración, gratuitos con posibilidad de certificación y que representan el primer acercamiento de un individuo a un tema en específico donde no se requiere una experiencia anterior. (cfr. Gallego 2016 y Cabrero, et.al., 2014). Los MOOC como servicio formativo son también un recurso de visibilidad organizacional.

Las universidades enfrentan el reto contemporáneo de ofrecer servicios educativos a población abierta que no están ligados a programas curriculares y el MOOC resulta una opción posible. En el tema de alfabetización inicial, la organización temática del MOOC presentado se justifica porque: "En el año 2012, 5.6 millones de personas con 15 años o más declararon no saber leer ni escribir un recado, de las cuales 2.2 millones fueron hombres y 3.4 millones mujeres; los datos muestran que las mayores diferencias se encuentran en la población de 55 a 64 años de edad. En el grupo de edad de 15 años o más, el mayor porcentaje de analfabetas se sitúa en las localidades rurales (14.9%), en los hogares indígenas (19.5%) y en la población con alta marginación (21%)." (INEE, 2014, p. 122).

Este trabajo es un avance de la construcción de un caso (cfr. Morra, 2001) de experiencia organizacional de trabajo colaborativo y se propone presentar tres ejes en proceso de desarrollo del mismo: las definiciones del producto tecnológico en construcción, MOOC; el tema que se desarrolla en el MOOC, alfabetización; los rasgos organizacionales de un equipo de trabajo multidisciplinario intra e inter institucional del que se

intenta dar cuenta a través de los planteamientos del nuevo institucionalismo. Se organiza en tres apartados, en el primero se describen las características del MOOC como recurso de formación contínua, en el segundo se presenta el tema de la alfabetización inicial desde una doble perspectiva, psicogenética y de prácticas sociales-discursivas de lenguaje y, en el tercer apartado se reflexiona sobre los retos de la construcción de grupos como organizaciones emergentes, desde la perspectiva del nuevo institucionalismo como marco para interpretar la complejidad.

Las autoras Liliana Avalos y Elizabeth Cortés, forman parte del equipo de construcción del MOOC de Alfabetización Inicial, siendo estudiantes de la Maestría en Administración y Gestión de Instituciones Educativas, de la Facultad de Administración de la Benemérita Universidad Autónoma de Puebla (BUAP), que estudian, para documentar la experiencia de este grupo emergente bajo la mirada neo institucionalista. Ambas están inmersas en el sector educativo por lo que buscan colaborar con su mejoramiento.

Por su parte la Dra. Alma Carrasco, académica BUAP, cuenta con más de 25 años estudiando cultura escrita, forma parte de la Red de Cultura Escrita y Comunidades Discursivas (RECECD), ha desarrollado propuestas didácticas para la alfabetización inicial, ver: http://www.dgie.buap.mx/dai/.

DESCRIPCIÓN DE LA PROPUESTA:

*MOOC: emplear tecnologías para educación contínua*

Al emplear las TIC como recurso, plataforma y ámbito de participación es posible desarrollar cursos y programas sin considerar las limitaciones del espacio y el tiempo presentes en la educación tradicional (Gallego, 2016). Recursos Educativos Abiertos a través de ambientes virtuales de aprendizaje puede ser visto como un movimiento contemporáneo en pro de la educación continua.

El término, MOOC, surge en 2008 en la Universidad de Prince Edward Island (Gallego, 2016); tuvo un auge en 2012 considerándolo el “Año de los MOOC” debido a que proliferaron distintas plataformas que ofertan esta modalidad como lo es Coursera, Miríada X; EdX, Udacity, entre otras. En México la Secretaría de Educación Pública impulsa plataforma

CODAES y actualmente desarrolla la plataforma México X. Ver: http://www.dgesu.ses.sep.gob.mx/PRODEP.htm

López Rayón en Núñez (2004, p.3) define estos ambientes para el aprendizaje como "... el conjunto de entornos de interacción, sincronía y asincrónica, donde con base, en un programa curricular, se lleva a cabo el proceso enseñanza-aprendizaje a través de un sistema de administración de aprendizaje". Señala cuatro principios de esta innovación formativa que adoptamos y suscribimos, como lo mostramos en la siguiente tabla.

| **Núñez, 2004. Principios MOOC** | **Interpretación de principios como recursos de desarrollo educativo.** |
|---|---|
| (1) Los procesos de aprendizaje | Foco del desarrollo de la propuesta de innovación e intervención educativa. |
| (2) La personalización | Principio de autonomía en la actuación de los participantes. |
| (3) La inteligencia colectiva | Recurso multiplicador de construcción de aprendizajes. |
| (4) La democratización del conocimiento | Oferta como posibilidad de acceso y autoadministración de opciones formativas. |

*Tabla 1.- Posibilidades formativas de un MOOC.*

Los Cursos en Línea Masivos y Abiertos o MOOC , cuyas características es que son en línea, abiertos a todo público y son de uso gratuito (Gallego, 2016), permite la interacción interactiva a gran escala de cientos estudiantes (Cabero, Llorente, & Vázquez, 2014), se enfocan a una temática especial, con conocimientos concretos; y los contenidos de estos son realizados por un experto o grupo de expertos; su duración es de entre 4 y 10 semanas, de las cuáles 1 ó 2 se reservan para que los estudiantes produzcan algún material para la evaluación.

Estás modalidades o ambientes electrónicos de aprendizaje han establecido ciertos estándares de calidad, que se organizan en tres fases:

pedagógica, tecnológica y comunicativa (Gallego, p. 47). Cada fase tiene características particulares por ello resulta importante tener un grupo de trabajo multidisciplinario que permita atender el trabajo de cada una de estas fases.

| **Fase** | **Actividades** |
|---|---|
| Pedagógica | - Definición de competencias<br>- Formulación de Desempeños<br>- Diseño de actividades de aprendizaje |
| Tecnológica | - Selección de recursos :<br>▪ Narrativos: Audio y vídeo<br>▪ Descriptivos: Imagen, infografía y animación<br>▪ Expositivos: PDF y Web<br>▪ Argumentativos: Multimedia<br>- Espacios y formas de presentación de actividades |
| Comunicativa | - Presentación<br>- Plan de interacciones (retroalimentación, asesorías) |

*Tabla 2. Fases de desarroollo de un MOOC (Gallegos, p. 47)*

En el momento de cerrar este trabajo la fase pedagógica ha sido completada, y la tecnológica está en desarrollo.

Cada MOOC se enfoca a una temática especial, con conocimientos concretos; y los contenidos de estos son realizados por un experto o grupo de expertos. El MOOC objeto de este trabajo aborda la temática alfabetización inicial y el grupo de expertos es multidisciplinario: especialistas en lenguaje, especialistas en desarrollo didáctico y especialistas en diseño y plataformas instruccionales. Las instituciones de educación superior son actores importantes en la creación de los contendidos ofertados en estas modalidades. A continuación presentamos una justificación de los ejes de contenido de la propuesta *MOOC Alfabetización Inicial*.

*Contenido MOOC: El reto de la alfabetización inicial*

La alfabetización inicial es un reto educativo que como tema de estudio e intervención ha cobrado gran importancia en los últimos tiempos por los resultados escolares que muestran que la escuela mexicana no siempre está teniendo éxito en la tarea de alfabetizar a la población escolar (cfr. INEE, 2014) porque los métodos empleados se centran en el aprendizaje del código y no articulan la enseñanza a los usos de la lengua escrita.

El reconocimiento del niño como aprendiz activo y lo que ahora conocemos sobre cómo en cada uno ocurre una construcción interpretativa sobre cómo funciona el sistema de escritura (cfr. Ferreiro 2013, 2003, 2001; Ferreiro y Teberosky, 1979), forman parte de los saberes docentes pero a nuestro juicio están desarticulados de las propuestas pedagógicas existentes y no necesariamente han sido traducidas por los docentes en formas de enseñanza consecuentes con estos principios.

Hemos adoptado una definición de Alfabetización, que será guía para este trabajo y para la misma construcción del MOOC: “Habilidad para leer o escribir una lengua. Refiere también una forma de pensar la lectura y la escritura en la vida cotidiana. La alfabetización requiere un compromiso autónomo con lo escrito; reconoce un rol activo de cada persona que genera, recibe y asigna interpretaciones a los mensajes. El uso corriente del término alfabetización implica una interacción entre las demandas sociales y la competencia individual. Es preciso entender que los niveles de alfabetización requeridos para el funcionamiento social pueden variar entre culturas y a lo largo del tiempo en una misma cultura (cfr. Venezky, en: Harris y Hodges, 1995).” (Carrasco, et al., 2015, p. 130).

Leer y escribir son procesos que involucran dos procesos, uno individual y otro social. Individualmente la adquisición de la lengua escrita puede ser concebido como un proceso de construcción en el que los niños inventan y reconocen la organización convencional de lengua escrita, **postura psicogenética**, (cfr. Ferreiro 2013, 2003, 2001; Ferreiro y Teberosky, 1979). El proceso social explicado desde la **perspectiva de las prácticas sociales de la lengua escrita** (cfr. Hernández, 2013) reconoce que el aprendizaje infantil y el aprendizaje en general ocurre como resultado de participar en eventos de lenguaje, es decir en situaciones sociales privadas o familiares y públicas, como las escolares, en las que la lectura

y la escritura es usada por los participantes para atender a propósitos socialmente establecidos y valorados.

Para aprender a leer y escribir, lo mismo que para aprender a hablar, los niños necesitan ejercer como lectores y escritores aunque realicen acciones de lectura y escritura de forma no convencional (cfr. Castedo, 2010). Los adultos que les acompañan, madres, padres, docentes y personas encargadas de su cuidado, son responsables de construir **entornos** letrados poniendo a su disposición libros de distintos temas, géneros y formatos, concebidos como **tecnologías** culturales, actuando como mediadores de lectura o **actores** activos de esta promoción de lectura que construyen, desarrollan y multiplican oportunidades para realizar **actividades** de lectura en voz alta, de exploración libre de materiales escritos, de lectura independiente, de comentarios de los libros leídos, entre otras de las actividades en las que el libro es un actor central. Entornos, tecnologías, actores y actividades son las categorías que nos permiten entender las prácticas sociales, particularmente las escritas si estas tecnologías son libros o dispositivos para leer y escribir (cfr. Hernández, 2013; Zavala, et al., 2004).

La propuesta del *MOOC Alfabetización Inicial* se propone desarrollar en cuatro semanas, cuatro ejes de contenido en el marco de una orientación, social, discursiva y psicogenética para apoyar la reflexión sobre el reto de aprender a leer y escribir:

I. Conocer para pensar: la alfabetización inicial como tema.
II. Entender para actuar: fundamentos para el aprendizaje del lenguaje como práctica sociocultural.
III. Reconocer para participar: contextos de participación y prácticas discursivas.
IV. Integrar para enseñar: recursos didácticos, géneros y principios de intervención.

El desarrollo del contenido de esta propuesta formativa intenta conseguir que los participantes reconozcan los siguientes 10 principios del MOOC AI, tomados de la propuesta en desarrollo (Carrasco, et., al., 2017)

1. La Alfabetización Inicial es un proceso cognitivo y social que lleva a una persona a aprender a leer y a escribir convencionalmente.
2. Aprender a leer y a escribir no es sólo decodificar letras o “leer las letras” es participar en situaciones sociales donde se lee y se

escribe.

3. Leer y escribir son actividades culturales que se realizan en diferentes espacios sociales y no exclusivamente en el espacio escolar.
4. La Alfabetización Inicial ocurre en un entorno cultural y para cada niño es un proceso cognitivo individual de invención de convenciones y de interpretación de la organización convencional del sistema de escritura.
5. Un niño que aprende a escribir en nuestra lengua debe descubrir que hay un número limitado de letras (el alfabeto) con el que se pueden formar todas las palabras pero también debe descubrir, que, a diferencia de otras lenguas, nuestra lengua se lee de izquierda a derecha y de arriba abajo.
6. El niño aprende a leer y escribir de manera más “natural” cuando experimenta la lectura regular desde antes de saber leer convencionalmente y cuando tiene oportunidades de escribir aunque no escriba convencionalmente.
7. Cada adulto debe confiar que un niño aprenderá a leer y escribir y que este aprendizaje ocurrirá al experimentar actividades de lectura y escritura de textos, de mensajes, de géneros discursivos presentes en su vida cotidiana: cuentos, canciones, recados, listados, entre otros.
8. La diversidad de géneros textuales de la vida cotidiana que se ofrezcan a un niño para leer o para escribir le permitirá reconocer, usar y preguntarse sobre los usos de lenguaje en diversos discursos y en diversas situaciones comunicativas.
9. Cada niño tiene su propio proceso de aprendizaje y ello explica que algunos niños necesitan más tiempo que otros para aprender a leer y escribir.
10. Al aprender a leer y escribir el niño comete equivocaciones y ellas expresan sus interpretaciones o inventos sobre el sistema de escritura; las experiencias de lectura y escritura y el acompañamiento de los adultos permitirán que aprenda las convenciones.

*Innovación en el trabajo de construcción de un MOOC*

El desarrollo de un trabajo colaborativo responde a una convocatoria del ministerio de  ión en México en el verano del 2016 convocadas por la Secretaría de Educación Pública a través de las redes DESCAES y CODAES. Estas redes está dedicados al desarrollo de aplicaciones y de

recursos educativos, que son concebidos como herramientas de apoyo a los procesos de enseñanza-aprendizaje en la educación superior, que fomentan la innovación educativa, el desarrollo de formadores, la actualización docente, la vinculación de la universidad con la sociedad y que, al mismo tiempo, permiten a personas ajenas al sistema educativo formal adquirir las competencias necesarias tanto para su desempeño profesional como para el aprendizaje a lo largo de toda la vida. (Ver: http://www.codaes.mx/acerca.htm ).

El diseño educativo es más que la planeación del curso en línea, de acuerdo a Nuñez (2004, p.5-7) incluye la definición de los propósitos, la redacción de las actividades, el contenido e insumos, la manera en que será presentada la información para generar disposición para aprender, entre otros, sin embargo los docentes no dominan necesariamente los lenguajes de programación para presentar materiales audiovisuales y gráficos que orienten al conocimiento por lo que se hace necesario que se conjunte un equipo interdisciplinario que permita tener disponibles las diferentes habilidades necesarias.

El proyecto contempló la integración de un equipo multidisciplinario que pudiera responder a los requerimientos teóricos, pedagógicos y técnicos; lo que si bien presentó un reto para la coordinación de agendas ha resultado en una experiencia de colaboración singular. La convocatoria planteó como condición la participación colaborativa de tres universidades lo que permitió convocar, como especialistas de lenguaje a colegas de la Red de Cultura Escrita y Comunidades Discursivas (RECECD) que vienen colaborando desde hace una década. Nuestra universidad, la Autónoma de Puebla, cuenta con las carreras de Diseño Gráfico y Procesos Educativos que son colaboradores centrales del proyecto. El compromiso de colaboración de jóvenes docentes y estudiantes han resultado ingrediente central en el desarrollo del proyecto.

Este MOOC cuenta con la participación de tres IPES de México –exigencia de la convocatoria- que son la Universidad Autónoma de Baja California (UABC), a través del cuerpo académico de Pedagogía social y orientación educativa; la Universidad Autónoma de Tlaxcala (UAT'x), a través de su cuerpo académico de Discurso, Identidad y Prácticas Educativas y funge como coordinadora del proyecto la Benemérita Universidad Autónoma de Puebla (BUAP) y que al interior tiene la participación de diferentes disciplinas que están conformadas por: la Facultad de Administración a través de la Maestría en Administración y Gestión de Instituciones

Educativas, la Facultad de Filosofía y Letras con la Licenciatura de Procesos Educativos, la Facultad de Arquitectura con la participación de la Licenciatura de Diseño Gráfico; así como también la Dirección General de Innovación Educativa apoyó todo el proceso de trabajo, ofreció instalaciones y equipo para realizar varias tareas y colabora en la fase de implementación del MOOC en la plataforma. La interdisciplinariedad en el trabajo de construcción de la propuesta resultó central para construirla.

La inexperiencia en las exigencias técnicas del proyecto para la elaboración de un MOOC demandó una gran inversión de tiempo. Puesto que para todos era su primera experiencia en la construcción de un MOOC, las reelaboraciones fueron una constante en el trabajo y siempre estuvieron guiadas por las definiciones y las exigencias de contenido académico.

Una limitante a la innovación está dada por las exigencias o posibilidades de una plataforma. En un contexto contemporáneo potencialmente rico de innovación tecnológica no siempre es posible contar con plataformas flexibles que alberguen todas las posibilidades de diseño imaginadas. El equipo del MOOC AI decidió replantear las formas como comúnmente se presenta la información en los MOOC, buscando captar la atención de los usuarios al presentar actividades de interacción atractivas; sin embargo no fue siempre posible incluirlas. La plataforma en la que se ofrecerá este MOOC es CODAES (Comunidades Digitales para el Aprendizaje en Educación Superior). Es una red que tienen como propósito el desarrollo de objetos digitales de aprendizaje para ser utilizados en la implementación de propuestas y contextos pedagógicos concretos, con características y requisitos específicos para esta modalidad.

*Entre la planeación y la realidad organizativa*

La construcción de innovaciones educativas ha propiciado también la innovación en las formas de trabajo de los actores organizacionales y ha multiplicado oportunidades para desarrollar trabajo interdisciplinario. La experiencia reportada en este trabajo es exitosa pero ello no significa excenta de problemas. Interesa en este apartado ofrecer un marco interpretativo de la complejidad del trabajo organizativo.

La creación de propuestas formativas en línea exige al menos incorporar a tres tipos de profesionales en su construcción: especialistas disciplinares o temáticos, especialistas de diseño instruccional y especialistas en

diseño gráfico.

Los grupos académicos y de investigación manejan un margen amplio de libertad para decidir sobre los temas o métodos de trabajo que utilizarán, pero también dan cumplimiento al aspecto estandarizado que establece la institución. Cada micro organización entendida como facultad, grupo de investigación o grupo de proyecto se encuentra inmersa en las exigencias y complejidades del servicio educativo. El nuevo institucionalismo desde la perspectivas sociológica muestra que la actividad universitaria de los grupos de cualquier tipo puede ser vista desde tres dimensiones: la regulatoria, la normativa y la cognitiva (Kent, 2012).

La dimensión regulatoria abarca aquellos requisitos, reglas y estándares que se deben de cumplir, al hacerlo las organizaciones pueden sobrevivir, reproducirse y legitimizarse, además permite establecer un contexto institucional estable y predecible, que da certidumbre a las organizaciones académicas (Kent, 2012). Generalmente este aspecto se convierte en una tarea engorrosa o limitante para las organizaciones, pero permite dar transparencia a las acciones realizadas.

La dimensión normativa, hace referencia a aquellos aspectos que conducen a los individuos a comportarse con un sentido del deber, actúan con congruencia valorativa en sus acciones. (Kent, 2012). Al interior de las organizaciones interactúan varios individuos con valores y prinicipios que enmarcan sus acciones, generando así una identidad común con valores y principios compartidos.

La dimensión cognitiva reconoce que los individuos toman ciertas decisiones porque no piensan en otras alternativas de acción, es decir, son las formas de trabajo que han desarrollado y generalmente se presentan como rutinas de comportamiento (Kent, 2012).

Estas tres dimensiones convergen en las organizaciones para dar cetidumbre y permitir la socialización (Kent, 2012) de sus miembros para el logro de objetivos. En el marco de la dimensión cognitiva la organización y métodos de trabajo de los grupos académicos expresa particularidades de una organización horizontal que permite la expresión y participación de los distintos actores en las diferentes fases del proyecto. La toma de decisiones compartida parece ser en este proyecto, MOOC AI, un rasgo de la organización.

En el caso particular de la propuesta que nos ocupa proponemos interpretar la conformación y organización del trabajo del grupo institucional creado para realizar el trabajo MOOC AI como una organización. Se trata de una organización emergente y con temporalidad definida. Es un grupo que no existía antes de la convocatoria específicamene concebida para diseñar MOOCs; es un grupo conformado para atender a la tarea y dejará de funcionar como grupo al cumplir con la tarea comprometida. Emerge para atender a una necesidad y se reconfigura cuando concluye la tarea que los convoca.

Los grupos de trabajo universitario intra e interinstitucionales que emergen para desarrollar las acciones implicada en el cumplimiento de un proyecto especifico, se pueden catalogar como organizaciones emergentes con temporalidad definida. Al tratarse de una nueva organización no se puede esperar que exista un acoplamiento natural o automático, puesto que los elementos organizacionales se están paralelamene construyendo y realizando. Las decisiones no siempre se implementarán o serán equivocadas. Los procesos exigen ser mejorados pero los actores están aprendiendo a reconoerlos, organizarlos, desarrollarlos, paralelamente a realizar las tareas de implemenentación.

CONCLUSIONES:

Realizar un proyecto de innovación educativa ha exigido a los actores del grupo innovar en materia de organización. Si bien la definición de organización en la conformación de grupos interdisciplinarios organizados para una tarea específica se expresan componentes organizacionales tradicionales e innovadores que particularizan el trabajo de una organización emergente.

El producto o servicio educativo que logra una organización emergente es el resultado no solo de los aportes especializados de los actores participantes, está determinado también por la dimensión regulatoria que al buscar estandarizar servicios educativos limita o reduce las posibilidades creativas de los expertos.

El compromiso en el cumplimiento de las tareas y la disposición a la colaboración y el diálogo de los participantes pueden interpretarse, desde una dimensión cognitiva, como una serie de rasgos que expresan formas de trabajo y compromiso de los actores, que se originan en la trayectoria personal de cada uno pero que el proyecto MOOC AI capitaliza.

Como organización emergente con temporalidad definida, el proyecto MOOC AI puede constituir un modelo de organización universitaria para desarrollar servicios educativos en línea a población abierta.

La alfabetización se sitúa entre los temas indispensables de formación para la población abierta por distintas razones, una central son los crecientes índices de analfabetismo (INEE, 2014). Multiplicar a través de ofertas formativas oportunidades para los docentes que atienden las comunidades más alejadas es uno de los principios de diseño de este MOOC AI. Particularmente innovador si se toma en cuenta que los dos enfoques presentes en las propuestas curriculares, constructivismo y prácticas sociales y discursivas de lenguaje, precisan aún ser apropiados integralmente por los docentes en servicio.

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## Historias de lectura de las mujeres en Eknakan, Yucatán, Mexico

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PALABRAS CLAVE: concepciones de sujetos, procesos y trayectorias de lectoras, mujeres, autogestión, comunidad.

RESUMEN:
Este trabajo describe las historias de lectura de algunas mujeres que participaron en el proyecto denominado Tardes literarias en la comunidad de Eknakan, Yucatán, México. Y su propósito es reflexionar sobre cómo este escenario que en un primer momento tenía solo la intención de

acercar a las madres de familia a los libros y la lectura se convirtió en la llave para la autogestión, y la generación de espacios para construir comunidad.

DESCRIPCIÓN DE LA PROPUESTA:
Eknakan es una pequeña localidad rural a cuarenta y cinco minutos de la ciudad de Mérida en el estado de Yucatán, México, que originalmente fue una Hacienda Henequenera[1].

La mayoría de las personas a cargo de los alumnos y alumnas que acuden a la escuela son las madres de familia, quienes se muestran muy interesadas por la educación de sus hijos puesto que participan en casi todas las actividades que se programan en la escuela, se puede percibir que ellas llevan el control organizacional y económico de sus hogares así como la responsabilidad de la educación de sus hijos, sin embargo , tal como sucede todavía en muchos espacios , todavía son los varones los que tienen la última palabra.

Aunque existe el ejido o pequeñas parcelas privadas generalmente para la siembra de maíz, esta actividad productiva no cubre las necesidades básicas de las familias por lo que dos de cada diez mujeres trabajan en el servicio doméstico fuera de casa y los varones la mayoría tienen trabajos temporales de albañilería, jardinería, plomería o como veladores todos ellos generalmente en la ciudad de Mérida Yucatán.

En cuanto a escolaridad, el promedio en ellas es de cuatro años de educación básica mientras que de ellos es de nueve.

Llegué a la localidad de Eknakán en el año 2010 como directora comisionada, es decir sin una plaza formal de dirección por lo que se debía realizar tanto las funciones de gestión como las de docencia frente a grupo en una escuela primaria multigrado, (dos o más grados escolares son atendidos en el mismo grupo por un solo docente). Venía de laborar en el estado de Hidalgo al centro de la República Mexicana en espacios

[1] Las haciendas productoras de henequén surgieron a mediados del siglo XIX gracias a la gran demanda internacional de fibras duras como el sisal o henequén que se ocupaban para confeccionar cuerdas de diferentes tamaños, desde finos cordeles para colgar hamacas, pasando por sogas para amarrar los fardos de trigo o heno, hasta poderosos cables que sujetaban los barcos a los muelles.
Después de la Segunda Guerra Mundial, declinó la demanda de henequén al ser desplazado por fibras sintéticas.

de formación continua a docentes.

Confieso que al principio estaba molesta por tener que trabajar en una escuela y a una distancia generalmente destinada para docentes de recién ingreso al servicio, ya que contaba con una experiencia laboral de más de veinte cuatro años, por lo que fui a conocer la escuela y la localidad tratando de encontrar algo que compensara todo lo perdido. En ese momento no imaginé que llegaría a conocer a un grupo de mujeres luchadoras, amigables, cariñosas y deseosas de aprender; las mujeres más entusiastas de todas aquellas con las que me había relacionado hasta ese momento. Mucho fue lo que enriquecieron mi historia de vida. Siempre les estaré agradecida.

Al pretender iniciar con el equipo docente un proceso de gestión escolar cuyo centro fuese el desarrollo de una comunidad de aprendizaje, la promoción de la lectura la concebimos como una de las herramientas necesarias para comprender el mundo, y por tanto iniciamos una serie de acciones en torno a su fomento.

> *"Una comunidad que valora el aprendizaje, aprovecha y sincroniza todos los recursos y potencialidades disponibles en esa comunidad, convirtiendo la educación en una necesidad de todos-en tanto útil y relevante para la vida y una tarea de todos asumida de forma solidaria*." (TORRES, 2005);

Decidí entonces proponer un proyecto que había sido parte importante de mi vida durante mi trayectoria laboral: la lectura en voz alta de literatura. Así que invité a las madres de familia a las llamadas Tardes Literarias en los primeros meses de mi llegada, con el propósito de propiciar un acercamiento gustoso a los libros y a la lectura.

> "Esta intención parte de la idea de que el desarrollo lector es un proceso que inicia no desde que nacemos o desde que entramos a la escuela, sino desde que tenemos la posibilidad de entrar en un contacto agradable con los libros y la lectura. Esto puede suceder en cualquier momento de nuestra vida. Dicha relación placentera se detona con la oportunidad de escuchar a otros leer para los demás entregando todos los sentidos, en la medida que este contacto es más frecuente y variado en relación a los géneros literarios, mayor posibilidad tendremos de autonomía como lectores y de querer entonces ofrecer a otros este grandioso regalo. Lamentablemente,

> estas oportunidades no se brindan frecuentemente a los adultos, se considera que los padres y las madres de familia, cuentan con un mejor desarrollo como lector y escritor que sus hijos/as". (AYORA, 2012)

Empecé invitándolas a ellas, ya que considero que pocas veces las generaciones adultas actuales tuvimos la oportunidad durante la infancia y adolescencia de estar cerca de alguna persona que nos leyese en voz alta.

> "…La propuesta de las Tardes Literarias contempla una sesión de aproximadamente hora y media, esta sesión mensual se inicia con la exploración libre de textos seleccionados de las bibliotecas escolares, (aproximadamente veinte minutos), posteriormente la docente que coordina, lee en voz alta un texto seleccionado intentando en cada sesión variedad en temas y estilos literarios.
> Después de la lectura se realiza alguna actividad detonada por el tema del libro leído y que puede ser plástica, motriz, musical o un juego de mesa especifico.
> Una vez terminada la actividad se exponen los materiales realizados y a las madres de familia se les invita agua de sabor y galletas mientras se conversa sobre la experiencia. (AYORA, 2012)

Durante los cuatro años que duraron las Tardes Literarias, el entusiasmo en asistir, compartir y disfrutar junto con los y las docentes diferentes textos de la biblioteca escolar, fue constante para un grupo de aproximadamente cuarenta mujeres de las setenta y dos madres de familia que integra la escuela. Y de las cuarenta participantes regulares la mayoría con un promedio de edad de 30 años, diez de ellas difícilmente faltaron a los encuentros.

> Las Tardes Literarias detonaron acciones relacionadas de forma directa con el acercamiento a la lectura, como el avance como lectoras de las madres que sirve como estímulo a sus hijos/as para su propio desarrollo lector, contando con un apoyo de mejor calidad en casa para su proceso de adquisición de la lectura. Ejemplos concretos los vemos en la conformación de círculos de lectura, en donde las madres de familia coordinan, leen en voz alta y no se sienten intimidadas ni obligadas al hacerlo, la instalación formal de una biblioteca escolar abierta a toda la población por las tardes y coordinada por ellas, participación en talleres formativos para la

lectura con bebés para su integración en los procesos de educación inicial.
Propiciaron también acciones organizativas de las participantes en otros ámbitos de la vida escolar y de la localidad como la integración de grupos de trabajo para el desarrollo de huertos familiares, proyectos productivos turísticos, ambientales, así como para la mejora de la infraestructura escolar.
Uno impacto importante de esta actividad fue la integración, ya que a través de las "Tardes literarias" las señoras que no se llevaban por motivos religiosos, se conocieron, se unieron, los problemas comenzaron a tratarse más través del diálogo.

He querido darles en este texto voz a algunas de las mujeres que participaron en este proyecto, a sus experiencias y sus percepciones, para valorar y comprender las significaciones que se van construyendo no solamente alrededor de sus prácticas de lectura y escritura en contexto, sino en la relación entre las necesidades de aprendizaje y las expectativas sobre el mismo en el intercambio con los externos a la comunidad. Cómo este entusiasmo apoyado y canalizado a un bien común que ya de por si tienen culturalmente, va llevándolas a encontrarse con nuevas experiencias, más cosas que aprender y otras maneras para hacerlo.

Estas son las historias de lectura que compartieron conmigo, algunas de ellas:

*Doña Braulia*
Estudió hasta el bachillerato y es una de las dos madres de familia con el más alto nivel de estudios, preocupada porque su hija e hijo cumplan, asistan y aprendan, su participación fue siempre activa en todas los eventos de la escuela, su deseo era el de terminar una carrera y esperaba la instalación del internet para que en la biblioteca comunitaria pudiera hacerlo a distancia.
"Yo deje de estudiar porque no había dinero para que las mujeres siguiéramos, solo lo pudieron hacer los varones, mis hermanos me molestaban porque decidí continuar en el COBAEY[2] hasta que tuve que salirme".
"Yo recuerdo que desde la primaria me gustaba leer y desde entonces agarro y leo todo lo que puedo, el periódico, los libros que llevan los niños a la casa, libros que puedo conseguir, no recuerdo que alguien me haya

[2] Bachillerato

leído, los maestros solo nos decían que estudiáramos tal lectura y que luego íbamos a explicar, ahora nos gusta cuando nos leen porque lo expresan bien y eso le agrada a uno y cuando leemos tratamos de hacerlo mejor."

"Venir acá es también como una forma de relajarse, nos divertimos, nos reímos entre todas, platicamos y escuchamos lo que nos leen, hacemos las actividades."

A partir de las actividades de la escuela que involucran a toda la comunidad pero en especial a las mujeres, Doña Braulia fue asesora comunitaria del programa de Apoyo a la Gestión Escolar, ( programa compensatorio de la Secretaria de Educación Pública que promueve que las familias se involucren en el proceso de toma de decisiones de las escuelas). Al principio estaba nerviosa por usar el micrófono, organizar las actividades y conformar el plan de trabajo, pero poco a poco adquirió más confianza, además, ella se integró al concurso de experiencias del Consejo de Participación Social[3] en donde fue representante de la comisión de lectura y aunque no ganó se sintió muy orgullosa de haber podido escribir y mandar su trabajo.

*Doña Esther*

Estudió hasta la secundaria y por la misma razón que muchas otras madres dejó de estudiar ya que sus padres no podían pagar los estudios de todos los hijos. Hace apenas unos quince años en Eknakan, elegían sobre todo a los varones para ir a la escuela, No había secundaria en la localidad por lo que se tenían que trasladar a la cabecera municipal que, aunque cercana implicaba un gasto mayor.

Doña Esther al igual que la mayoría de las madres de familia de ésta escuela, siempre pendiente de su hijo, participaba en las actividades y tenía la característica de no quedarse con la duda de algún tema, esperaba al final del día, pasaba al salón y me pedía que le explicase cómo sumar, restar, multiplicar, o resolver problemas de fracciones. Esta confianza de acercarse y preguntar que no solo es de ella sino de otras mujeres fue dándose poco a poco sobre todo en las reuniones de asamblea general de madres y padres de familia que se realizan periódicamente con el fin de mantenerlos al tanto de las actividades escolares y conocer sus propuestas.

Cuenta cuando aprendió a leer:

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[3] Organismo promovido por el Sistema Educativo Mexicano cuyo objetivo es promover la participación de la sociedad en acciones que fortalezcan a la educación pública en el nivel educativo básico

“Yo si recuerdo que mi maestra de primero nos leía poco a poco, luego en segundo año como fue la misma maestra sacaba su momento para leernos, que me gustaba mucho mucho, no me gustaba antes, pero ahora ya, me gusta leer revistas en donde hablen de cómo ayudar a nuestros hijos con la lectura, yo veo que con Richi cuando le digo “vamos a leer” nos acostamos juntos en la hamaca y leemos”. “No pudimos tener lo que nosotros queríamos, pero por eso ahora hay que ayudar a nuestros hijos para que se sientan orgullosos”.
“A mí me gusta venir porque hay libros, hay cuentos que nos leen que son muy interesantes, me hacen soñar en un momento en cosas maravillosas, me gustaría aunque sea un momentito vivir ahí o estar ahí”.
Doña Esther fue la tesorera de la Asociación de Padres de familia, y aunque dice que las matemáticas le cuestan trabajo, aceptó el cargo para aprender a sacar cuentas y lo hizo muy bien. Además ella junto con su hermana Doña Clara y Doña Braulia coordinaron una Tarde literaria para maestros, en las instalaciones de la Secretaria de Educación Pública del Estado en la ciudad de Mérida, a invitación de algunas autoridades educativas con el fin de convencer a otras escuelas de vivir la experiencia con las madres de familia, Ahí vencieron sus miedos y lograron su propósito, el hecho de atreverse a coordinar a maestros, supervisora y jefa de sector fue muy alentador con relación a creer en sí mismas y su potencial para la acción.

*Doña Juliana*
Estudió hasta la primaria, a ella se le dificultaba mucho leer tanto por su proceso de aprendizaje como por su vista –cree que no veía bien desde pequeñita pero nunca la atendieron…- y aunque trataba de apoyar a sus hijos le costaba mucho trabajo por estas carencias.
“Yo de antes cuando iba a la escuela quería aprender a leer pero mi maestra no me enseñaba, que yo me acuerde nunca nos puso a leer con ella, ella decía: - Van a leer- y se salía, no nos explicaba cómo vamos a hacer la tarea, nada. Yo no podía aprender a leer y en mi casa nadie me ayudaba, ni mis papás, ni mis hermanos, nadie. Aprendí a leer sola, no leo bien pero me defiendo, por eso ahora le digo a Nashla que aproveche que yo la quiero ayudar y que aproveche por que leer es bonito y para que llegue hasta donde quiera llegar.”
“Es bonito escuchar en un cuento, lo qué pasó, a mi si me gusta, aprendes la historia de cada persona, así como el de la vez pasada de… -Frida Kahlo- ah, esa, cómo era de antes.”

*Doña Rosalba*
Ella participaba poco en las actividades pues trabajaba como empleada doméstica en la Ciudad de Mérida, sin embargo cada vez que sus descansos coinciden con las Tardes Literarias, estaba presente. Su forma de platicar es muy tranquila, es muy receptiva y se nota que en la medida de sus posibilidades se informa.
“No me acuerdo porque me gustó leer, pero me gusto toda la primaria, la secundaria, y ya en la prepa sentí que no podía y lo dejé. Pero siempre me ha gustado y saco tiempo para leer, leer me ayuda mucho, con mis hijos, enseñarles más cosas, eso lo tiene mi hijo que lee mucho y aprende mucho, de países, de personas, de animales, el otro apenas le está gustando y cada vez que puedo le digo que venga a leer conmigo y cuando le leo le gusta.”

*Doña Justina*
Ella es hablante maya, su dominio del español es poco, al principio no acudía a las reuniones ni eventos de la escuela, a partir de las tardes literarias comenzó a ir y ella comentaba según Doña Rosalba su traductora, que iba cuando su hija le decía y que le gustaba porque lo que podía entender le gustaba, ” le gusta escuchar lo que dicen que por eso viene”. Ella no aprendió a leer pues no fue a la escuela.

*Doña Tere*
Estudió y terminó la primaria a los 16 años ya que reprobó varias veces, “hice tres veces cuarto” comenta que se burlaban constantemente de ella pero ella insistió y a pesar de que su mamá la quería sacar de la escuela ella logró que la dejaran.
Nunca ha faltado a las tardes literarias, “Mientras me reciban aquí estaré”. Este comentario lo hizo porque antes de las Tardes Literarias, las madres de familia no convivían y había problemas entre ellas por las diferencias en sus creencias religiosas –se practican dos religiones, la que comparte la mayoría es la católica y la otra es la de los Testigos de Jehová - Al comenzar las Tardes literarias algunas madres de familia como Doña Tere se acercaron a preguntarme si las iba a dejar participar, cosa que me sorprendió. Las señoras comentan que gracias a las “tardes” se conocieron y se dieron cuenta que a pesar de su religión les preocupaban las mismas cosas y podían convivir.

*Doña Demetria*
Doña Demy, le costaba trabajo leer por su cuenta, se apoyaba de su hijo mayor tanto para leer como para escribir, sin embargo a las Tardes

literarias casi nunca faltaba. Un día nos contó con mucha tristeza durante un taller sobre matemática –organizado por algunas de las madres de familia-. “Cuando yo estaba en la escuela mis papás no me daban nada para poder cumplir con mi tarea, no tenía lápiz, cuaderno y a veces la maestra me daba donde hacer mi tarea, cuando estaba en tercero de primaria, alguien le dijo a mi papá que yo estaba jugando con los niños y cuando llegue a mi casa mi papá me regañó, quemó mis libros y me sacó de la escuela, por eso venir a escuchar las lecturas, escoger libros para leer me gusta tanto porque yo hubiera querido terminar la escuela”

*Doña Dianelda*

Ella no terminó la primaria, pues como no podía aprender a leer y escribir, reprobaba. Se salió de la escuela en cuarto grado, hasta que hace poco terminó la escuela con apoyo de las misiones culturales[4], y ahora dice “Lo que yo no entiendo para ayudarle a mis hijos, les digo, vamos, y busco a sus primos grandes para que nos expliquen”.

“ Yo aprendí a leer ya grande con revistas, de antes era muy burra, pero ahora que soy mamá quiero aprender muchas cosas, ahora quiero leer libros y escribir, veo los libros de mis hijos, los copio, le pregunto a mi esposo, y le digo no me burles, corrígeme, no tenía una mamá que me dijera estudia , termina. Por eso yo ahora les digo a mis hijos que deben ser mejores que yo.”

Cuando platicamos al final de la jornada literaria, algunas de las asistentes, expresaban como antes aunque sabían que habían libros en la escuela nadie las invitaba a leerlos, que algunas ya habían mejorado en su lectura y recibían el reconocimiento de sus hijos por asistir. Contaban que cuando estudiaban la primaria - solo había en la tarde- y el edificio no tenía cerca, por lo que podían llegar a la hora que quisieran y a los maestros no les importaba.

En un encuentro realizado en meses pasados con algunas de ellas, se realizó como antaño la lectura en voz alta de una historia, se habló del “cómo nos va en la vida”, ya que desde hace tres años que no laboro en esa escuela, de lo que recordamos de nuestras historias de lectura en común y sobre lo que podemos contar de nuestra historia de lectura personal, qué ha cambiado y cómo nos vemos.

“Recuerdos, muchos recuerdos, dibujos, historias que me recuerdan a mi

[4] Es un programa que cuenta con un equipo de trabajo especializado que estableciéndose en las comunidades marginadas ofrecen educación básica, capacitación para el trabajo y promoción para la generación de microempresas todos los servicios son de forma gratuita para sus habitantes. La población que se atiende es de 15 años en adelante.

madre, todas participábamos, juegos… las historias nos jalan, nos llevan a otros lugares, las experiencias con las lecturas nos hace pensar, hacer las cosas diferentes, leer me encanta y lo recuerdo una semana después, es bueno leer deja enseñanzas, los cuentos, los libros, son cosas de la vida real, no es un cuento, es algo real. Las personas lo escriben porque es algo que nos quieren enseñar, cosas que no sabía hacer, lo he intentado, intentar para aprender…
Y la convivencia, contarnos como hacemos las cosas, ¡Ustedes de la escuela no se mueven!, uno puede platicarse cosas bonitas, ver como trabajábamos alegres, unidas, mejorar la escuela nunca está de más, siento que le va a servir a mis hijos, a mis nietos…
No seguí estudiando pero lo logré, terminé la secundaria, cuando era tesorera si es cierto, si lo puedo hacer, lo hagamos bien o mal pero hay que hacerlo. No tenemos que esperar, hay que hacer las cosas...
Logré terminar mi primer semestre de preparatoria ¿Cómo lo hiciste? – No lo sé- y cuando lo vi, ¡logré terminar! , Es una meta que me puse y hay que ser constante…
Les gusta a mis hijos que les lea solo si hago los gestos y ahora el lee y hace los gestos, hace lo que dice la lectura…
Los niños ahora en la secundaria ya son dos obras que hacen, ellos buscan como hacerlo y lo hacen bien hasta la coreografía armaron y la vergüenza se les quitó…

En general la mayoría de estas mujeres son abiertas, amigables, confiadas, deseosas de conocer, vivir, experimentar. El encuentro sistemático en torno a la lectura ha sido el camino para abrir otras puertas como la participación en acciones de planeación, organización y evaluación para la mejora de la escuela y la comunidad, pero sobre todo a la integración entre ellas, la convivencia y el diálogo. Gracias a esto, se promovió que las Asociaciones y Consejos institucionales no fueran solo un trámite administrativo. En sus asambleas hasta el día de hoy se propone, se discute, se analiza, se acuerda, se realiza lo planeado siempre en comunidad. Las asambleas son hasta ahora, un espacio mucho más rico que el de una reunión en donde la directora informa y las madres aceptan sin más.

Esta actitud les ha brindado la posibilidad para la construcción de un sentido de comunidad. Observo que cada una de estas mujeres se siente capaz de conseguir nuevas metas y lucha dentro y fuera de la escuela por ello.

Su empoderamiento concebido como una tarea de conciencia del poder tanto individual como de grupo, para buscar, la modificación de las imágenes que tienen de sí mismas y las creencias sobre sus derechos y capacidades y desafíen sus sentimientos de inferioridad (AGORA, 2012). Y el deseo de saber que han manifestado todo el tiempo, ha hecho que muchas de ellas estén inscritas ya en la primaria o secundaria para adultos, que tengan su propio préstamo a domicilio de los libros del plantel, que en cada programa, curso o evento que se realice se integren.

Cuando la escuela logró contar con un aula destinada a la biblioteca escolar, propusieron que este espacio funcionara por las tardes, coordinado por ellas mismas. El propósito principal era no sólo seguir contagiando el gusto por la lectura sino que la población de Eknakan en general, tuviera la oportunidad de contar con los recursos necesarios para seguir aprendiendo. Se les brindó un taller para el trabajo con bebés y lectura apoyándonos en personas con experiencia en el tema, y actualmente se brinda el espacio para educación inicial.

CONCLUSIONES:

Hemos visto como lo que comienza con la idea de generar espacios para el acercamiento a la lectura y los libros para las madres de familia de una pequeña localidad rural, no solo brindó esa posibilidad y el enriquecimiento del proceso formativo como lectores de niños y niñas sino que permitió algo mucho más potente que fue la construcción de lo común, la oportunidad de decir, la importancia de escuchar otras historias. A lo que llamo hacer comunidad.

> “La comunidad se presenta como una labor porque a ella se llega, pero no en un futuro inalcanzable sino en cada momento del encuentro, aunque sea momento fugaz, como posibilidad, como acontecimiento cristalizado en un dar-se cuenta que instala a los sujetos en la disponibilidad de más, en un modo de conciencia que es asombro de que lo que hay no es lo único. Por ello importa la escucha, la conversación. Para el despliegue de la narración colectiva se requiere no sólo la disposición para contar (se), sino la fuerza de la imaginación para idear artilugios, artefactos que generen posibilidades de que la conversación se sostenga, crezca, de lugar a la decisión individual de “venir otra vez a conversar”, “otra vez porque importa”; artilugios y artefactos que hagan de la acogida y la hospitalidad señas de identidad: siempre “uno o una más” para decir, para relatar, para dar su palabra. Y más allá de ello, se

requieren artilugios para aprender a mirar juntos, a elaborar una mirada propia como colectivo…" (Berlanga, 2015)

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## Continuidad y éxito educativo del alumnado inmigrante: papel de la lengua escolar

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PALABRAS CLAVE: alumnado inmigrante, éxito educativo, diversidad lingüística aprendizaje de lenguas, equidad.

RESUMEN:
Este trabajo muestra el papel de la lengua escolar en las trayectorias de continuidad y éxito educativo del alumnado inmigrante. Para ello partimos de un estudio cualitativo realizado en Almería en el que participaron jóvenes que estaban en etapas educativas postobligatorias o las había concluido. La recogida de datos se realizó principalmente con entrevistas abiertas a treinta y seis chicos y chicas inmigrantes de diferentes a la del país de acogida (Ecuador, Colombia, Perú, Argentina, Marruecos. Rumanía, Ucrania, Rusia, Pakistán y Guinea-Bissau), de los cuales veintiocho tenían una lengua familiar distinta a la del país de acogida. Esta información se completó con entrevistas a docentes especialmente significativos en su recorrido escolar. Entre los resultados se pueden destacar, por un lado, la relevancia que adquiere la nueva lengua para estos jóvenes ante la necesidad de comunicación a su llegada en el nuevo país. Y, por otro lado, su papel fundamental en los aprendizajes escolares y las ayudas recibidas en horario escolar y extraescolar, así como la necesidad de aprender la lengua junto con los contenidos curriculares, trascendiendo, incluso, los aspectos técnicos de la enseñanza. Asimismo, muestra como las dificultades lingüísticas por desconocimiento de la

lengua de instrucción no han sido un impedimento para alcanzar el éxito educativo independientemente de la lengua materna hablada.

INTRODUCCIÓN:

La sociedad española actual está configurada por una gran diversidad cultural, étnica y lingüística como consecuencia de los movimientos migratorios de las últimas dos décadas. Esta realidad se refleja en sus escuelas planteando nuevos retos al sistema educativo: la enseñanza de un nuevo idioma a muchos alumnos y alumnas, al mismo tiempo que las materias curriculares en una lengua que conocen poco. Esto ha llevado a la investigación a interesarse por este tema, además de a las administraciones educativas que han puesto en marcha medidas como las aulas y/o profesorado de las Aulas Temporales de Adaptación Lingüística (ATAL) para la enseñanza del español al alumnado inmigrante. Estas aulas comenzaron a funciona en Almería con carácter experimental en el curso 1997/1998 (Cabrera et al., 1998) y, actualmente, se encuentran toda Andalucía y en otros lugares con distintas denominaciones y formatos (García-Fernández, Sánchez, Moreno y Goenechea, 2010, p. 475). Una gran parte de los estudios de los últimos años se ha centrado en ellas, ya que el aprendizaje de la lengua de la escuela podría estar sirviendo para justificar las diferencias en los logros académicos por parte del alumnado (García-Castaño, Rubio y Bouachra, 2008). Algunos de estos trabajos subrayan esta medida como un recurso excelente para acceder al lenguaje conversacional considerando un máximo de tiempo, que hace posible la incorporación activa del alumnado en el aula ordinaria, lugar privilegiado para aprender la lengua de la escuela (Serra, 2006). Otros estudios muestran el riesgo de aislamiento de estas aulas del centro, a pesar de la buena voluntad del profesorado para la integración escolar (Pérez-Milans, 2007; Sánchez y García, 2011). En la misma línea, Jaffe-Walter (2013) destaca, en un estudio de caso de estudiantes musulmanes en las escuelas secundarias danesas, que los discursos de mejora con prácticas y políticas para la integración de este alumnado han derivado hacia su exclusión devolviéndoles una imagen de los “otros” negativa desde un esquema de diferencias raciales o étnicas asignadas a sus comunidades o grupos de referencia. Y García-Fernández et al. (op. cit.) señalan el carácter utilitarista y asimilacionista de esta medida y la insuficiente formación del profesorado de estas aulas; al igual que Ortiz Cobo (2006) con otro estudio sobre las ATAL entre el 2001 y 2003 en Andalucía. A pesar de ello, es una medida muy bien valorada por el profesorado, eludiendo los problemas por parte del centro de la integración de este alumnado (Sánchez-Delgado y García, op. cit.), por el alivio que

produce en el profesorado, y por la motivación de los profesionales de estas aulas para experimentar e innovar para atender la diversidad. No solo son los docentes los que valoran positivamente esta medida, el alumnado también lo hace porque amortigua el choque que pueden sufrir a su llegada a la escuela en el nuevo país (Olmo, 2012).

En el fondo de esta cuestión está en la utilización del aprendizaje de la lengua de la escuela “para explicar el fracaso” (García-Castaño et al, 2008, p. 43) o el éxito escolar del alumnado inmigrante. Vila (2004) plantea las condiciones de escolarización de este alumnado inmigrante y la hipótesis sobre el mayor nivel de fracaso escolar de este, no solo en la cuestión lingüística —desconocimiento de la lengua vehicular— sino en aspectos socioculturales, por lo que las propuestas deberían integrar ambos aspectos. En cualquier caso, insiste mucho en que la adquisición de habilidades lingüísticas implicadas en las actividades de enseñanza y aprendizaje es un proceso largo y costoso para el alumnado inmigrante (Vila, 2011, p. 745). Serra (opus cit., pp. 168-171) cuestiona la creencia de que pasar un año o dos por estas aulas solventaría el problema haciendo una llamada de atención al respecto sobre el tiempo que se necesita para conseguir un dominio aceptable de la lengua (Cummins, 2002).

Otras investigaciones se dirigen hacia los contextos de producción. En este sentido, Gee (2014) se orienta hacia la contextualización de los contenidos de enseñanza de la lengua, principalmente para los colectivos más vulnerables.

Otra línea de investigación se centra en el papel que juega la lengua materna en el aprendizaje de la nueva lengua. Oller y Vila (2011) señalan que cuando existe continuidad entre la lengua escolar y familiar se favorece la transferencia de habilidades lingüísticas con propósitos académicos. Hersi y Watkinson (2012) muestran que unas relaciones positivas entre estudiantes y docentes que manifiestan sensibilidad por la lengua y la cultura, consiguen una mayor implicación del alumnado en el aprendizaje, incluida la lengua. García-Guerra (2007) piensa que el aprendizaje de una nueva lengua no debería plantear problemas desde el punto de vista del reconocimiento cultural y lingüístico, sino que la lengua podría ser un valor “aditivo” que no sustractivo que proporcionaría múltiples ventajas de tipo cognitivo, social y afectivo. Sin embargo, se tienen poco en cuenta los conocimientos del alumnado de origen extranjero en clase. De hecho, una parte del profesorado veía las lenguas del alumnado como obstáculos para la integración y el aprendizaje

(Franzé, 2002; Pickel y Hélot, 2014).

OBJETIVOS:
Este trabajo de investigación plantea como objetivo general, identificar las condiciones, pedagógicas, sociales y familiares en las que los chicos y las chicas inmigrantes, y en particular, aquellos y aquellas que, en contra de las expectativas hegemónicas, hacen que continúen estudios y, en su caso, alcancen el éxito escolar. Y como objetivos específicos: (1) Conocer sus experiencias y sus acciones en distintos contextos y situaciones: escolar, familiar y extraescolar que pudieran influir en sus trayectorias educativas; y (2) estudiar cómo los planteamientos educativos (curriculares, en este caso en relación a la lengua) contribuyen en la formación de expectativas personales y en su continuidad y éxito escolar.

DESCRIPCIÓN DEL ESTUDIO:

*Participantes*

Participaron en el estudio 36 jóvenes (20 mujeres y 16 hombres) que habían estado escolarizados en el país de origen y se incorporaron en los últimos niveles de educación primaria o en educación secundaria obligatoria en las escuelas españolas. Estos jóvenes procedían de Marruecos, Guinea Bissau, Rumanía, Ucrania, Rusia, Ecuador, Colombia, Perú, Argentina, Pakistán. Veintiocho de ellos hablaban una o varias lenguas distintas a la lengua escolar. Todos se consideraban de primera generación, no solo desde el punto de vista migratorio sino también desde el punto de vista generacional —primeros en la familia que llegaba a estos niveles de estudios y/o accedía a la universidad—. Todos cursaron las etapas de enseñanza secundaria obligatoria y postobligatoria en centros urbanos de Almería. Las trayectorias educativas seguidas mostraron una gran variabilidad de caminos: bachillerato, formación profesional media y superior y universidad. La selección se realizó por muestreo teórico (Glazer y Straus, 1967) para una mayor profundidad y potencialidad explicativa.

*Metodología de investigación*

Este estudio se enmarca en el paradigma cualitativo interpretativo (Flick, 2004; Pérez-Gómez, 1998) con un diseño abierto, flexible y emergente sometido a cambios en el mismo proceso de indagación. De esta forma, podemos ofrecer algunos elementos para la comprensión de este

fenómeno -la continuidad y éxito escolar- desde las voces de los propios sujetos en relación al papel que ha jugado el aprendizaje de la lengua escolar.

La metodología empleada pretende dar voz a los principales protagonistas del proceso educativo, partiendo de sus experiencias y vivencias, por lo que se utilizó la entrevista como técnica principal de investigación. El tipo de entrevista ha sido cualitativa abierta o entrevistas no estandarizadas (Flick, 2004).

Se realizaron también entrevistas a los docentes que nombraron expresamente como personas significativas en su trayectoria escolar y a otros profesionales de la educación de los centros educativos en los que estuvieron escolarizados los sujetos.

RESULTADOS Y DISCUSIÓN:

*Necesidad de comunicación y acogida*

La nueva lengua se presenta como uno de los aprendizajes prioritarios que tienen que afrontar los niños y jóvenes que llegan a nuestros países procedentes de distintos lugares del mundo con una lengua materna distinta a la de la escuela. Un aprendizaje que se plantea prioritario ante la necesidad de comunicación en el nuevo contexto, extraño, incluso para el alumnado inmigrante de habla hispana. Era habitual que los chicos de Colombia, Ecuador, Perú o Argentina realizaran algunos comentarios y referencias a las diferencias lingüísticas. Como, por ejemplo, las de Cecilia que nos cuenta que “a lo mejor cuando yo era pequeña, yo decía algo, una palabra. Por ejemplo, bolígrafo que allí es ‘esfero’. Yo decía: dame el ‘esfero’. Y decían: ¿qué…?”. A pesar de compartir una misma lengua, estos jóvenes sintieron cierto tipo de extrañamiento que a veces le supuso cierta intimidación cuando las diferencias encontradas por sus compañeros eran tomadas como un motivo de bromas: “Se reían en el patio por lo que decía. Es que eran un poco racistas” (Luis). Con estas declaraciones vemos que subyace aspectos como el uso social y cultural de la lengua (Martín y González, 2013) y, posiblemente, de prejuicios hacia el país de origen. Pero, sin duda, el reto y la necesidad del aprendizaje de la nueva lengua ha sido mayor para los sujetos con una lengua materna diferente a la de la escuela que se observa en la dificultad y angustia percibida independientemente del origen y la lengua hablada, llevándoles a sentirse aisaldos: “Yo cuando llegué y empecé a escuchar a

la gente hablar español y decía: ¿llegaré algún día a hablar [español] (…) No entiendes nada, te aíslas. Cada uno en su sitio" (Nayira).

Estos primeros momentos pasan relativamente pronto y después de varios años tienen la sensación de haber aprendido la lengua de forma rápida y sin mucha dificultad: "Pero lo aprendí pronto, estuve dos meses sin hablar, pero cuando vino mi madre me dijo un día: ¡Como no aprendas el idioma en un mes te juro que te vuelves!" (Sveta). Para aprender la nueva lengua recuerda que estuvo "dando clases de refuerzo y todo pues lo aprendí (ibídem). También Nayira quiere dejar claro que se puede superar:

> La verdad es que te quedas como así, que no sabes 'na', y además el idioma, que no sabes ni de lo que te están hablando. Cuesta un poquillo al principio, pero como le puse mucho empeño entonces ya aprendí, o sea, lo que era ya al año y medio ya sabía hablar.

Esta chica centra el tiempo para alcanzar un mínimo de competencia en comunicación lingüística, en el lenguaje conversacional. Destaca, además, la importancia de interactuar y relacionarse con otros compañeros y compañeras del país receptor como una de las principales estrategias o mecanismos para aprender y dominar la nueva lengua, insistiendo en ello de la siguiente manera:

> Y además 'pa' aprender un idioma, aunque no te enteres, tienes que intentar hablar ese idioma, no otro. Porque, por ejemplo, hay una chica marroquí que he visto una que lleva catorce años y no sabe hablar bien. Y yo digo, si te pasas todos los años hablando con la gente en árabe pues no va a aprender nunca. Yo, lo que es desde que me fui de aquí [El instituto donde cursó ESO], ya no he vuelto a hablar árabe lo que con nadie. Hablo español con toda la gente. Porque además en el [IES Almenara] no tenía ningún compañero que fuera árabe, que era yo la única, entonces, te vas acostumbrando a hablar en español, porque si te pasas la hora en lugar de hablar árabe en la clase español, lo aprendes. (…) Yo digo que si tú estás estudiando ese idioma habla en ese idioma que, si no, no aprendes.

Como vemos muestra una actitud muy favorable hacia las relaciones con los demás y otra más crítica sobre las actitudes de jóvenes que llegaron a nuestro país hablando otra lengua y todavía no la dominan. Desde el punto de vista de esta chica la interacción con los iguales (nativos y extranjeros)

facilitaría este aprendizaje. De la misma manera lo destaca Rachida: “Que se adapte. No sé, tener amigos españoles porque así va a aprender español. Las cosas que no sabe pregúntaselas”.

A lo que se refiere Vila (2000) cuando indica que para aprender una lengua hay que convivir, en definitiva, hacer cosas juntos. Una de sus profesoras destacaba esa necesidad de relación en otros espacios porque garantizaría un mejor dominio de la lengua nueva:

> Siempre he dicho y muchas veces lo hemos discutido en sitios. Una cosa, son los ATAL…, bien, y en seguida los chiquillos y las chiquillas que vienen vale, saben a nivel coloquial entenderse con la gente, pero luego para estudiar se necesita una profundización mayor del idioma y eso les falta. Y entonces, si no se lo toman muy en serio o leen o hablan con más gente a otros niveles y tal, pues les cuesta muchísimo trabajo. (Profa. Elisa)

En el ámbito escolar los jóvenes entrevistados enfatizan la ayuda recibida por alguno de sus docentes en las primeras semanas en la escuela. Olga, cuyo primer lugar de residencia y la primera escuela en el país de destino estaba en un barrio urbano segregado socialmente, relata que:

> Me ayudó una profesora (…). Yo tenía mi diccionario, ella me buscaba las palabras en español y yo las leía en ucraniano, bueno en ruso, como el diccionario era ruso (…), y así, poco a poco leyendo, y es que estaba siempre a mi lado, siempre, siempre cada duda me la contestaba.

A lo que añadía: “tampoco me acuerdo si me ha costado o no aprenderlo. Lo normal, supongo”. Parece que no tuvo grandes dificultades, como si lo hubiera aprendido de forma “natural” y en poco tiempo. Porque según ella: “prácticamente llegué en febrero y en junio ya sabía defenderme bien”. En este caso, la madre estuvo preparando el viaje de Ucrania a España para reunirse con el padre. En esa preparación incluyó el aprendizaje básico del español en el país de origen para ambas:

> Lo que pasa es que mi madre ya sabía que íbamos a quedarnos aquí, entonces allí en Ucrania pues tenía un libro de español para estudiar ella sola y que no se necesitaba ningún profesor, había meses que iba a clase y entonces ella lo iba estudiando por su cuenta.

Como vemos, las actitudes e interés hacia el aprendizaje de la nueva lengua son fundamentales, ya que “los que están dispuestos a realizar el esfuerzo necesario y están motivados para ello lo tienen más fácil que los que no encuentran en ningún sitio esa motivación” (Moreno, 2000, p. 116).

Diferentes orígenes, diferentes lenguas, diferentes barrios, diferentes nivel sociocultural y económico de las familias; y sin embargo, similares percepciones sobre el aprendizaje de la nueva lengua.

*Aprendizaje de la lengua, aprendizaje escolar*

Es evidente que el interés en el aprendizaje de la lengua se torna en un elemento esencial no solo para las relaciones y la comunicación, sino también para el aprendizaje escolar que condiciona tanto las posibilidades de continuar estudios y/o alcanzar éxito educativo. Este aspecto que tiene muy claro Ismael: “Yo aprendí muy rápido porque tenía interés y quería estudiar”. Como dice una de sus profesoras: “El idioma no puede ser lo que te dificulte ir hacia delante” (Profa. Inma), tanto en lo académico como en lo personal y social. Esto supone un cambio de posición en nuestros centros educativos y de los docentes, acostumbrados a tratar con grupos lingüísticamente homogéneos y más o menos cercanos desde el punto de vista cultural.

Consecuentemente con esto, debemos prestar la atención necesaria, ya que la importancia otorgada al aprendizaje de la lengua por parte de los sujetos del estudio se erige desde el orgullo de haber sido capaces de superar este obstáculo para poder continuar estudios hasta llegar hasta los niveles de enseñanza postobligatorios. Y esto independientemente de la lengua familiar y la formación de sus progenitores.

Una lengua familiar que les ha servido a algunos de ellos para hacer algunas comparaciones en el proceso de aprendizaje de la segunda lengua: “Aún me faltan muchas cosas para aprender en español. (…) Por ejemplo en mi idioma no hay acentos y es más fácil” (Dima).

Aunque han existido diferencias entre unos y otros, se ha podido observar una buena actitud a nivel personal hacia su aprendizaje. En otros esa actitud estaba en la propia familia. La variabilidad de posiciones al respecto es muy amplia, con acciones concretas como la de empezar a aprender la lengua en el país de origen:

> A mí me llevaba a clase para que me fuera familiarizando, pero ahí era lo básico ¿cómo te llamas? ¿Cuántos años tienes? Y que dos o cuatro meses tampoco te ayuda mucho. Pero mi madre sí, sí le dio fuerte al idioma y ya cuando llegó se defendía bien y es cuando me ayudaba. Siempre cuando salíamos a la calle, yo: ¿Mamá cómo se dice esto? Como los niños pequeños. (Olga)

Tras esta actitud de la madre hacia el aprendizaje de la nueva lengua, un proyecto. El proyecto migratorio sustentado en el deseo de reunir a la familia, de mejorar la situación económica, de proporcionar mejores oportunidades a su hija para el futuro. Proyecto de mejora que incluye su formación académica apoyada en gran parte en la lengua. No es de extrañar, por tanto, ese interés previo en prepararse para el cambio, en empezar por aquello más visible y prioritario como el idioma del lugar de destino.

Otras posiciones vienen determinadas por las zonas de origen. Por ejemplo, Naima:

> Pues mi madre es que lleva bastante tiempo aquí, más de diez años [¿En la escuela?] Es que ella cuando era chica estuvo en Nador. Estaba con mi tía y entonces con los beréberes y eso. Que son muy fuertes que son…, yo que sé. Que tienen yo que sé, un nivel alto, por eso, pues que la mayoría de los beréberes sí que hablan bien el español y por eso la mayoría están por Melilla, Ceuta…

La reciprocidad de los procesos educativos determina el carácter dinámico de la formación de estas actitudes, por lo que las acciones didácticas emprendidas en el contexto escolar cobran especial relevancia desde un punto de vista no solo técnico, sino personal y ético en las que la implicación y el compromiso de los docentes son fundamentales (Jaffe-Walter y Lee, 2011; Suárez-Orozco et al., 2010). De esta manera la dificultad que encontraron los jóvenes inmigrantes del estudio se les tornaba en oportunidad cuando veían que superaban con éxito el aprendizaje de la lengua y otros aprendizajes después de un gran esfuerzo y dedicación. De manera que desarrollan una gran madurez para encarar otros retos académicos y sociales, incrementando su autoestima y ligando su éxito a los apoyos recibidos en distintos momentos de su recorrido escolar:

> Pero también he tenido voluntad, siempre he estado ahí. Aunque he tenido ayuda (…). La verdad es que si no hubiera tenido la oportunidad de venir aquí por las tardes me buscaría cualquier sitio porque quería terminar cueste lo que cueste y ahí. (Jamil)

Para Jamil, las ayudas recibidas en horario extraescolar estaban llenas de emotividad y reconoce abiertamente que sin ellas no hubiera salido adelante. Aunque admitía su propia competencia en el aprendizaje de la nueva lengua, era realista y capaz de discernir aún áreas de mejora, ya que hay aspectos formales-académicos ligados al aprendizaje y el estudio en los que ha pedido y ha recibido un apoyo considerable por parte de docentes del instituto del barrio, especialmente de una profesora, incluso en las etapas postobligatorias. Estos apoyos los corrobora una de las profesoras:

> Por supuesto, terminó segundo de bachillerato con, con apoyo, porque, evidentemente, la herramienta lingüística no la tiene, como la tienen nuestros alumnos y nuestras alumnas. Pero que yo creo que el hándicap fundamental, en un principio puede ser la lengua, ¿no? Que tienen ahí. Pero sobre todo es una cuestión, el estatus social de procedencia como les pasa a nuestros niños y a nuestros alumnos también. (Profa. Adela)

El aprendizaje de la lengua escolar en estos chicos y chicas ha estado ligada a distintos espacios y tiempos, así como a distintos mecanismos más o menos formales e institucionalizados, o más de carácter individual, entre ellos, las Aulas Temporales de Adaptación Lingüística. Aunque estuvieron poco presentes en sus relatos teniendo en cuenta que en esos años estaban funcionando en algunos de los centros educativos de los sujetos del estudio. La mayor parte de las respuestas fueron bastante genéricas, del tipo: “en clase de español el primer trimestre, pero luego ya clase de refuerzo de lengua” (Aizza). Las explicaciones se vuelven algo más detalladas cuando se referían a una docente en particular, como en cualquier otra área del currículo:

> Daban clases de español, y gracias a eso podemos entender un poquito. Los profesores nos ayudaron lo profesores. Inma, por ejemplo, en este instituto concreto, a lo que pasa en otros no lo sé, pero en este Inma nos daba clases de español. (Bouchra)

En cuanto a los aspectos pedagógicos son pocas las referencias

encontradas en estos sujetos. Esto no es nada nuevo, los estudiantes al recordar a los buenos docentes resaltan más su humanidad o trato que su conocimiento técnico (Bartolomé, 2008). Algunas referencias en las ATAL, como las de Dima ligadas a aspectos funcionales de la lengua como algo positivo para su aprendizaje: "…a veces nos llevaba de excursión, a los del [IES] y a los de este centro [IES actual] también. Y nos llevaba a conocer lugares de Almería. Aprendí mucho" (Florian). Para los chicos y chicas que llegaron a las escuelas de nuestro país en la etapa de educación secundaria obligatoria, lo más importante fue el tiempo dedicado fuera del horario escolar y el apoyo recibido: "Y luego por la tarde también, no muchas, pero también iba a clase de español" (Bouchra); y "clases de español por la tarde" (Ismael).

No es sólo una cuestión de cantidad, de cuánto tiempo dedicar, que es evidente que necesitan más tiempo. Vemos como Kateryna distingue otro tipo de apoyo en su aprendizaje del español, también en horario extraescolar, vinculado a las áreas del currículum, como apoyo a la comprensión, en lectura y vocabulario:

> En su casa estaba todas las tardes dos horas y luego me ayudaba con los deberes, por ejemplo, estudiando historia, por ejemplo, empezaba a leer y ella intentaba explicarme palabra por palabra, de otra forma. Y así, acabé cuarto de la ESO. Saqué buenas notas.

En efecto, algunas declaraciones de los sujetos entrevistados apuntaban hacia la ampliación de los tiempos de enseñanza, y, por tanto, de oportunidades de aprendizaje más allá del horario escolar. Era una constante que todos y cada uno de los entrevistados han señalado, no solo para aprender el español como segunda lengua, sino a la vez y paralelamente a las necesidades de estudio de las áreas del currículum.

En cualquier caso, en educación secundaria, la necesidad de un mayor dominio del lenguaje académico hacía que apreciaran más estas medidas: "estudiando aprendiendo el idioma al mismo tiempo" (Bouchra).

El aprendizaje de esta nueva lengua incluye su aprendizaje como materia curricular y, en algunos casos, a pesar del éxito alcanzado en el dominio de la lengua, distinguen los aspectos más formales vinculados al área de lengua de los pragmáticos —su uso y utilidad— con su interés por la asignatura:

> Yo es que lengua no lo soporto. No le veo yo sentido a esa

> asignatura. Vale para hablar más correcto y todo lo que pueda hacer, pero cuando que profundizas, ya no. (...) Si claro, es que lo único difícil del español son los tiempos verbales, muchos había, muchas irregularidades. A mí me sale solo y yo no me acuerdo que me haya puesto a estudiar, lo que sí me costó es relacionarlos cuál era el pretérito perfecto y para qué se utilizaba, lo que es la teoría. (…) El uso me salió solo. (Olga)

Además de la lengua como contenido curricular, las manifestaciones de los jóvenes entrevistados, así como los de sus docentes, muestran bastante consistencia en relación a una parte importante de las dificultades en el aprendizaje de otras áreas curriculares. La orientadora de un centro señala la necesidad de trabajar más el lenguaje académico que el coloquial responsabilizando a todo el profesorado de su aprendizaje:

> Tiene que ser como una necesidad educativa [las ATAL]. En un año un niño aprende a decir buenos días, quiero ir al aseo (…) Es un lenguaje coloquial pero no un vocabulario adecuado. Porque el vocabulario que tienen es coloquial y el vocabulario académico no lo tienen adquirido. Les cuesta muchísimo. [¿Cómo crees que se les puede ayudar a adquirir ese vocabulario?] ¿A los chicos marroquíes? Pues yo creo que hay que dar mucho vocabulario aparte con sus significados, usar mucho el diccionario, trabajar mucho los textos, la comprensión de textos porque el lenguaje castellano tiene una gran dificultad que es que tenemos cantidad de sinónimos para un mismo contexto y a veces se pierde mucho. [¿Y eso quién tendría que hacerlo según tu opinión?] Todo el profesorado. Yo por lo menos es una lucha que tengo desde hace ocho años. Cada unidad didáctica tiene que llevar un glosario de términos. Y los niños no son incultos porque muchos han estado escolarizados. (…). La competencia lingüística, ya que hablamos de competencias, es igual la habilidad lingüística tiene que ser a través de todas las áreas. Todas, todas, todas, todas, todas… Yo creo. Por eso pienso que un año de ATAL es poco… Me consta que se trabaja, pero no totalmente. (Orientadora)

Mientras estos chicos y chicas inmigrantes aprenden la lengua escolar, los demás compañeros autóctonos siguen avanzando a nivel curricular. Ellos y ellas necesitan un esfuerzo ‘extra’ porque el aprendizaje en la escuela no se desarrolla en su lengua materna. Los docentes deben ser sensibles

a este aspecto: “El idioma de entrada, eso. (…) ¡Claro! Eso les dificulta mucho, porque tienen que atender a muchas cosas, y si ellos tienen que hacer un sobreesfuerzo con el idioma” (Profa. Elisa). Esto no debe sorprendernos, ya que se ha mostrado en algunas investigaciones sobre aprendizaje de segundas lenguas (Cummins, 2002; Hakuta, Butler y Witt, 2000).

A pesar de las dificultades, la mayoría de los jóvenes del estudio se acercaron a la idoneidad escolar en las enseñanzas obligatorias e incluso en las postobligatorias, excepto en los que habían tenido una insuficiente escolarización en su país de origen.

CONCLUSIONES:

Entre las conclusiones podemos señalar en primer lugar, la situación de incomunicación, aislamiento y angustia de los primeros momentos con la dificultad añadida de no poder seguir el currículo escolar. Lo que eleva como una necesidad de primer orden la comunicación en la nueva lengua que se percibe como un objetivo lejano por su dificultad e incertidumbre que les produce. Esta dificultad es superada con cierta rapidez en cuanto al dominio de la lengua a nivel conversacional, con un aprendizaje realizado en distintos contextos, destacando el de las relaciones entre los pares como una de las mejores maneras para ello.

En segundo lugar, la dificultad de la lengua en las áreas del currículo y su aprendizaje. Esto lo corroboraron sus profesoras porque comprenden que estos aprendizajes les auparían a continuar estudios y conseguir el éxito educativo. Con estos hallazgos, entendemos que hay que ahondar y profundizar en aquellas actuaciones pedagógicas que promuevan este aprendizaje integrado de la lengua y de las áreas del currículo. Hakuta (2011) señala como foco principal de la lengua los contenidos escolares y no la lengua de instrucción o el bilingüismo. En cualquier caso, pensar en el aprendizaje de la lengua desde las áreas del currículo sería una estrategia que podría favorecer a todo el alumnado, potenciando el desarrollo de la competencia en comunicación lingüística a nivel académico.

Por otra parte, las ATAL como medida específica para el aprendizaje de la lengua necesita de más investigación que pueda ayudar a comprender las distintas actuaciones puestas en marcha por su profesorado, en cada centro y en cada contexto. Mirar dichas prácticas con parámetros de inclusividad, controlando las consecuencias de las propuestas

organizativas y metodológicas.

Aunque sin duda, en este estudio el aprendizaje de la lengua ha estado marcado por la dedicación del alumnado en el tiempo extraescolar (Gast, Okamoto y Feldam, 2017; Suárez-Orozco, Pimentel y Martín, 2009), así como los apoyos recibidos de sus docentes. Y esto cobra un mayor peso en el caso de los chicos y chicas inmigrantes en situaciones de mayor vulnerabilidad. Para estos mismos jóvenes la contextualización de los contenidos lingüísticos como hemos podido advertir en algunas declaraciones se hace aún más necesaria (Gee, 2014).

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# Children's and young people's literature preferences: Research findings and a theory for encouraging equity through literacy communities

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KEYWORDS: Literature, Motivation, Theory.

ABSTRACT:
A content analysis of annual "best" book lists selected by adults (librarians, teachers, reviewers) and by children and young people reveals significant differences in the types of texts each group values. Given today's increasing connections among countries and cultures through technology and marketing, bridges must be built between the academic classics and current and popular texts to enable committed practice for literacy development and lifetime engagement. While the original data set comes from the United States, this has been updated and expanded to include young adults' views and supplemented with analyses of text types including the IBBY Honor Lists. The findings are pertinent to a wide array of countries and cultures and raise significant points for discussion and consideration. Findings from the data support a synthesis of research and theoretical studies which yield a scheme for identifying texts that will encourage reading within and beyond schools, along with a system of categories and text factors that may be used to promote both more engagement in reading and better understanding of how texts accomplish their goals.

DESCRIPTION OF RESEARCH OR EXPERIENCE SUBMITTED:

*Rationale*

The development of reading proficiency is significantly influenced by practice or amount of reading done, including time spent reading outside of school (Allington & McGill-Franzen, 2012). Engagement in reading activity beyond the school years, especially as a leisure activity is an important factor in developing strong reading skill (Allington, 2009; Corbin,

2007). Those who struggle with reading need to be provided extensive practice in readable texts which offer strong motivation and interest if they are to overcome their difficulties (Allington, 2013). Given these points, studying the sources of teachers' and librarians' book recommendations for both academic and personal reading, as well as the preferences of children and young adults themselves (Tveit, 2012), may offer important insights into the challenges of ensuring that younger generations will become both proficient and lifelong readers (Melentieva, 2009).

Young adults exhibit waning engagement in reading as they enter their teen-age years and move toward adulthood (Guthrie & Wigfield, 2000; Wigfield, 2004). Young people also change and develop in their abilities to grasp an author's offering (Applebee, 1978). Self concept as a reader and value for reading as an activity is associated with general enjoyment and specific reading choices (Pitcher, et al., 2007; Harris, 2008). Reading interests do not tend to include academic texts but rather texts with personal connections to a topic or that allow the pursuit of individual interests (Moje et al., 2008; Williams, 2013; Worthy, Moorman & Turner, 1999). Ethnicity may be a significant factor (Brooks & McNair, 2009; Nilsson, 2005; Shelley-Robinson, 2001). Males and females differ in their preferences (Bolen, 1984, 1989; Knoblocch-Westerwick & Brück, 2009) and the amount of time they devote to reading increases for females and decreases for males as age increases (Moje et al., 2008). The literature preferences and choices of older children and young adults are significantly influenced by books discussed in school or recommended by other students (Sebesta & Monson, 2003; Sipe & McGuire, 2006)), as well as having the freedom to independently choose reading matter (Moje, 2002; Moje et al., 2008).

In light of the points made in the studies cited above, an investigation of the influences on young peoples' reading choices, reading options at both school and home, and reading interests and preferences appears to be warranted. The following report of two prior studies (Beach, 2006, 2015a) and the current extension and broadening of the inquiry may shed some light pertinent to improving the amount of reading young people do, their engagement in reading, and their use of practice to maximize reading skill.

*The Background Studies*

To address the issue of divergence in reading recommendations and preferences (Mohr, 2006) an initial content analysis study was conducted

to compare the book recommendations of adults (librarians, book reviewers, and teachers) with those of children (Beach, 2006, 2015a). This study compared thirty years of annual “best book” lists selected by children (International Reading Association Children’s Choices 1975 to 2005) with lists selected by librarians (American Library Association Notable Children’s Books and medal and honor books for the Newbery and Caldecott awards 1975 to 2005), reviewers (The Horn Book Fanfare 1975 to 2005) and teachers (International Reading Association Teachers’ Choices 1988 to 2005). The teachers’ recommendations list was initiated in 1987 but was also included to offer an additional perspective closely related to children’s reading experiences (Headley & Dunston, 2000).

To determine the trends in book preferences and recommendations made by children and young adults with those made by adults (i.e., book reviewers, librarians), the annual lists of the “best” books were entered into an Excel spreadsheet to enable sorting by author and title. The purpose of this endeavor was to find overlaps to see if there was agreement on the best books children should read. A hypothesized overlap of titles of 50% was used as a base criterion since a large number of books published each year would likely account for some divergence as well as an expected preference of adults for educational texts, and for children of entertaining texts. It was expected that adults would very likely recommend books that aligned with academic goals and that would expand the thinking of young people about the world and the choices life presents (as children develop into adults they continuously expand the scope of their thinking, the breadth and depth of their experiences, and their abilities to cope with the challenges life presents). On the other hand, young people are quite likely to include in their book recommendations more entertaining and diverting items that provide both engagement and pleasure.

The findings for children’s books identified by children and adults from 1975 to 2005 are summarized in Table 1 below. The total number of titles included in the analysis for all recommenders was 7,034. A test of proportions (Spiegel, 1980) was conducted to prove the statistical significance of the findings. There is a 99% certainty ($p < .01$) that the difference between the expected overlap of titles (50%) and the obtained or actual overlaps is statistically significant at the highest level in all but three instances (Reviewers and Librarians, N = 457, and Teachers and Librarians, N = 123; the Librarians’ list also includes all the ALA award books as a matter of policy). The agreement between children and librarians was 7%, with reviewers 1% and with teachers 1%. A statistical

test of proportions indicated that these differences were significant at the ρ < .01 level. However, the librarians and reviewers were in agreement 53% of the time.

| List | Number of Titles | Children's Choices | Librarians' Choices | Reviewers' Choices | Teachers' Choices |
|---|---|---|---|---|---|
| IRA-CC 1975-2005 | Children N = 3,385 | ***100%*** | 236, 12% | 92, 11% | 41, 8% |
| ALA-NCB 1975-2005 | Librarians N = 2,024 | 236 (7%) | ***100%*** | 457 (53%) | 123 (24%) |
| HB *Fanfare* 1975-2005 | Reviewers N = 855 | 92 (3%) | 457 (23%) | ***100%*** | 49 (9%) |
| IRA-TC 1988-2005 | Teachers N = 522 | 41 (1%) | 123 (6%) | 49 (6%) | ***100%*** |
| ALA awards: *Newbery* & *Caldecott* | Librarians N = 238 | 34 (1%) | 238 (100%) | 119 (14%) | 22 (4%) |
| ***ALA = American Library Association, ALA Awards (includes both medal and honor books) = Newbery (writing), Caldecott (illustration), CC = Children's Choices, HB = The Horn Book Magazine, IRA = International Reading Association, NCB = Notable Children's Books, TC = Teachers' Choices*** | | | | | |

*Table 1 Summary of Children's and Adults' Books Choices 1975 to 2005*

A follow-up study (Beach, In press) extended the inquiry from 2005 to 2016 and added the young adult level to the children's level. The "best book" titles selected by children (ILA Children's Choices, 2005 to 2015, N = 1,025) were compared to those selected by librarians (ALA Notable Children's Books, 2005 to 2016, N = 1,072). The total number of books on both lists was 2,097. The investigation yielded agreement on only 57 titles (3%) which is significant at the ρ < .01 level. The most recommended authors on the librarians' list were Mo Willems (14) and Russell Freedman (11). Mo Willems was identified by children for seven books, while Russell Freedman received no votes from children. Freedman's books focus on history, biography, and social issues such as child labor, while Willems' books feature comic situations and entertaining story lines. These differences encapsulate the divergent viewpoints of the two book voting groups.

The "best book" titles selected by adolescents (International Literacy

Association “Young Adults’ Choices” 2010 to 2015, N = 181) were compared with those selected by librarians (American Library Association “Best Books for Young Adults” 2011 to 2016, N = 533). A single database enabled comparison of lists published at different points in the year as sorting could be done for both authors and titles. The total number of books on both lists was 714. The librarians agreed with the adolescents for only 36 books, or 5%, which is significant at the $\rho < .01$ level. Of the authors with multiple titles, only John Green (author of popular realistic fiction) was represented on both lists (3 on BBYA and 3 on YAC). Dominant themes for adult choices included books that link to school curriculum subjects and “persuasive fiction,” a term I use to describe texts focused on social activism and issues (e.g., racism, intolerance). The texts identified by young adults focused on explorations, issues of growing up, and featured viewpoints of young characters and narrators.

*The Current Study*

The current study expands the scope of these inquiries (Beach 2006, 2015a, In press) in two ways. First, the database for adults’ recommendations (librarians, reviewers, teachers) and the recommendations of young adults (International Reading/Literacy Association “Young Adults’ Choices”) was extended to include the period 1986 to 2016. Results of this extension enabled comparison with the earlier study for children. In addition the International Board on Books for Young People (IBBY) biannual lists were analyzed for book types and topics to identify overlap with either the adults’ or the children’s and young adults’ selections in the earlier studies to enable an international perspective (since the first two studies were done with data from the United States, how similar these findings are to opinions in other countries needs to be considered; the large numbers of youth participants in the U.S. studies makes it likely that the findings may be legitimately applied in other situations, but comparison data is needed to confirm this).

Book lists from the United States for 1986 to 2016 were entered into a spreadsheet program (Microsoft Excel) to enable data sorting and analysis These lists produced a database that included “best book” titles from the ILA Young Adult Choices, and three lists chosen by adults: ALA Best Books for Young Adults, Horn Book Fanfare, and ILA Teachers’ Choices. Since these lists appear at different times during each year, the spreadsheet enables overlapping titles to be found even if they were listed in adjacent years.

The current inquiry findings for books for young adults (and older children) identified by young people and adults from 1987 to 2016 are summarized in Table 2 below. The total number of titles included in the analysis for all recommenders was 4,905. A 50% overlap of titles was hypothesized as a base criterion due to the large number of books published each year and the likelihood this would account for some divergence as well as an expected adult preference for educational texts, and a youth preference for entertaining texts. A test of proportions (Spiegel, 1980) was conducted to prove the statistical significance of the findings. There is a 99% certainty ($p < .01$) that the difference between the expected overlap of titles (50%) and the obtained or actual overlaps is statistically significant at the highest level in all but two instances (Reviews and Librarians, N = 160, and Librarians and Young Adults, N = 205; the Librarians' list also includes all the ALA award books as a matter of policy).

| List | Number of Titles | Young Adults' Choices | Librarians' Choices | Reviewers' Choices | Teachers' Choices |
|---|---|---|---|---|---|
| **IRA-YAC 1987-2016** | **Young Adults N = 899** | ***100%*** | 205 (9.32%) | 24 (2.89%) | 29 (3.39%) |
| **ALA-BBYA 1987-2016** | **Librarians N = 2,198** | 205 (22.8%) | ***100%*** | 160 (19.27%) | 72 (8.44%) |
| **HB *Fanfare* 1987-2016** | **Reviewers N = 830** | 24 (2.66%) | 160 (7.27%) | ***100%*** | 68 (7.97%) |
| **IRA-TC 1988-2016** | **Teachers N = 853** | 29 (3.22%) | 72 (3.27%) | 68 (8.19%) | ***100%*** |
| **ALA awards: *Newbery* 1987-2017** | **Librarians N = 125** | 14 (1.55%) | 125 (100%) | 52 (41.6%) | 21 (16.8%) |
| ***ALA = American Library Association, BBYA = Best Books for Young Adults, HB = The Horn Book Magazine, IRA = International Reading Association, Newbery = Newbery Award (includes both medal and honor books for writing), TC = Teachers' Choices; YAC = Young Adults' Choices*** | | | | | |

*Table 2 Summary of Young Adults' and Adults' Book Choices 1987 to 2016*

Another perspective of the analysis focused on authors with multiple recommendations. Table 3 summarizes these findings. Noteworthy among these findings are exemplars such as Russell Freedman who received 13 to 14 recommended titles on all three adults' lists, but no recommendations at all from young adults. This author is noted for his nonfiction books about history, historical issues, and historical personages. The lack of appreciation by young adults is most likely due to their focus on topics that entertain (e.g., fantasy, adventure), engage (e.g., realistic fiction about friendship, relationships, or school life), or address issues of growing up (e.g., the Bildungsroman). Brian Jacques, author of the Redwall fantasy books, received 8 recommendations by young adults, but none from adults which is not an unexpected finding (Begum, 2011).

The authors most popular with adults vary according to which list (librarians, reviewers, teachers) garnered significant attention. Table 3 lists the adult author selections from the highest (Russell Freedman with 41 titles) to famous but lower scorers (e.g., J. K. Rowling for fantasy and Robert Cormier for realism with 10 titles each). The patterns of data are instructive as 12 of the 26 listed in the table have adult votes but nothing from young adults. Investigation of the types of books these authors produce offers evidence pertinent to the divergences among the adult and youth groups. Academic and activist agenda titles do seem to account for at least a good portion of these differences (i.e., young adults may on occasion be interested in such topics, but in general, they prefer books about issues closer to themselves such as growing up, and in books with entertainment value).

| Author | Librarians | Reviewers | Teachers | Adults | Young Adults | Total |
|---|---|---|---|---|---|---|
| Freedman, Russell | 13 BBYA | 14 HBF | 14 TC | 41 Adult | | 41 Both |
| Myers, Walter Dean | 16 BBYA | 09 HBF | | 25 Adult | 05 YAC | 30 Both |
| Paulsen, Gary | 12 BBYA | | 04 TC | 16 Adult | 08 YAC | 24 Both |
| Anderson, Laurie Halse | 08 BBYA | 04 HBF | 04 TC | 16 Adult | 04 YAC | 20 Both |
| Fleischman, Paul | 08 BBYA | 05 HBF | 04 TC | 17 Adult | | 17 Both |
| Yolen, Jane | 06 BBYA | | 07 TC | 13 Adult | 03 YAC | 16 Both |
| Woodson, Jacqueline | 09 BBYA | 03 HBF | 03 TC | 15 Adult | | 15 Both |
| Henkes, Kevin | | 14 HBF | | 14 Adult | | 14 Both |
| Bunting, Eve | | | 08 TC | 08 Adult | 05 YAC | 13 Both |
| Dessen, Sarah | 09 BBYA | | | 09 Adult | 04 YAC | 13 Both |
| Fleming, Candace | 03 BBYA | 05 HBF | 05 TC | 13 Adult | | 13 Both |
| McKissack, Patricia C. | 04 BBYA | | 08 TC | 12 Adult | | 12 Both |
| Murphy, Jim | 07 BBYA | 05 HBF | | 12 Adult | | 12 Both |
| Shusterman, Neal | 07 BBYA | | | 07 Adult | 05 YAC | 12 Both |
| Thesman, Jean | 04 BBYA | | | 04 Adult | 08 YAC | 12 Both |
| Ferris, Jean | 07 BBYA | | | 07 Adult | 04 YAC | 11 Both |
| Greenberg & Jordan | 06 BBYA | 05 HBF | | 11 Adult | | 11 Both |
| Meyer, Carolyn | 06 BBYA | | | 06 Adult | 05 YAC | 11 Both |
| Klass, David | 04 BBYA | | | 04 Adult | 06 YAC | 10 Both |
| Lanagan, Maya | 06 BBYA | 04 HBF | | 10 Adult | | 10 Both |
| Lester, Julius | 03 BBYA | 04 HBF | 03 TC | 10 Adult | | 10 Both |
| Pratchett, T. | 06 BBYA | 04 HBF | | 10 Adult | | 10 Both |
| Pullman, Philip | 06 BBYA | 04 HBF | | 10 Adult | | 10 Both |
| Rinaldi, Ann | 04 BBYA | | | 04 Adult | 06 YAC | 10 Both |
| Rowling, J. K. | 06 BBYA | | | 06 Adult | 04 YAC | 10 Both |
| Cormier, Robert | 07 BBYA | | | 07 Adult | 03 YAC | 10 Both |

*Table 3 Author Totals on Adult and Youth Lists 1987 to 2016 by Descending Adult Totals*

Several authors received recognition from young adults, but nothing from any of the three adult lists. Jacques, Brian received eight youth votes for his fantasy novels, Meg Cabot six votes for her books about girls coping with modern life with humor and grace, Todd Strasser six votes for his realistic fiction about challenges teen-agers face, Cassandra Clare five votes for her modern fantasy books with danger elements, Mary Downing Hahn five votes for her fantasy and ghost stories, and Ellen Hopkins five votes for her realistic fiction about troubling dangers and situations in today's world. Few if any of these authors write the types of books that could be used to teach traditional school subjects. Instead they offer escape from the real world, or explorations of real life that school typically fails to address.

*An International Exploration*

The IBBY Honour List data from 2000 to 2016 was analyzed for repeat recommendations for author, illustrator, and translator. For authors, 24 had two books on the lists. Four illustrators, Marco Chamorro (Ecuador), Niki Daly (South Africa), Renate Habinger (Austria), and Aslaug Jónsdóttir (Iceland) each had three books on the lists, while nine others had two books. Four translators, Jacqueline Csuss (Austria), Carmen Diana Dearden (Venezuela), Annelies Jorna (Netherlands), and Susan Ouriou (Canada) had three books on the lists and 18 others had two books.

Themes of the IBBY Honour List books were identified using key words in the book descriptions provided in the published lists and repeated in the index of each list. These key words were sorted in a spreadsheet and then analyzed to group themes appropriately. These are reported in Table 4 below. As may be seen books about growing up received the most attention (27.87%), followed by literary genres such as fantasy and poetry (17.10%), books about emotions and the situations that initiate them (10.34%), and books about activism which often address aims that teach or preach (8.42%). Overall there appear to be a good representation of books that would address the interests and preferences of young people, but it should be noted that many of the titles in the growing up and emotions categories may well focus on adult agendas such as teaching the young about life and its challenges rather than offering entertainment reading matter (Rosenblatt, 1978). One limitation of this study is that the grouping of topics into larger themes is not a precise process as, for example, a

category likely to be popular with young people such as comedy is not particularly prominent (Beach, 2007, 2008). Another limitation is that international lists of books recommended by young people themselves were not able to be included for comparison.

| Major Themes | Major Categories | Sub-themes |
|---|---|---|
| **Activism 162 (8.42%):** | **Activism 162 (8.42%):** | Negative 128 (6.65%): Abuses of Power 54 (2.80%), Challenges 43 (2.23%), War 31 (1.61%) |
| **Adventure 69 (3.58%)** | | Positive: Freedom and Justice 34 (1.76%) |
| **Arts 28 (1.45%) \| Music 19 (0.98%)** | | |
| **Belief/Religion 18 (0.93%)** | | |
| **Biography 12 (0.62%)** | | |
| **Comedy 16 (1.73%)** | | |
| **Crime 30 (1.56%)** | | |
| **Disabilities 30 (1.56%)** | | |
| **Emotions 199 (10.34%):** | **Emotions 199 (10.34%):** | Negative 113 (5.87%): Anger, Anxiety, Grief, Isolation, Insecurity |
| | | Positive 86 (4.47%): Love, Joy, Empathy |
| **Genres 329 (17.10%):** | **Genres 329 (17.10%):** | Detective 3 (0.15%), Fantasy 148 (7.69%), Folklore 108 (5.61%), Poetry 67 (3.48%), Science Fiction 16 (0.83%), Short Stories 13 (0.67%) |
| **Geography/Travel 100 (5.20%):** | **Geography/Travel 100 (5.20%):** | Countries 25 (1.30%), Cities 8 (0.41%), Sea 11 (0.57%), Rural 7 (0.36%) |
| **Growing Up 536 (27.87%):** | **Growing Up 536 (27.87%):** | Negative 123 (6.39%): Family Challenges 3 (0.15%), Personal Challenges 120 (6.24%) |
| | | Positive 439 (22.82%): Friends 80 (4.16%), Family 151 (7.85%), Skills 70 (3.64%), Body 18 (0.93%), Job 7 (0.36%) , Society 87 (4.52%), Leisure 26 (1.35%) |
| **Harm 173 (8.99%):** | **Harm 173 (8.99%):** | Negative 137 (7.12%): Social 52 (2.70%), Personal 41 (2.13%), Death 27 (1.40%), - Disaster 17 (0.88%) |
| **History 56 (2.91%)** | | Positive: Survival 36 (1.87%) |
| **Science 119 (6.18%)** | | |
| **Society 12 (0.62%)** | | |
| **Travel 15 (0.78%)** | | |

*Table 4 Book Themes and Sub-themes for IBBY Honour Lists 2000 to 2016*

*From Research to Theory as a Conclusion*

The series of inquiries reported above provides a rationale for contemplating reconfigurations of how literacy is addressed in the lives of young people. Traditional schools devote almost all of their time to academic pursuits and in many cases completely ignore the objective of helping young people develop a regard for reading that will persist into adulthood and the world beyond the classroom (Beach, 2009). If we continue to focus all our energy on reading classic texts to address cultural heritage objectives, we run the risk of losing many young adults to video games, mobile phones, internet chat rooms, and so on. While these modern inventions have their uses, none has yet been able to replace the engagement offered by a good reading experience. The phenomenon of J. K. Rowling's Harry Potter books becoming international best sellers is testament to the power of the written word maintaining its vigor even in the age of technology (Tveit & Mangan, 2014).

To address the ramifications of the studies reported above, a rethinking of the theory that supports literacy and the engagement of young people with literature is proposed below (Beach, 2011, 2015b). Many in the field of books for youth diverge in their thinking according to their backgrounds (e.g., librarians, literature scholars, educators, authors and reviewers). Most do not use a theoretical categorization method, but rather group books by arbitrary and overlapping descriptors, or availability which masks the features that might clarify why some books are preferred over others (i.e., publishers may offer more of some types of book as these generate higher profits). The theory of literature proposed here synthesizes work by Jolles (1930), Kinneavy (1971), and Moffett (1968) on text purpose, with work by Frye (1957) on text interest and Rosenblatt (1978) on reader stances, Aristotle (350 BCE) on text elements, Bloom (1994) on historical and cultural influences, and Moretti (2005) on the dimensions of text popularity and dissemination. Undergirding these theoretical views are research studies pertinent to interest and motivation that support and extend the theoretical ideas.

Literacy and literature, and our engagement in both, are influenced at a fundamental level by the ideological polarities that define societies and cultures. Vico (1725) offered the idea that history has moved progressively from theocracy to aristocracy to democracy. While there is a good degree of merit to this historical perspective, in reality all of these ideological positions may be found inside the borders of just about all countries today.

Bloom (1994) used Vico's ideas as a foundation for his elegy for literature in the Western canon, which he describes as moving progressively toward a modern chaotic stage. I prefer to see these as options held by different groups and propounded today; none has disappeared into the mists of history. The theocratic polarity views literacy as a form of indoctrination and reading as engagement in literal or devotional activity. The aristocratic polarity aligns with the dominant approach to literature seen in schools, where the "great books" produced with the guidance and support of the ruling class fosters engagement in academic and elitist appreciation of a literary canon that is fixed and limited, with little room for popular material. The democratic polarity opens literacy and literature to broader perspectives, including critical thinking and a wide variety of different types of text. Instead of Bloom's "chaotic" stage, I propose that what often dominates today's world is a plutocratic ideology (Moretti, 2005) where the market and politics dominate taste (Taxel, 2002).

When we think about texts and their dimensions which must be negotiated by readers there are two theoretical dimensions that need to be considered, the external and the internal. These are summarized below in Table 5. External dimensions of texts include their purposes and their topics. Kinneavy (1971), Jolles (1930), and Ducrot and Todorov (1972) all provide important ideas about the purposes of texts (i.e., speculation, expression, literature and art, persuasion, and information; each cell includes labels for the associated types of text, communicative focus, core genres, and "simple forms" that have generated a variety of modern genre options). Internal dimensions may be found in the four cells at the corners of the table which provides a scheme that synthesizes the categories of Frye (1957) for domains of literature (e.g., comedy, romance, tragedy, experience), and Eysenck (1963) on their associated personality and domain attitude polarities (e.g., sanguine, phlegmatic, melancholic, choleric). This scheme enables us to identify and place texts in categories that assist in linking readers and the types of texts they wish to read. This scheme also offers a structure for thinking about types of text and literature that may align with readers' interests and preferences better than the often haphazard and overlapping schemes used by different groups of adults.

| | | |
|---|---|---|
| COMEDY<br>& Pastoral<br>**Encourage, Comment**<br>***Gain \| Scorn to Joy***<br>***(Sanguine pole)*** | SPECULATION<br>Theory & Wonder<br>*Ideas* **focus**<br>***Nonfiction:* Essay**<br>**Jolles:** *Optative*<br>***Idealist:* Tale/Märchen**<br>***Realist:* Fable/Fabeln** | ROMANCE<br>& Fantasy<br>**Escape, Inspire**<br>***Fall \| Hope to Rue***<br>***(Phlegmatic pole)*** |
| EXPRESSION<br>Poetry & Opinion<br>**Kinneavy:** *Sender* **focus**<br>***Nonfiction:* Opinion**<br>**Jolles:** *Assertive*<br>***Idealist:***<br>**Memoir/Memorabile**<br>***Realist:* Saga/Sagen** | **LITERATURE/ART**<br>**Story & Fiction**<br>Kinneavy: ***Text*** focus<br>*Nonfiction:* Example<br>Jolles: ***Silence***<br>*Idealist:* Joke/Witz<br>*Realist:* Riddle/Rätsel | **PERSUASION**<br>**Speech & Drama**<br>Kinneavy: ***Receiver*** focus<br>*Nonfiction:* Argument<br>Jolles: ***Imperative***<br>*Idealist:*<br>Legend/Legende<br>*Realist:* Proverb<br>/Spruch |
| EXPERIENCE<br>& Realism<br>**Reveal , Empathize**<br>***Rise \| Doubt to Pride***<br>***(Choleric pole)*** | **INFORMATION**<br>**Science & Research**<br>Kinneavy: ***Topic*** focus<br>*Nonfiction:* Anatomy<br>Jolles: ***Interrogative***<br>*Idealist:* Myth/Mythe<br>*Realist:* Case/Kasus | **TRAGEDY**<br>**& Mystery**<br>Caution, Intrigue<br>*Loss \| Fear to Pity*<br>*(Melancholic pole)* |

*Table 5 Communication Missions and Matters (Shaded)*

Text structures for fiction (Propp, 1928) and nonfiction (Toulmin, 1958/2003) are significant elements for the process of comprehension and interpretation in reading. In addition, the aspect of text below the surface have been described by Genette (1979, 1982, 1997) and include factors around the text (peritext): the architext (e.g., genre, form, scheme), paratext (e.g., titles, headings, prefaces, etc.), and metatext (e.g., critical commentary). In addition there are factors that comprise subtext dimensions: intertextuality (e.g., quotation, allusion, plagiarism, etc.), and hypotext/hypertext (e.g., parody, sequel, translation, link, etc.).

Literacy processes (i.e., sending and receiving or writing and reading) need to be considered as important factors in engaging readers with texts. The challenges a text presents, and the background needed to negotiate a text are both better understood if we consider the sub-processes involved. Table 6 offers a scheme for describing these processes and the levels that are part of their operation.

| | |
|---|---|
| Writing / Sending (Spandel & Stiggins 1990; Beach 2014) | Reading / Receiving (Gray 1960; Langer 1995; Beach 2014) |
| *Stimulus for Text* **(Action, Event, Fact, Feeling, Idea)** | ***Interpretation of Text*** (Action, Event, Fact, Feeling, Idea) |
| *Preparing to Write* ***Deciding to Engage in Composition*** | ***Reading Beyond the Lines (Considering)*** *Idea Level: Critical Comprehension* |
| ▼ Resolving \| **Deciding: Motivation, Topic, Rationale** ▼ Reflecting \| **Envisioning: Purpose, Audience, Approach** | ▲ **Ruling** \| Evaluating: Response/Opinion, Synthesis, Criteria ▲ **Reasoning** \|Concluding: Comparison, Analysis, Map, Point |
| *Writing Before the Lines (Pre-Writing)* ***Idea Level: Conceptual Composition*** | ***Reading Between the Lines (Interpreting)*** *Message Level: Inferential Comprehension* |
| ▼ Rallying \| **Determining: Ideas, Reasoning, Viewpoint** ▼ Relaying \| **Organizing: Scheme, Genre, Style, Evidence** | ▲ **Reviewing** \| Interpreting: Context, Evidence, Message ▲ **Researching** \| Detecting: Subtext, Allusions, Connotations |
| *Writing Behind the Lines (Drafting)* ***Message Level: Influential Composition*** | ***Reading the Lines (Accessing)*** *Text Level: Literal Comprehension* |
| ▼ Rendering \| **Drafting: Voice, Appeals, Message** ▼ Refining \| **Crafting: Word Choice, Audience Focus** | ▲ **Relating** \|Connecting: Vocabulary, Syntax, Gist, Prospects ▲ **Revealing**\| Decoding: Phonics, Word Recognition, Phrases |
| *Writing the Lines (Revising & Editing)* ***Text Level: Scribal Composition*** | ***Preparing to Read*** *Deciding to Engage in Comprehension* |
| ▼ Revising \| **Ensuring: Fluency, Coherence, Clarity** ▼ Recording \| **Producing: Text Conventions, Legibility** | ▲ **Retrieving** \| Accessing: Background Knowledge, Signs ▲ **Regarding** \| Aligning: Motivation, Interest, Goal, Stance |
| *Finalized Text* | ***Accessed Text*** |

*Table 6 Communication Processes and Levels*

In sum, the experiences of many young people regarding literature, texts, and reading need to be expanded to include motivation, interest, and personal preferences in addition to the traditional school focus on texts chosen by adults for their historical and cultural importance. Communication skills are important throughout the lifespan and we do a significant injustice to younger generations if we do not prepare them for the full spectrum of life and its links to literacy and literature. The evidence

reported here contributes to our concept of what may be appropriate to change in our schools and interactions with young people regarding literacy and literature. To advance this process we will need to investigate additional perspectives and sources of evidence and to engage in rethinking and discussion aimed at achieving consensus (Beach, 2016). The process will be challenging, but also, in the end, valuable for all.

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## Moroccan-themed books do double duty in the classroom: A cultural-sociological experiment of how to stimulate both pupils’ reading and their intercultural attitudes

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KEYWORDS: Ethnic outgroup attitudes; Reading motivation; Multicultural literature; Secondary schools; Experiment.

ABSTRACT:
This paper examines two effects of integrating multicultural literature into the literacy classroom. Firstly, it tests whether this improves pupils’ attitudes towards the ethnic outgroup. Secondly, it examines whether pupils’ reading motivation depends on the extent to which a book’s content (mis)matches with their ethnic self-identifications. An experiment is conducted among 977 pupils in 63 classes of 15 secondary schools, in a Belgian province with a history of Moroccan immigration. Belgium is chosen because - compared to other EU countries - it exhibits the widest gap in PISA 2009 reading scores between pupils without an immigrant background and second-generation immigrant pupils. Some classes read fragments from a ‘white-Belgian-majority’ book, others read from a ‘Moroccan-Belgian’ book. The results indicate that the Moroccan-Belgian book improves 1) the attitude towards Moroccans of those who identify as Belgian, but only in classrooms with relatively few Moroccan pupils and 2)

the attitude towards Belgians of pupils who identify as Moroccan, but only in classrooms with many Moroccan pupils. Moreover, pupils' reading motivation is found to increase their intended reading frequency. Such motivation is socio-culturally determined: the Moroccan-Belgian book boosts the motivation of pupils who self-identify as strongly Moroccan, but lessens the motivation of Belgian ethnic majority students. The motivation of non-Moroccan ethnic minority students is not significantly affected by the used book.

INTRODUCTION:

*Direct, extended and vicarious intergroup contact*

Allport's (1954) contact hypothesis has proven very influential because it specifies four critical situational conditions under which intergroup contact could effectively reduce prejudice: equal status, common goals, intergroup cooperation and the support of authorities. Pettigrew & Tropp's (2006) meta-analysis however reformulates the contact hypothesis. Although they did find strong support for an inverse relationship between intergroup contact and prejudice, they conclude that Allport's conditions are facilitating rather than necessary conditions for positive contact outcomes. Instead, they posit that contact reduces prejudice because of the tendency for familiarity to breed liking. A fifth condition thus largely comprises the other four: the situation must offer participants the opportunity to become friends (Pettigrew, 1998; Vanhoutte & Hooghe, 2012).

However, some segregated societal contexts severely limit people's opportunities and/or inclination to engage in intergroup friendships. When power struggles fuel conflicts, strong intergroup barriers may transform friendly conversations into constrained discussions. Classic examples are the Catholic-Protestant divide in Northern Ireland or, historically, South Africa's 'Apartheid' policy (Pettigrew, 1998). Subtler examples are present throughout contemporary society. For instance, across countries strong concerns are voiced about ethnic school segregation, which is believed to negatively impact the social integration of minority pupils (Agirdag, Van Houtte & Van Avermaet, 2011). This article zooms in on the case of Flanders, the Dutch-speaking region of Belgium. Ever since it became multicultural due to the arrival of Southern European migrants after World War II, Flanders has gone to great lengths to adapt to its pupils' diversity (Jacobs & Rea, 2011, p. 15). It became one of the European leaders of Islamic instruction in schools, and the Flemish Equal Education

Opportunity (GOK) decree of 2002 grants financial support to schools with many socio-ethnic minority pupils (Agirdag & Korkmazer, 2015). Still, opportunities for pupils to engage in direct interethnic contact remain limited. The main cause is the sacred principle of 'freedom of choice': parents can select or avoid schools with certain socio-ethnic compositions at will, since the assignment of pupils to schools is not regulated (Van Houtte & Stevens, 2009). However, even in such relatively segregated contexts, contact can still reduce prejudice in two indirect ways: 1) extended contact or 'knowing that ingroup members have (close) ties with the outgroup' and 2) vicarious contact or 'observing the interaction of ingroup members with outgroup members' (Wright et al., 1997, cited in Vezzali, Hewstone, Capozza, Giovannini, & Wölfer, 2014, p. 315).

*Previous research into indirect contact effects*

Vezzali et al. (2014) summarize the extensive evidence that extended and vicarious contact reduce prejudice. These effects are especially generalizable because they also occur in segregated and/or violent contexts where reducing prejudice might encounter resistance (e.g. ethnic/racial groups in South Africa or Serbians in Kosovo). In such difficult settings, vicarious contact interventions may prove extra helpful because they do not require individuals to know someone else with outgroup relationships. Instead, they enable participants to directly observe other ingroup members having such relations. Some studies stage 'real-life' intergroup encounters, which participants can observe through a one-way mirror, or via video clips. Others examine the vicarious contact effects of the mass media, for instance how intergroup relations in TV shows (e.g. racial diversity in 'Sesame Street') reduce viewers' prejudices. Finally, some researchers interpret 'observing' intergroup encounters even more freely by investigating the effects of written media such as newspapers and novels. Vezzali, Stathi, & Giovannini (2012) for instance find that - compared to control groups reading books unrelated to interethnic themes or no books - pupils who read books about interethnic interactions endorse less negative intergroup attitudes, are less biased in their intended behavior toward immigrants, and show a greater desire for future contact. Similarly, Johnson, Jasper, Griffin, & Huffman's (2013) participants read 1) a narrative excerpt about counter-stereotypical topics, 2) a one-page summary of this excerpt or 3) a history of the automobile. Although conditions 1 and 2 both reduce explicit Arab-Muslim prejudice, only condition 1 also reduces implicit prejudice and increases outgroup empathy.

*The interplay between direct and indirect contact*

Indirect intergroup contact overcomes the psychological barriers characteristic of direct contact, such as anxiety, uncertainty and negative stereotypes (Mazziotta, Mummendey, & Wright, 2011). Vezzali et al. (2014) summarize several studies about this. Participants for instance exhibited less physiological stress responses about interacting with a schizophrenic person if they had watched a video about an ingroup member interacting with a schizophrenic. Likewise, vicarious Hutu-Tutsi contact during a radio soap opera heightened its listeners' cooperative intergroup behavior.

Indirect contact thus seems especially needed by people with less direct contact, who rely on other ingroup members' actual intergroup encounters (Vezzali et al., 2014). Schiappa, Gregg, & Hewes (2005) for instance find that the positive effect of watching a makeover TV show with gay advisors on participants' attitudes towards gays is significantly weakened by participants' prior direct contact with gays. Their 2006 study replicates these results: participants' viewing frequency of a sitcom with two gay main characters especially reduces sexual prejudice among participants with less direct contact with homosexuals. However, vicarious contact effects are not always weakened by more direct contact. Liebkind & McAlister (1999) find that reading stories about peers' positive contact with immigrants improved the intergroup tolerance of Finnish adolescents in schools with a high density of immigrants, while in medium- or low-density schools it remained stable (Vezzali et al., 2014).

Is it possible that vicarious contact via audio-visual mass media versus literature interacts with direct contact in fundamentally different ways? Audio-visual media enable people to observe not just words, but a wide range of cultural elements like gestures, facial expressions, intonations, etc. Such parasocial interactions create the illusion of intimate, direct relationships between viewer and character (Schiappa et al., 2005). Written media, by contrast, require their readers' vivid imagination to bring intergroup experiences to life: 'the reader becomes the responsible producer, casting agent, set manager, and director' (Fox, 2003, p. 101). That vividness may be enhanced by prior direct contact with – and thus greater knowledge of - the outgroup (Husnu & Crisp, 2010).

*Moving beyond prejudice reduction towards direct educational goals*

Teachers' choice to incorporate certain books in their classrooms may be partly influenced by these texts' potential for prejudice reduction, but they also need to consider the impact on more direct educational goals. Flanders - the Belgian region in which the current study is conducted - exhibits the widest gap in PISA 2009 reading scores between students without immigrant backgrounds and second-generation immigrant students, compared to other EU members, the US, Canada and Australia. The critical OECD 'reading competence' level of 2 is not reached at age fifteen by 14% of Belgian pupils without any immigration background versus 32% of second-generation immigrant pupils. This 'ethnic reading gap' is especially worrying because of the immense information flows in society nowadays, which make information processing skills indispensable for students' future academic as well as professional success. Teaching which promotes ethnic minority pupils' reading is thus sorely needed (Jacobs & Rea, 2011, pp. 42-43; 55-57). Such teaching should first stimulate pupils' reading motivation, rather than immediately focusing on cognitive outcomes such as reading assessment scores. After the hurdle of teaching pupils to appreciate reading has been crossed, they will voluntarily read more in the future, which helps tackle long-term goals of reading comprehension and achievement (Stokmans, 2007, p. 11).

While prejudice reduction is likely stronger when a book takes pupils out of their ethnic ingroup's 'comfort zone', for reading motivation the reverse is expected: books about pupils' own ethnic group generally are a more enjoyable read. Stokmans & Broeder (2009) for instance observe a correlation of .38 between students' reading frequency and their rating of available books as appealing to 'youngsters like them'. Controlling for this 'book appeal' and a few other background variables, most reading differences between Dutch, Turkish and Moroccan secondary school pupils disappear. Even more surprisingly, when tentative differences do remain, these are now in favor of the Turkish and Moroccan pupils. Similarly, Hermans (2009) uses books by Moroccan-Dutch authors about 'growing up between two cultures'. She finds that immigrant pupils - and above all Moroccans - relate the stories more strongly to their own lives, gain more pleasure from them, have less trouble understanding them, can visualize story events more clearly and are more inclined to recommend the stories to others. Therefore, multicultural literature may heighten the motivation of pupils from the ethnic minority it portrays.

Does multicultural book reading also influence ethnic majority students'

reading motivation? Geljon & Schram's (2000, pp. 103-104) survey suggests that although a small majority of Dutch pupils without immigrant backgrounds claimed to welcome multicultural books in the classroom, others had negative thoughts (e.g. 'a Dutch course should be about Dutch literature' or 'we know the story of our immigrant classmates by now'). Therefore, it is possible that reading a multicultural book lessens the motivation of ethnic majority pupils.

OBJECTIVES:
This paper examines how vicarious intergroup contact via book reading affects 1) the outgroup attitudes of ethnic majority and minority pupils, and 2) their reading motivation and, in turn, their intended reading frequency. This enriches existing intergroup contact research in three ways. Firstly, vicarious contact effects are investigated symmetrically, from both majority and minority participants' perspectives. Secondly, the study presents a flexible, low-cost application of the 'vicarious contact' framework for educational contexts (Pettigrew, 2008, p. 196). Finally, it transcends intergroup contact studies' focus on prejudice reduction by showing how multicultural reading may also serve more direct educational goals.

DESCRIPTION OF THE RESEARCH:

*Procedure*

Testing the article's claims requires a thorough experimental manipulation of multicultural classroom reading. In spring 2016, the participating classes read book fragments together out loud during 2 course hours (100 minutes) of their Dutch course. At the start, the Dutch teacher told the pupils that they would be participating in a study aimed to develop appealing ways of teaching literature. The class then read 9-10 A4-sized pages from one of two books by Flemish author Dirk Bracke. Both are relatively easy-to-read, to ensure that pupils with lower reading skills can participate fully in the experiment.

Book A – read by 48% of the classes – is the 'white-Belgian-majority' novel Blinde woede ('Blind rage'). It describes how 17-year-old Lena - a talented singer who is gradually going blind - searches for her identity while dealing with school, love and friendship issues. The book also has two male protagonists, but no ethnic minority characters. Hence, it represents the 'unmarked' ethnic position of Belgian white majority culture. By contrast, book B – read 52% of the classes – is 'Moroccan-Belgian'. Called Henna

op je huid ('Henna on your skin'), it tells the story of the 15-year-old second-generation Moroccan girl Touria and her brothers, who negotiate between their family's culture and their encounters with white-Belgian-majority members. Apart from these different topics, all text elements – length and literary style, characteristics of the characters (age, gender...), amount of dialogues, etc. – are kept similar. After reading the fragments, the pupils completed an anonymous survey.

*Sample*

To test the article's claims, the sample should contain sufficient pupils of Moroccan descent. In Flanders, Moroccan migrants have mostly settled in the province of Antwerp. Its intergroup context exemplifies the public hostility against Muslim minorities in many European migration contexts: political leaders and parties capitalize on a strong anti-immigrant sentiment due to popular feelings of threat or competition (Alanya, Swyngedouw, Vandezande, & Phalet, 2015). The sample focuses on three cities - Antwerp, Mechelen and Boom – with 2-3 times more people from Moroccan descent than the Belgian average (Schoonvaere, 2014, p. 32; 36; 82). Two additional participation criteria are used: only schools are invited with classes who are 1) in their third or fourth year and 2) taking a general course of study ('ASO', geared towards higher education) or theoretical-technical course of study ('TSO', combining a broad education with technical-practical courses). The third large course of study in Flanders, vocational secondary education, is not included since it offers only 0-2 weekly course hours of Dutch, instead of 4. Its literature curriculum is also very different, which would complicate the results' comparability (Nicolaas & Vanhooren, 2008, p. 31; 42). Third- and fourth-year classes are chosen as pupils are then aged about 15-16, a phase of increasing levels of ethnic identity exploration (Pahl & Way, 2006, p. 1404).

Based on the above criteria, 37 schools are ideally suited based on Flemish Agency for Educational Services data (AgODi, 2014-2015). 14 of these 37 schools agreed to participate, a response rate of 38%. In 2 of the 14 schools, the experiment was piloted in 6 classes in total, with 89 pupils of the target age group (54% of which had at least one parent born outside of Western Europe). The other 12 schools participated in the actual experiment. An additional 3 schools which were not on the original 37-school list joined in, 2 resulted from responses of Dutch teachers to a newsletter invitation and 1 from a cooperation with a teacher-in-training. The 15 participating schools range from 19% with no students of Moroccan

descent to 9% with at least half such pupils. 1025 pupils situated in 63 classes participated. Of these, 977 surveys proved to be valid. Across schools, 17% of the pupils have at least one parent born in Morocco. The pupils are aged 13-21, with most of them aged either 15 (45%) or 16 (35%). Half of them are male (50%). The distribution of the classes over the experimental conditions occurred via a matching procedure based on classes' course of study, number of pupils, percentage of girls, percentage of pupils from non-native and – more specifically – Moroccan backgrounds.

*Measures*

*Dependent variables*

Pupils' reading motivation is measured with the question 'Would you like to read more of the book from which you have been reading during the past two lessons?' (0 = 'absolutely not' to 4 = 'absolutely'). It is a mediator, influenced by the independent variables but in turn expected to influence pupils' intended reading frequency. The latter is measured with the question 'How often do you plan to read a book in your spare time (not for school) in the next six months?' (0 = (almost) never to 3 = minimum every week) (Stokmans, 2007, p. 182). Finally, for pupils' attitude towards Moroccans and attitude towards Belgians two 'feeling thermometers' are used. 0° implies very negative feelings and 100° very positive feelings (Verkuyten & De Wolf, 2002, p. 788).

*Independent variables*

The study approaches pupils' ethnicity subjectively, allowing them to identify themselves as Belgian, Moroccan, both, or neither. This choice is inspired by Broeder, Stokmans, & van Wijk (2012, pp. 221-222), who argue that the two most commonly used 'objective' criteria of ethnic classification - nationality and country of origin – are being eroded by interacting trends such as naturalization processes, the recognition of double nationality, intergenerational differences within ethnic groups, etc. By contrast, ethnic self-identification is an 'emancipatory' measure which reveals individuals' own experience of their ethnicity. Two 5-point scales are used: 'I consider myself as a Belgian' (Belgian Identification) and 'I consider myself as a Moroccan' (Moroccan Identification). These items are part of the often-used Collective Self-Esteem Scale (Agirdag et al., 2011, p. 366).

For the class level, ethnic composition is divided into class Moroccan concentration - the class percentage of pupils with at least one parent born in Morocco - and class ethnic heterogeneity. The latter expresses the total

number of different ethnic groups, corrected by their size. Following Van Houtte & Stevens (2009, pp. 226-227), Putnam's (2007) Herfindahl index is calculated as ((p of first ethnic group) $^2$ + .... + (p of ethnic group n) $^2$) and then multiplied by -1 to arrive at an index of heterogeneity rather than homogeneity. Based on the Flemish migration history, the authors distinguish eight ethnic groups: (1) native Belgians, (2) Western European immigrants, (3), Southern European immigrants, (4) Turks, (5) Moroccans, (6) other North Africans, (7) Eastern European immigrants, and (8) others. The heterogeneity index ranges from -1 to 0, with -1 indicating no diversity (only one ethnic group in the class) and 0 indicating total diversity (all students have different ethnic origins).

*Control variables*

Four pupil-level controls are used. Pupils' gender is measured with two 11-point scales asking pupils to indicate how 'masculine' and 'feminine' they feel. Because of the scales' weak discriminant validity (correlation of -0.95, $p < .001$), one variable self-ascribed 'femininity' was created by subtracting the 'masculinity' scores from the 'femininity' scores (Dierckx, Motmans, & Meier, 2013, p. 33; 44). Pupils' reading skill is a relative measure, asking them how good they are at reading compared to their classmates (1 = 'worst in my class' to 6 = 'best in my class'). This measure is centered around the class mean. Parental cultural status is determined by recoding the occupations of pupils' parents into the fifty-five occupational categories of de Graaf & Kalmijn (2001, p. 56), each of which has a value depending on its members' average educational level. Parental cultural status is the average of both parents' values. Finally, pupils' bias towards Moroccans is the sum of six semantic-differential 5-point scales based on studies into the negative stereotypes about Turkish/Moroccan minorities in Belgium: their supposed 'laziness', 'misogyny', 'lack of respect', 'extremism', 'criminality' and 'untrustworthiness'. Similarly, bias towards Belgians is the sum of four semantic differentials about the stereotypes ascribed to Belgians by Turkish/Moroccan minorities: these also include a 'lack of respect' and 'untrustworthiness', plus 'racism' and the tendency to 'put themselves first' (Hesters, 2011; Stevens & Görgöz, 2010). These final two controls are added to the analyses of vicarious contact effects on pupils' outgroup attitudes, as the deeply prejudiced not only tend to avoid intergroup contact, but also resist its positive effects (Pettigrew, 1998, p. 80).

Finally, some controls are measured at the class and school level. These are largely based on Agirdag, Merry & Van Houtte's (2016) interviews with

teachers and principals about influences of teacher and school characteristics on multicultural content integration in Flanders. Like the ethnic class composition, the school's ethnic composition is divided into school Moroccan concentration - the percentage of pupils with at least one parent born in Morocco - and school ethnic heterogeneity, which again expresses the total number of different ethnic groups corrected by their size. Both measures are grandmean-centered. The variable school sector is a dummy which distinguishes public schools (municipal/state, score 0) from private, Catholic schools (score 1). Course of study is a dummy with value 1 if classes are part of the general course of study, and 0 for the technical course of study. Finally, two teacher characteristics are added: ethnicity (a dummy with value 1 if at least one parent is born outside of Western Europe) and age (2016 – year of birth, then grandmean-centered).

*Data analysis*

Multilevel regression analyses are performed in Mplus 7.4 because variation exists across the participating classes in pupils' reading motivation (ICC=0.18) and their attitudes towards Moroccans (ICC=0.28) and Belgians (ICC=0.11). Missing values are handled with the accelerated Expectation Maximization algorithm (EMA) and the used estimator is maximum likelihood estimation with robust standard errors (MLR).

RESULTS AND CONCLUSION:

*The effect of 'vicarious intergroup contact through book reading' on pupils' outgroup attitudes depends on the amount of direct intergroup contact in the classroom*

The more pupils feel Belgian, the more their attitude towards Moroccans is improved by reading the Moroccan-Belgian book rather than the white-Belgian-majority book, but this effect gradually disappears as the class Moroccan concentration rises. The left-hand panel of figure 1 visualizes this: in classes with up to 60 percent of pupils of Moroccan descent, the Moroccan-Belgian book significantly improves the attitude towards Moroccans of pupils who feel moderately to very strongly (values 2-4) Belgian. This improvement is stronger for those who identify more strongly as Belgian and in classes with fewer pupils of Moroccan descent. In classes with more than 60 percent of pupils of Moroccan descent, the vicarious contact intervention no longer affects pupils' attitude towards

Moroccans at any value of Belgian identification. Among those who do not feel Belgian (values 0-1), no significant effects occur, regardless of the class Moroccan concentration. Finally, and surprisingly, a higher school Moroccan concentration is a found to create more hostile feelings towards Moroccans. By contrast, the school's ethnic heterogeneity and the class's Moroccan concentration are positive influences.

Secondly, the Moroccan-Belgian book boosts the attitude towards Belgians of pupils who feel Moroccan, but only in classes with a high Moroccan concentration. Figure 1's right-hand panel illustrates this. In classes with at least 60 percent of pupils of Moroccan descent, the Moroccan-Belgian book significantly improves the attitude towards Belgians of pupils who feel moderately to strongly Moroccan (values 2-4). This effect is stronger among pupils who feel more strongly Moroccan and in classes with more pupils of Moroccan descent. In classes with less than 60 percent of pupils of Moroccan descent, the book reading no longer affects the attitude toward Belgians of those who feel very strongly (value 4) Moroccan. The attitudes of those who feel moderately to strongly (values 2-3) Moroccan remain slightly boosted until the class Moroccan concentration drops below 40.

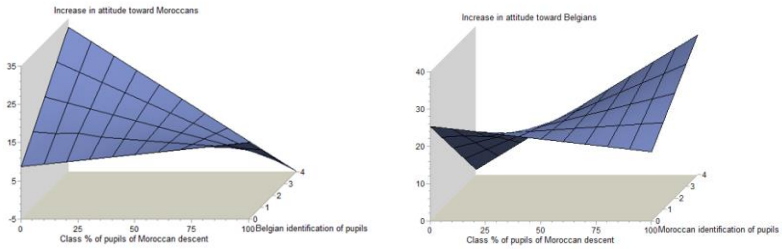


*Figure 1. Increase in pupils' attitude toward Moroccans (left) and Belgians (right) due to the Moroccan-Belgian book, by pupils' Belgian (left) and Moroccan (right) identification and the class Moroccan concentration*

*Pedagogical goals: stimulating pupils' reading motivation and intended reading frequency*

To move beyond intergroup research's focus on prejudice reduction, the effect of reading the Moroccan-Belgian, rather than the white-majority-Belgian, book on pupils' reading motivation is examined. This effect does not depend on pupils' Belgian self-identification, but it does depend on their

self-identification as Moroccan. Table 1 shows this: the motivation of students who feel totally Moroccan is boosted by the Moroccan-Belgian book. However, that same book significantly reduces the motivation of those who totally do not identify as Moroccan. The motivation of students who feel moderately (un)Moroccan is unaffected by the book content manipulation.

| *Self-identification as Moroccan* | *Effect* | *Standard error* | *Two-tailed P-Value* |
|---|---|---|---|
| *0 (disagree strongly)* | **-0.31** | **0.11** | **0.004** |
| *1 (disagree)* | -0.13 | 0.12 | 0.26 |
| *2 (neither agree, nor disagree)* | 0.05 | 0.14 | 0.73 |
| *3 (agree)* | 0.23 | 0.19 | 0.21 |
| *4 (agree strongly)* | **0.41** | **0.23** | **0.076** |

Bold effects = significant at p < .10; N pupils = 929, N classes = 63

*Table 1. Unstandardized effect of the Moroccan-Belgian book on pupils' reading motivation, dependent on their Moroccan self-identification*

As table 2 shows, using the Moroccan-Belgian book attenuates the negative student-level total effect of Moroccan self-identification on intended reading frequency, and even robs the class-level total effect of its significance. Moreover, it stimulates the motivation of students who identify as Moroccan to such an extent that it creates positive, rather than insignificant, class- and student-level indirect effects on their intended reading frequency.

| | **White-majority-Belgian book** | **Moroccan-Belgian book** |
|---|---|---|
| **Student level** | | |
| **Indirect effect via reading motivation** | -0.00 (0.01) | **0.02* (0.01)** |
| **Total effect** | **-0.06** (0.02)** | **-0.04* (0.02)** |
| **Class level** | | |
| **Indirect effect via reading motivation** | -0.02 (0.02) | **0.06** (0.02)** |
| **Total effect** | **-0.07** (0.03)** | -0.00 (0.03) |

*p ≤ .05, **p ≤ .01, ***p ≤ .001; Bold = significant at p ≤ .05; N pupils = 929, N classes = 63

*Table 2. Unstandardized indirect and total effects (standard errors in brackets) of students' Moroccan self-identification on their intended reading frequency, depending on the used book*

Using Moroccan-Belgian literature thus helps overcome reading disparities due to students' ethnic minority status, but only for those who feel Moroccan. As said, the motivation of those who totally do not feel Moroccan dwindles when using this literature. However, what does 'feeling totally un-Moroccan' mean? Table 3 summarizes additional analyses, which look at the interactions of the Moroccan-Belgian book with pupils' non-Moroccan ethnic minority background and Belgian majority identification on their motivation. As the survey only measured pupils' Moroccan and Belgian identifications, *non-Moroccan ethnic minority background* is a dummy with value 1 if pupils have at least one parent born outside of Western Europe and no parents born in Morocco. Pupils' *Belgian majority identification* is a dummy with value 1 for students who indicate feeling totally un-Moroccan (value 0 on Moroccan identification) while feeling (very) Belgian (values 3-4 on Belgian identification).

| | **Effect** | **Standard error** | **Two-tailed P-Value** |
|---|---|---|---|
| **Non-Moroccan ethnic minority background = 0 <u>and</u> Belgian majority identification = 0** | 0.24 | 0.18 | 0.19 |
| **Non-Moroccan ethnic minority background = 1** | 0.21 | 0.26 | 0.42 |
| **Belgian majority identification = 1** | **-0.34** | **0.13** | **0.01** |

Bold effects = significant; N pupils = 929, N classes = 63

*Table 3. Unstandardized effect of the Moroccan-Belgian book on pupils' reading motivation, dependent on their non-Moroccan ethnic minority background and Belgian majority identification*

The Moroccan-Belgian book turns out to only produce a decrease in the reading motivation of Belgian majority pupils, while the motivation of pupils from non-Moroccan ethnic minority backgrounds remains unaffected. In sum, the Moroccan-Belgian book reduces the reading gaps between students who feel Belgian and those who feel Moroccan because 1) Moroccan students' motivation is boosted and 2) Belgian students' motivation is reduced.

CONCLUSION:

In classes overflowing with direct interethnic contact, a Moroccan-Belgian book does not affect pupils' outgroup attitudes. In classes with limited direct contact, by contrast, it improves both ethnic minority and majority pupils' attitudes toward the ethnic outgroup. Currently, multicultural education is given the most attention in high-direct-contact schools, which are least in need of it. As Agirdag et al. (2016, p. 577) rightly argue, there is a particular 'need for native-White students, who are largely separated from their ethnic minority peers in White-segregated schools, to become more familiar with ethnic diversity.' A similar need to be vicariously confronted with ethnic diversity exists for ethnic minority pupils in classrooms with little to none ethnic majority peers.

Still, when selecting texts, teachers should carefully consider their class's delicate ethnic mix, to avoid creating or sustaining mechanisms of socio-cultural exclusion. The Moroccan-Belgian book for instance improved the reading motivation of those who felt strongly Moroccan, but reduced the motivation of Belgian majority students. A class's enthusiasm for certain texts might thus hide the disengagement of some students.

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## Using Tri-Texts to Support Intertextual Teaching & Learning Across the Curriculum

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KEY WORDS: intertextuality, picture books, tri-texts.

ABSTRACT:
Intertextuality is an important construct in reading education. Conceptually, it posits that no text stands alone; every text is the intertext of another text. Operationally, intertextuality is the process of making connections between two or more texts. Practically, readers make connections with past

readings, prior ideas, and previous literary experiences, all of which can contribute to making sense of the current text. Simply stated, intertextuality suggests that past texts are helpful in understanding current texts, and making sense of current texts in light of past texts constitutes comprehension. This article shares a variety of tri-texts and instructional strategies that support intertextual teaching and learning across the curriculum. Tri-text extends recent research on paired text. Paired text, also known as twin texts, are two texts that are connected in some way, e.g. topic, theme, genre. Tri-text adds a third text. This third text adds rigor and additional text complexity by inviting students to make intertextual connections across three interrelated texts.

INTRODUCTION:

"*All texts are tinted echoes and reverberations of other texts*"
(Bakhtin, 1986, p. 1).

> During the act of writing, a writer weaves a new text, while consciously or unconsciously intermingling threads from previously past texts. During the act of reading, readers weave their own texts, intermingling the words on the page with their experiences including previously read texts. Meaning emerges as readers follow threads from one to another. (King-Shaver, 2005, p. 1).

This article describes tri-text as a standards-based reading strategy to support intertextual teaching and learning across the curriculum. We begin by situating tri-text within Common Core State Standards (CCSS), highlighting intertextuality as an important Reading Anchor Standard. Then, we describe tri-text as a reading strategy that builds on the notion of paired text and supports making intertextual connections across texts.

*Common Core State Standards*

In 2010, a coalition of state school chiefs and governors in the United States released the Common Core State Standards (CCSS) in English Language Arts/Literacy and Mathematics. These standards are a set of rigorous, evidence-based educational guidelines designed to prepare students in grades K-12 for success in college and careers. Overarching the grade-level CCSS in both subject areas are College and Career Readiness (CCR) Anchor Standards that ensure consistent learning objectives from kindergarten through 12th grade.

The English Language Arts/Literacy CCR Anchor Standards, according to

their authors, provide “a vision of what it means to be a literate person who is prepared for success in the 21st century,” with an emphasis on reasoning and evidence collection skills. (National Governors Association Center for Best Practices and Council of Chief State School Officers, 2010, n.p.).

Within the ELA/Literacy Anchor Standards are subsets: Reading, Writing, Speaking and Listening, and Language. In these subsets, making connections across multiple texts is a key aspect of the deep thinking and critical analysis expected of students. Writing Anchor Standard 8 requires students to gather information from multiple sources when researching a topic. For Speaking and Listening Anchor Standard 2, students must “integrate information from diverse media and formats” (n.p.). CCR Reading Anchor Standard 9 specifically addresses multiple texts: Students must “analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take” (n.p.). Teachers can meet most of the CCR Reading Anchor Standards when using multiple texts on related topics.

At all grade levels, students are expected to integrate knowledge and ideas from multiple sources to form new understandings. As early as kindergarten, students must be able to identify similarities and differences across two texts. As students mature, the standards require them to compare multiple texts and other media for many purposes, such as analyzing different authors’ arguments on the same topic; identifying where sources disagree; determining how various forms or text structures affect meaning; comparing themes, plots and characters across texts; and synthesizing a variety of sources into a coherent understanding of a topic, event or phenomenon.

To consistently and meaningfully engage students in such thinking, teachers must have access to collections of texts and other resources that enable students to make connections, that is, to engage in intertextuality.

*Intertextuality*

Mikhail Bakhtin’s assertion that “All texts are tinted with echoes and reverberations of other texts” (1986, p. 91) provides a foundation for the concept of intertextuality. Intertextuality, based on the idea that “no text ever stands alone” (Bintz, 2015, p. 1), involves making connections across multiple texts. While readers often make connections to their own life

experiences, they also make connections to ideas, concepts, themes, people, and information they have encountered in their reading experiences. King-Shaver (2005) compares the reader's mental process to the process of weaving, as "threads" of previous reading experiences intertwine with ideas in the new text, creating a tapestry of understanding unique to that individual reader.

One way to understand intertextuality is by listening to other readers' experiences. Bintz (2015) recalls how Kassie, the daughter of one of his friends, noticed similarities between Lily Takes a Walk (1987) by Satoshi Kitamura and Rosie's Walk (1971) by Pat Hutchins. Kassie explained to her mother, "Rosie is being followed by a fox and here Lily doesn't see the things in each picture that I get to see … and the dog. The dog sees everything, which is probably why he gets freaked out in the end, huh?" (p. 3).

Teachers can nurture readers' ability to make connections. As students are presented with engaging texts that allow them to practice with intertextuality, they can develop an expectation for making connections. As a result, students' search for connections becomes more productive and wide-ranging.

*Picture Books and Intertextuality*

Picture books provide an especially engaging and inviting approach to introducing intertextuality. Picture books "use rich language, beautiful illustrations, and innovative designs to tell fascinating stories and convey interesting information" (Bintz, 2015, p. 8). Many high-quality picture books are specifically written in a way that encourages readers to make connections. In his book *Using Paired Text to Meet the Common Core*, Bintz (2015) provides examples of picture books that can introduce intertextuality to young children, older children, adolescents, and even adults.

A delightful and imaginative picture book for introducing young readers to intertextuality is *Where's Mom?* (1996) by Libby Gleeson, illustrated by Craig Smith. A finalist for the Children's Book Council of Australia Book of the Year in 1992, *Where's Mom?* features a family speculating on why Mom has not arrived home when expected. The family's theories on what she could be doing range from climbing a beanstalk to helping Jack and Jill carry a pail of water. Students who know the famous fairy tales and

other stories alluded to in the book can immediately make connections. For children who are not familiar with these well-known stories, *Where's Mom?* provides an opportunity to introduce them to these tales.

An exemplary series of picture books for older children is the *Henry* series by D.B. Johnson, based on incidents in the life of Henry David Thoreau. Johnson's first book, *Henry Hikes to Fitchburg*, published in 2000, was followed by a succession of *Henry* books that enable students to make connections to Thoreau's writings. *Henry Climbs a Mountain* (2003), for example, tells the story of the incident that led to Thoreau's speech and essay entitled "Civil Disobedience." In that instance, Thoreau had refused to pay taxes to a government that supported slavery and ended up spending a night in jail. Johnson also has written and illustrated picture books related to the lives of author George Orwell and artists M.C. Escher and René Magritte.

For adolescents, a high-quality, engaging picture book that can introduce students to intertextuality is The Last Resort (2003) by J. Patrick Lewis, illustrated by Roberto Innocenti. In this story, an artist who has lost his imagination goes to a hotel to find it. There he meets a series of guests. The guests present opportunities for students to make connections between the main character and the other guests, as well as between the guests and well-known literary characters such as Huckleberry Finn, Long John Silver, and Don Quixote, as well as the works of Emily Dickenson, Zane Grey, and other famous writers.

*From Paired Text to Tri-Text*

Paired text are two texts that are related in some way, e.g. topic, theme, genre, etc. (Harste, Short, and Burke, 1988). Paired text invites and supports the making of connections across texts. Tri-text are three texts that are related in some way, e.g. topic, theme, genre, etc.

Tri-text extends recent research on paired text. Tri-text adds a third text. This third text adds rigor and additional text complexity by inviting students to make intertextual connections across three interrelated texts.

*Samples of Tri-Text*

Many examples of tri-texts exist in the professional literature (Ciecierski and Bintz, in press). Here, we share a few samples.

*Each Kindness* (Woodson, 2012), *Pinduli* (Cannon, 2004), and *Amazing Grace* (Hoffman, 1991) deal with the topic of bullying, discrimination, and missed opportunities.

*Sit-in*: *How Four Friends Stood Up by Sitting Down* (Pinkney, 2010), *Separate is Never Equal* (Tonatiuh, 2014), and *A Place Where Sunflowers Grow* (Lee-Tai, 2012) address the topic of protest against inequality, and racial and cultural discrimination.

*Luke's Way of Looking* (Wheatley, 2001), *Once Upon an Ordinary School Day* (McNaughton, 2005), and *The Noisy Paint Box* (Rosenstock, 2014) deal with the power and potential of recognizing the unique characteristics and talents of others.

*The Lost Thing* (Tan, 2010), *Lost and Found* (Jeffers, 2005), and *The Only Child* (Guojing, 2015) address the irony that in order to be found or to find yourself you have to be lost.

*My Story, My Dance* (Cline-Ransome, 2015), *Dancing in the Wings* (Allen, 2003), and *Firebird* (Copeland, 2014) deal with how dance helped individuals overcome personal challenges.

*Knots on a Counting Rope* (Martin, 1997), *Thank You, Mr. Falker* (Polacco, 2001), and *Emmanuel's Dream* (Thompson, 2015) describe how individuals turned disabilities into abilities.

*Mr Huff* (Walker, 2015), *Orion and the Dark* (Yarlett, 2015), and *Black Dog* (Pinfold, 2012) describe how facing fears is an effective way for overcoming them.

*Freedom on the Menu* (Weatherford, 2007), *Back of the Bus* (Reynolds, 2013), and *Grandmama's Pride* (Birtha, 2005) deal with courageous characters who challenged racial inequality and discrimination.

*Instructional Strategies*

There are many instructional strategies that can be used with tri-text. One strategy can introduce important story elements (see Table 1). This strategy helps readers see similarities and differences between characters, settings, problems, solutions, and moods. Another strategy can expand

reader understandings of story elements (see Table 2). This strategy can be used with older readers and complex texts not only to emphasize story elements but also focus on different illustration styles, universal themes, and lessons learned.

*Final Thoughts*

Tri-text is a powerful tool to help readers read, think, and learn in intertextual ways. Picture books are one way to create tri-text, but poems, articles, essays and other kinds of text can also be used. We hope this article starts new conversations about how to use tri-texts across the curriculum.

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# Turning all students over to authors and illustrators of high-quality and award-winning picture books

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KEY WORDS: award-winning picture books, comprehension strategies.

ABSTRACT:
This article shares works of internationally renowned authors who have published high-quality and award-winning literature across the curriculum. The goal is to highlight the notion that turning readers over to accomplished authors has many benefits for readers and learners. Most importantly, it helps students develop a positive disposition about reading and see reading as an enjoyable and satisfying tool for learning.

INTRODUCTION:

> Since I began making picture books, I have come to realize over time that I call them just that. Picture books. Not children's books. The reason for this is twofold; firstly, I don't believe they are just for children. I have met countless adults that collect picture books for themselves, and they are growing in confidence about openly admitting this in a book-signing queue. It's not for my daughter, or a friend's nephew. It's for me. Often these individuals are teachers, librarians, publishing employees, art college students, and aspiring picture-book makers themselves. But increasingly, they are doctors, civil servants, bus drivers … just people who have discovered the joy of a story unfolding visually over a few dozen pages. I refrain from calling them children's books because that implies I write them specifically for children. I don't. I write them for myself. And for everyone (Oliver Jeffers, 2013).

Oliver Jeffers is from Northern Ireland and one of our favorite authors and illustrators. His picture books are high-quality, and many are award-winning. As noted above, we particularly like his assertion that picture books are not just for children. They are for everyone.

It is important for teachers to recognize the power of picture books and the

potential to use them as tools for supporting reading comprehension across the curriculum, K-12. One way teachers can use picture books to support reading instruction is by putting students in the company of authors and illustrators who created them. This company is the kind many students need to keep.

This article shares a collection of high-quality and award-winning literature from a variety of authors and illustrators. Our aim is to help teachers put students in the company of internationally renowned authors and illustrators. Our goal is that these authors and illustrators will be reading teachers for students in school and throughout life.

*Authors as Reading Teachers*

Frank Smith is from Canada and an internationally renowned reading theorist and educator. Some time ago, he wrote a famous seven-word sentence about the nature of learning: “We learn from the company we keep” (Smith, 1992, p. 433). Throughout life, the company we keep influences and shapes the language we speak, the food we eat, the clothes we wear, the friends we make, the laws we follow, the customs we practice, and so forth. The same is true for school. The company we keep influences and shapes the classes, content areas, teachers, and topics we value. And, most assuredly in reading, the company we keep influences and shapes the authors, books, and illustrators we most value.

Parents, of course, are a child’s first reading teacher, and teachers are the second. However, like parents and teachers, “authors also teach reading. The child already knows the words and the author shows the child how to read them. Essentially, the author takes over as the person helping the child to read” (Smith, 1992, p. 433). In many ways authors are reading teachers. Readers “keep company with the authors of what they read and with the characters in the stories that they read, thus, authors help readers be secure as members of the literacy club” (Smith, 1992,p. 434). Good reading instruction starts with parents and continues with teachers, but ultimately involves turning readers over to accomplished authors.

Fortunately, there are many accomplished authors around the world. Unfortunately, there are too many to describe here. Therefore, we highlight the following authors because they are internationally renowned and write across different content areas.

*Mathematics*

Mitsumasa Anno writes and illustrates beautiful picture books on a variety of mathematical concepts. *Anno's Counting Book* (1977) and *Anno's Counting House* (1982) are imaginative adventures into numbers and counting for young readers. For older readers, *Anno's Mysterious Multiplying Jar* (1999) teaches the concept of factorials and can also be used as an introduction to combinations and permutations. *Anno's Hat Tricks* (1985) is an entertaining and thoughtful introduction to logical thinking and mathematical problem-solving.

Cindy Neuschwander is an elementary classroom teacher who also authors picture books in mathematics. Her work is humorous because she uses famous medieval characters to teach mathematical concepts. For example, *Sir Cumference and the First Round Table* (1997) tells the story of Sir Cumference, his wife Lady Di of Ameter, their son Radius, and a carpenter named Geo of Metry to teach introductory concepts in geometry. This picture book is followed by *Sir Cumference and the Dragon of Pi* (1999), which follows Radius as he uses a riddle to discover the magic number that is the same for all circles. *Sir Cumference and the Sword in the Cone* (2003) shifts readers from math in a two-dimensional to a three-dimensional world.

David M. Schwartz is a prolific, award-winning author. Some of his work for younger readers deals with understanding big numbers. Examples include *How Much is a Million?* (2004), *If You Made a Million* (1994), *On Beyond a Million* (2001), and *Millions to Measure* (2006). For older readers, *If You Hopped Like a Frog* (1999) teaches ratio and proportion, and *If Dogs Were Dinosaurs* (2005) deals with the concept of relative size. He also wrote *G is for Googol* (1998), an excellent math alphabet book appropriate for K-12 students.

Theoni Pappas writes for a wide range of grade levels. *The Adventures of Penrose the Mathematical Cat* (1997) and *Puzzles from Penrose the Mathematical Cat* (2013) are excellent texts for primary students to learn math through Penrose, the author's real-life cat. For older readers, *Fractals, Googols and other Mathematical Tales* (1993) and *Math Talk: Mathematical Ideas in Poems for Two Voices* (1993) are informational texts that creatively introduce readers to complex mathematical topics in an interesting way.
In addition, we recommend readers keep company with other picture book

authors in mathematics such as David A. Adler, Virginia Pilegard, Loreen Leedy, Angeline Sparagna LoPresti, Stuart J. Murphy, Ann Whitehead Nagda and Cindy Bickel, Greg Tang, and Elinor J. Pinczes.

*Science*

Seymour Simon has been recognized as an outstanding writer of science by the National Science Teachers Association (NSTA) in the United States. He is a prolific writer, and his body of writing is too much to list here. In the field of biological science, notable books are *The Heart: All about Our Circulatory System and More!* (2006) and *Bones: Our Skeletal System* (2000). In earth science excellent texts include *Lightning* (2006) and *Weather* (2006). In space science we recommend *The Sun* (2015) and *The Universe* (2006).

Allan Drummond is a fascinating author whose work not only highlights important individual science concepts but also is valuable for teaching integrated STEM, Science, Technology, Engineering, and Mathematics. *Green City: How One Community Survived a Tornado and Rebuilt for a Sustainable Future* (2016) and *Energy Island: How One Community Harnessed the Wind and Changed Their World* (2011) are picture books that tell the stories of communities that transformed disaster into possibility.

Thomas Locker is a unique author and illustrator because he uses art to teach important scientific concepts. *Sky Tree* (2001) traces the changes of seasons by focusing on a single tree and how it is painted differently to highlight different seasons. *Cloud Dance* (2003) is a visual exposé of different types of clouds including thick cumulus clouds, wispy cirrus clouds, and wide stratus clouds. *Water Dance* (2002) features poems and paintings that descriptively and visually describe the water cycle.

Fran Balkwill is a real-life geneticist whose work makes the field of genetics interesting and understandable. *DNA is Here to Stay* (1994) is a marvelous introduction to the concept of DNA, as is *Have a Nice DNA* (2002). *Gene Machines* (2002) and *Amazing Schemes Within Your Genes* (1993) are entertaining and informative introduction to the nature and structure of genes.

We also recommend readers keep company with Steve Jenkins, Jason Chin, Vicki Cobb, Joyce Sidman, Barbara Shaw McKinney, David Macaulay, and Walter Wick.

*Social Studies*

Eve Bunting was born in Northern Ireland and is noted for her picture books that deal with controversial issues. *Fly Away Home* (1993) addresses homelessness, *One Green Apple* (2006) highlights the feeling of isolation for immigrants coming to a new country and not knowing the language, and *Terrible Things: An Allegory of the Holocaust* (1989) is a provocative introduction to the holocaust.

Lane Smith uses humor and whimsical illustrations to introduce important social studies issues. *John, Paul, George & Ben* (2006) is an entertaining introduction to major historical figures in the American Revolutionary War. *Madam President* (2008) is a hilarious story about a little girl who imagines she is the President of the United States. *Abe Lincoln's Dream* (2012) describes a schoolgirl who gets separated during a tour of the White House and discovers the ghost of Abraham Lincoln.

Peter Sís is a master writer and illustrator of important and complex topics. *The Wall* (2007) is a fascinating personal account of life growing up behind the iron curtain. *The Tree of Life* (2003) is a beautifully illustrated biography of Charles Darwin, naturalist, geologist, thinker, and *Starry Messenger* (2000) tells the story of the life and times of Galileo Galilei.

Timothy Decker makes world history interesting and informative. *The Letter Home* (2005) is a multilayered picture book that provides rich information about World War I through the eyes and letter of a soldier trying to protect his young son from worrying about his fate. *Run Far, Run Fast* (2007) is a rich picture book about the horrors of the black plague.

We also recommend readers keep company with Shaun Tan, John Marsden, Kathryn Lasky, Jane Yolen, Jacqueline Wilson, Nadia Wheatley, Florence Parry Heide, Judith Heide Gilliland, and Allen Say.

*Illustrators as Reading Teachers*

Illustrators, like authors, are reading teachers. Children need illustration to read. Illustration is an important precursor to reading print. In fact, children learn to read after first being captivated by pictures. Sir Quentin Blake (2013), an internationally renowned illustrator, states that "the relationship between text and illustration can on occasion be quite complex, but what

illustration can first of all do is to welcome you to the book."

Anthony Browne is from England and an internationally renowned illustrator and author. Some of my favorites include *Voices in the Park* (2001), a story about a single event but told from four different perspectives, *Willy's Stories* (2015), a tribute to the important role the library plays in the life of readers, and *One Gorilla* (2015), an illustrated concept book about counting.

Jeannie Baker is from Australia and a famous illustrator and environmentalist. Her work is absolutely beautiful for many reasons, but two are that her illustrations are three-dimensional collages and her work focuses on protecting environments. *Where the Forest Meets the Sea* (1988) is a cautionary tale about the need to save the ancient Daintree Rainforest in northeast Australia. *Window* (1991) and *Home* (2004) are wordless picture books that visually show how communities change over time.

Master illustrator and storyteller Graeme Base is also from Australia. *Animalia* (1993) is a fabulous alphabet book. *The Eleventh Hour* (1993) is a curious mystery in which illustrations offer important clues. *The Water Hole* (2001) is a beautifully illustrated story about the important of water to the environment.

Bryan Collier is an illustrator who often deals with difficult social issues. *Knock Knock: My Dad's Dream for Me* (2013) tells the story of a young boy whose father has been incarcerated. *I, Too, Am America* (2012) beautifully illustrates a famous poem by Langston Hughes that focuses on equality.
We also recommend readers keep company with Chris Van Allsburg, Levi Pinfold, Kadir Nelson, Gabi Swiatkowska, Matt Ottley, Molly Bang, Demi, René Guillot, David Wiesner, and Eugenio Carmi.

*Final Thoughts*

Our aim in this article was to share the work of award-winning authors and illustrators. Our hope is that teachers will use these authors, illustrators, and strategies to help readers keep company with accomplished artists such as those listed above. It can make a lasting impression on readers. It certainly did for Martel, author of *Life of Pi* (2003), who stated: "It was my luck to have a few good teachers in my youth, men and women who came into my dark head and lit a match" (Martel, 2003). Along with teachers,

authors and illustrators can light matches, too.

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## Nonverbal communication literacy of engineering students: Reading of nonverbal behaviour

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KEY WORDS: nonverbal communication literacy, engineering student, nonverbal decoding/reading, communication education.

ABSTRACT:
Nonverbal communication literacy can be defined as a system of knowledge and skills that enables a person to understand or decode nonverbal signs in various communication situations and to use appropriate nonverbal signs (or encode) in a particular situation. Nonverbal communication literacy is a supportive basis of successful verbal communication. Nonverbal communication signs are more effective than verbal exchange in some cases. Engineering students' education in the field of verbal and nonverbal communication is an important part of their professional development.

Nonverbal communication literacy and interaction involvement are in the focus of the paper. Two instruments are used: Interaction involvement scale and Questionnaire of reading nonverbal signs. The sample consists of 116 engineering students: a half of them attended communication courses during one semester at the beginning of their university education. The results indicate the existing differences between engineering students who attended and the students who did not attend these courses: the students in the first group have a higher level of interaction involvement (attentiveness) and interpret nonverbal signs more precisely and with more details than the students in the second group. Both groups develop a moderate level of interaction involvement and relatively low level of nonverbal communication literacy. It is necessary to strengthen engineering students' communication competence and nonverbal communication literacy as its imminent constituent.

## INTRODUCTION: ENGINEERS' COMMUNICATION COMPETENCE AND NONVERBAL LITERACY

Communication competence, as a system of knowledge, skills, abilities, motivational disposition, attitudes and properties, which is important to communication effectiveness, is one of the essential competences for the numerous professions. According to the Engineering Competency Profile (2008), the competent engineers have developed a complex system of skills: technical/engineering skills and knowledge in specific technical/engineering fields; program/project management skills and knowledge; knowledge of engineering review, decision making and analysis; ability, knowledge, and skills to communicate effectively; skills to identify, develop and analyse engineering designs, plans; skills and abilities for leadership. Competency mapping looks for the social and communication skills or behaviours that distinguish effective engineers

(Bjekić, Bjekić, & Zlatić, 2015, p. 368; Lappalainen, 2009). Engineers' communication is based on their communication competence in various areas of professional communication. Engineering students' education in the field of verbal and nonverbal communication is an important part of their professional development. The prior investigations, which were the basis for this research, confirmed positive impacts of university courses on the development of communication competence (Zlatić & Bjekić, 2006) and communicative language ability (Bojović, Palurović, & Tica, 2015). Since communication competence is formative for the engineers' successful professional performance, it is necessary to strengthen these competencies in a systematic way by organizing suitable courses for future engineers during their initial education and by organizing suitable training for active engineers (Bjekić et al., 2015).

Most comprehensive classification of communication types emphasised the differences between verbal and nonverbal communication. Based on this classification, the distinction of verbal communication competence and nonverbal communication competence is relevant to the consideration of engineer's communication competence. The cognitive dimension of communication competence is a basis of verbal communication. Behavioural and emotional dimensions present crucial basis of nonverbal communication competence and nonverbal communication literacy as an essential component of nonverbal communication competence. Effective communication implies the correspondence between the sender's intention and the receiver's understanding of the message. Verbal and nonverbal synchrony during the interaction is an indicator of communication effectiveness. According to an earlier study (Ramseyer & Tschacher, 2011, p. 286) it was emphasised that the synchrony may be linked to the increased relationship quality. The considerations of nonverbal communication effectiveness are based on the concept of communication ability or skills, and on the individual differences in the sending (encoding), receiving (decoding), and regulation (management) of nonverbal communication (Riggio, 2006, p. 79). Skill in nonverbal decoding involves the sensitivity to the nonverbal messages of others as well as the ability to interpret those messages accurately (Riggio, 2006, p. 81). It is the basis of the concept of nonverbal communication literacy.

Nonverbal communication literacy can be defined as a system of knowledge and skills that enables an individual to understand/interpret or decode nonverbal signs in various communication situations and to use appropriate nonverbal signs in a particular situation (or encode their own

experience, emotions and reaction to nonverbal signs). It is based on the non-verbal signs processing and recognition.

Nonverbal communication literacy is a supportive basis of successful verbal communication. However, in some cases nonverbal communication signs are more effective than verbal exchange. Nonverbal communication literacy is based on the coding process and listening. Coding is the process of the transformation of information in the form recognized by other collocutors, allowing understanding. Listening is a multidimensional phenomenon. Bodie (2016) considered three processes of listening: (a) a set of cognitive processes such as attending to, understanding, receiving, interpreting, and evaluating spoken language; (b) a set of complex affective processes, such as attitudes, empathic concern and a willingness to listen; (c) a set of complex behavioural processes, such as responding with verbal and nonverbal feedback.

The structure of nonverbal communication literacy was analysed on the basis of the structure of nonverbal communication and types of nonverbal communication signs. Nonverbal communication was based on “non-language behaviours, such as voice quality (paralanguage), body motion, touch, and use of personal space (proxemics)” (Duncan, 1969). Facial expression is a very important component of nonverbal communication (Mandal & Awasthi, 2015), especially in conversational situations. The complex system of nonverbal communication involves paralinguistic communication and extralinguistic communication (Rot, 1983). Nonverbal communication literacy, as a process of coding, includes the processes of nonverbal encoding and nonverbal decoding.

Holistic approach considers nonverbal signs as an integrated comprehensive feature. According to this approach, nonverbal literacy (both decoding and encoding) is reflected on the impression of nonverbal behaviour. Analytical approach differentiates components of nonverbal literacy based on the nonverbal communication signs: voice posture, voice volume, speed of speech; posture – body position (directed toward a collocutor, or turned away from a collocutor); eye direction, eyebrow position, mouth position (as elements of facial expression); head position (head up or head down); personal space, distance, etc. According to analytical approach, nonverbal literacy is reflected on the processing and recognition of separate nonverbal communication signs.

Nonverbal communication literacy is recognized in various situations. In

some cases, it is recognized in understanding those texts that present various conversational situations (dialogues, discussions, etc.), bearing in mind that the precision of decoding nonverbal communication signs such as paralinguistic and extralinguistics signs is based on description decoding, i.e. decoding of nonverbal communication signs expressed by words. In language and literature teaching nonverbal communication signs recognition is based on the description of nonverbal behaviour, i.e. text reading, but not on direct perception of nonverbal signs.

Coker and Burgoon (1987) investigated specific nonverbal behaviours as the expression of conversational involvement. They recognized nonverbal signs, but they used holistic approach to decoding behaviour in a conversational situation. The behaviours that most strongly discriminated high from low involvement are: kinesic attentiveness, forward lean, relaxed laughter, coordinated speech, fewer silences and latencies, and fewer object manipulations. They found that facial animation, vocal warmth/interest, deeper pitch, less random movement, and more vocal attentiveness are the most predictive behaviour of magnitude of involvement change.

RESEARCH OBJECTIVES:

The main topics of this paper are nonverbal literacy and interaction involvement in conversation and the possibility to improve nonverbal literacy of engineering students by means of communication courses at the level of university education. The focus of the research is on the decoding process and correctness (or accuracy) of decoding nonverbal signs in conversation.

The research questions are as follows:

- What is the relationship between nonverbal communication literacy (measured by correctness of decoding nonverbal signs) and interaction involvement in conversation situation? Does the higher interaction-involved person decode nonverbal signs more precisely than the lower interaction-involved person?
- Is it possible to improve nonverbal literacy and interaction involvement of engineering students by attending general communication courses at university? Are there differences in the nonverbal literacy (measured by correctness of decoding nonverbal signs) and interaction involvement between engineering students who attended communication courses and engineering students who did not attend communication courses?

RESEARCH METHODOLOGY:
Nonverbal communication literacy and interaction involvement of students with and without communication education are in the focus of the paper. The following variables (both of them consist of sub-variables) are investigated:

- Nonverbal communication literacy refers to a system of knowledge and skills that enables a person to understand/interpret or decode nonverbal signs in various communication situations and to use appropriate nonverbal signs (nonverbal encoding) in a giving situations; therefore, it is composed of two processes: nonverbal decoding (nonverbal reading) and nonverbal encoding.
- Interaction Involvement is a characteristic of the individual who makes the personal interaction with another individual (the manner of participation with another in conversation) (Cegala, Savage, Brunner, & Conrad, 1982). According to Rubin, Palmgreen, and Sypher, "Cegala (1981) conceptualized interaction involvement as the degree in which people are engaged, cognitively and behaviourally, in their conversations with others" (Rubin et al., 2004: 187). Interaction involvement includes interpersonal awareness (cognitive dimension) and behaviour in direct communication interaction (behavioural dimension). It consists of three components (Cegala et al., 1982): attentiveness—awareness of communication behaviour of the other person in interaction process (awareness of the signs in social environment); perceptiveness—knowledge of the meanings which a person contribute to their own behaviour and behaviour of communication participants based on listening and perceiving; (cognitive) responsiveness—tendency to react mentally to the social circumstances and adapt by knowing what to say and when to say it (Bjekić et al., 2015: 371; Cegala et al., 1984); and
- Communication education: attendance or non-attendance at communicology university courses (the students who participated in communication courses and students who did not participate in communication courses).

The research examines the following hypotheses:

Hypothesis 1: There are differences in the process of decoding nonverbal signs between the students with communication education and students without communication education: the first group of students interprets

nonverbal signs more precisely and with more details than the second group.

Hypothesis 2: There are differences in the level of interaction involvement between the students with communication education and the students without communication education: the first group of students has the higher level of interaction involvement than the second group.

Hypothesis 3: The correlation between interaction involvement and accuracy (correctness) of nonverbal signs decoding is positive.

Two instruments are used in the study: Interaction involvement scale (Cegala et al., 1982) and Questionnaire of reading nonverbal signs (Bjekić, Bojović, & Stojković, this paper).

**IIS** – **I**nteraction **I**nvolvement **S**cale by Cegala, Savage, Brunner and Conrad (1982) was constructed to assess the components of interaction involvement: attentiveness, perceptiveness and responsiveness; the self-assessment scale consists of 18 items to assess an individual's interaction involvement—behaviour and emotion in conversation process. The original scale is based on seven–level assessment scale (Cegala et al., 1982; Rubin, Palmgreen, & Sypher, 2004, p. 187), but the five–level scale was used in the study and prior researches of the authors of this paper (Bjekić, Bjekić, & Zlatić, 2015, p. 371; Zlatić & Bjekić, 2006); the scale minimum score is 18 points, the maximum score is 90 points.

QRNVS– **Q**uestionnaire of **R**eading **N**on**V**erbal **S**igns in conversational situations– reading and interpretation of some nonverbal signs from the text in drama form, photos of the participants in the conversation situations and description of behaviour. QRNSV is prepared for this research and this is the pilot phase of the implementation. QRNVS consists of 3 components:

- Text in drama form: dialogue (direct speech) between two persons and descriptions of some nonverbal signs (gestures, paralinguistic signs, movements and postures, personal spaces and other proxemic signs); it is a dialogue in the office between a novice at work (the first working day) and a working senior;
- Photos: photos of the dialogue participants' faces at one moment in conversation;
- Questionnaire: Inquiry to select the meanings of nonverbal signs of the central person in the dialog from the list of personal

characteristics, emotions, and reactions which is the part of the questionnaire (67 properties); the subjects of the research have to select some features of the dialog participants based on nonverbal signs.

Measures of decoding obtained from QRNVS include:

- the number of correctly selected properties (personal characteristics and/or emotions); the number of selected properties;
- the number of incorrectly selected properties;
- the coefficient of students' decoding accuracy (accuracy of nonverbal decoding); and
- the coefficient of students' total accuracy (total accuracy of nonverbal decoding).

Measures description: Accuracy of nonverbal decoding is compared with the assessment done by the communication experts and their intersubjective consensus of meanings of nonverbal signs (behaviour) in a conversational situation. Five experts in the communication field – the teachers of communication courses and trainers of communication skills – completed QRNVS independently. The experts agreed and recognized 11 properties (personal characteristics and/or emotions) of the central person in the situation described in the questionnaire. These characteristics served as criteria of decoding accuracy defined as proportion between the students' correct decoding (the number of characteristics or/and emotions which are the same as experts' assessment) and the students' incorrect decoding (the number of characteristics or/and emotions which are not the same as experts' assessment). The coefficient of students' decoding accuracy is the proportion of correct and incorrect decoding (for example: 7 correct answers / 5 incorrect answer = 1.4). The coefficient of the students' total accuracy is the proportion of the number of correctly selected terms in QRNVS (correct decoding) and the sum of selected properties (the number of all selected terms in QRNVS).

The measures of descriptive statistics, correlation statistics and ANOVA were used for data processing.

The sample consists of 116 undergraduate students of engineering (IT engineering, management engineering, and entrepreneurial management) at the Faculty of Technical Sciences in Čačak, University of Kragujevac in Serbia. A half of them attended communication courses during one semester at the beginning of their university education (Communicology,

15 weeks, 6 ETCS of 60 ETCS per year).

The research was carried out in the 2016/2017school year at the Faculty of Technical Sciences in Čačak, University of Kragujevac in Serbia.

RESULTS AND DISCUSSION:
What are the similarities and differences between the experts' and students' decoding/reading of nonverbal signs in the conversational situation presented in drama text?

The criteria of the accuracy (correctness) of decoding/reading person's nonverbal behaviour in the dialogue situation (described in QRNVS) is based on the experts' intersubjective consensus of the meaning of nonverbal behaviour of the central person in the dialogue. The experts agreed on 11 concepts selected from the list. According to the nonverbal behaviour and nonverbal signs in the conversational–dialog situation, the experts used and agreed on the following descriptors of the central participant in the dialogue: adaptable, afraid, cooperative, diffident, initiator, grateful, interested, extravert, patient, upset, and warm.

The students recognised 57 properties (emotions or/and characteristics) of the central person in the dialog. From the list of 67 words/concepts of personal characteristics and emotions based on nonverbal communication behaviour, the students used 57 words from the list in QRNVS. However, only 9 concepts are used by more than 40% of the students. The most frequent students' descriptors of the person in the dialogue are the following: tense person – 72.4% of the students recoded nonverbal behaviour of the person in the dialogue as a tense person; withdrawn person – 67.2% of the students, shy – 58.6% of the students, afraid – 52.6% of the students, fearful – 46.6% of the students, diffident – 45.7% of the students, worried – 45.7% of the students, upset – 43.1% of the students, and grateful – 41.4% of the students.

*Table 1. The concepts extracted by the experts and selected by the students*

| Experts' reading of nonverbal behaviour in QRNVS | % of the students who selected this concept |
|---|---|
| Adaptable | 28.4% |
| Afraid | 52.6% |

| | |
|---|---|
| Cooperative | 31.9% |
| Diffident | 45.7% |
| Initiator | 10.3% |
| Grateful | 41.4% |
| Interested | 28.4% |
| Extravert | 11.2% |
| Patient | 20.7% |
| Upset | 43.1% |
| Warm | 21.6% |

The students recognized/decoded, on average, 10 words (M=9.99) for the description of the central person in the dialogue based on the conversation and description of nonverbal behaviour in QRNVS (Table 2). They selected 3.34 words (M=3.34) for the description of the central person in dialogue which were the same as the experts' and 6.62 answers which were different from the experts' answers. Mean of the coefficient of decoding nonverbal signs accuracy is 0.60 (higher than 2.0 is correct decoding of the nonverbal signs in the conversational situations; less than 0.5 is very low correctness of nonverbal decoding).

One of the central parts of this research is the comparison of the nonverbal decoding accuracy in the described conversational situations (drama text in QRNVS) between the students who attended Communicology course and those students who didn't attend Communicology course (Table 2).

*Table 2. Engineering students' decoding of nonverbal signs – attenders and non–attenders of Communicology courses*

| | All engineering students M | Communicology students M | Non communicology students M | F | Sig. |
|---|---|---|---|---|---|
| Number of selected properties on QRNVS | 9.99 | 10.83 | 9.16 | 4.219 | 0.042* |
| Number of selected properties equal as experts | 3.34 | 3.45 | 3.22 | 0.451 | 0.503 |
| Number of selected properties different from experts | 6.62 | 7.38 | 5.86 | 6.903 | 0.010* |

| | | | | | |
|---|---|---|---|---|---|
| Coefficient of accuracy | 0.60 | 0.54 | 0.67 | 1.829 | 0.179 |
| Coefficient of total accuracy | 0.3 | 0.32 | 0.35 | 0.946 | 0.333 |
| N | 116 | 58 | 58 | | |

M – Mean, F – Fisher coefficient, Sig. – statistical significance, * p<0.05

There are some differences in the process of decoding of nonverbal sings between the students with communication education and the students without communication education. The comparison suggested that there are differences in the following decoding characteristics: the students who attended Communicology courses selected/used more words to decode nonverbal behaviour of the central person in the dialogue (the number of selected properties on QRNVS–A: M=10.83) than the students who didn't attend Communicology courses (M=9.16) (F=4.219, p<0.05); the first group selected more incorrect words than the second group; however, there aren't differences between the coefficient of accuracy and the coefficient of total accuracy. Hence, the first hypothesis is not confirmed.

Interaction involvement of engineering students who attended communicology courses and those who didn't attend communicology courses is also examined (Table 3).

*Table 3. Interaction involvement of engineering students – attenders and non–attenders of Communicology courses*

| | All engineering students M | Communicology students M | Non communicology students M | F | Sig. |
|---|---|---|---|---|---|
| Perceptiveness (4-20) | 15.31 | 15.59 | 15.03 | 1.582 | 0.211 |
| Perceptiveness (1-5)* | 3.83 | 3.90 | 3.76 | | |
| Attentiveness (6-30) | 23.89 | 24.47 | 23.30 | 5.217 | 0.024* |

| | | | | | |
|---|---|---|---|---|---|
| Attentiveness (1-5) | 3.98 | 4.08 | 3.88 | | |
| Responsiveness (8-40) | 30.66 | 30.79 | 30.53 | 0.068 | 0.794 |
| Responsiveness (1-5) | 3.83 | 3.85 | 3.82 | | |
| Interaction involvement (18-90)* | 69.77 | 70.84 | 68.68 | 1.956 | 0.165 |
| Interaction involvement(1-5) * | 3.88 | 3.94 | 3.82 | | |
| N | 116 | 58 | 58 | | |

M – Mean, F – Fisher coefficient, Sig. – statistical significance, * p<0,05

There are not statistically significant differences between the students who attended communicology courses and those who didn't attend such courses considering the level of interaction involvement (general), perceptiveness and responsiveness. However, the students who attended communicology courses have higher level of attentiveness than students who didn't attend communicology courses. Attentiveness consists of the following behaviours: "listening to what others say, taking note of what appear to be significant nonverbal cues, and keeping focused on the social events as they evolve" (Littlejohn & Foss, 2009: 527). The cognitive basis of the attentiveness enables improvement of this interaction involvement component by the university communication courses. This is one of the effects of the realized Communicology course for engineering students.

The correlations between the students' interaction involvement and their nonverbal decoding accuracy in the described conversational situation are also considered in this paper (Table 4).

*Table 4. Correlation of the interaction involvement and accuracy of decoding nonverbal signs in the dialogue*

| Students' decoding/reading of nonverbal signs in dialogue (QRNVS–A) | Interaction involvement | | | |
|---|---|---|---|---|
| | IIS Perceptiveness | IIS Attentiveness | IIS Responsiveness | Interaction Involvement |
| Coefficient of accuracy | -0,14[a] | 0,01 | 0,04 | -0,01 |
| Coefficient of total accuracy | -0,11 | -0,02 | 0,03 | -0,03 |
| Number of selected properties on QRNVS | 0,02 | 0,13 | 0,00 | 0,04 |
| Number of correct answers (equal as experts assessment) | -0,06 | 0,03 | -0,01 | -0,03 |

[a] Pearson coefficient of correlations

There are not statistically significant correlations between accuracy in decoding/reading nonverbal signs in the description of conversational situations and the students' level of interaction involvement. The most important reason is the distance to the situation: the score of interaction involvement is based on self-assessment, but the score of the accuracy of decoding nonverbal communication signs is based on the reading of nonverbal communication behaviour of the person who is described in the drama text (Part of QRNVS) – interaction involvement is self-assessed measure, but accuracy decoding is the measure of decoding behaviour of the other person in a hypothetical situation.

CONCLUSIONS:

Nonverbal communication literacy (reading/decoding of nonverbal communication signs) as a supportive basis of communication in different personal and professional context was investigated in this paper. The accuracy of decoding nonverbal signs is one of the indicators of nonverbal communication literacy. A specific contribution of this paper is the development of the instrument for decoding nonverbal signs (QRNVS),

which is corresponding to drama text in literature classes. The participants in this study (engineering students) first decoded nonverbal signs from the proposed text in QRNVS and then completed the interaction involvement self-assessment scale. The correlations between the participants' interaction involvement self-assessment and their accuracy of decoding nonverbal behaviour in a hypothetical dialogue situation are not determined in this paper.

The second main focus of this research is the comparison of nonverbal communication literacy between the engineering students who attended Communicology courses and those engineering students who didn't attend Communicology courses. It can be concluded that students in the first group have a higher level of attentiveness (one of the component of interaction involvement) and interpret nonverbal signs more precisely and with more details than the students in the second group. Both groups develop a moderate level of interaction involvement and a relatively low level of nonverbal communication literacy. These findings suggest that formal education in communication theory and practice can improve students' skills in decoding nonverbal signs and that it is necessary to support engineering students' communication competence by providing adequate communicology courses.

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## The use of reading strategies in foreign language instruction in higher education setting

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KEY WORDS: foreign language, instruction, reading, strategies, university education

ABSTRACT:
Reading is a complex psychological process of constructing the meaning in response to the text which requires interactive use of graphophonic, syntactic, and semantic cues. While reading, different reading strategies are used. The study explores the students' use of reading strategies in a foreign language classroom in higher education setting and potential effects of the frequency of testing reading comprehension, language learning environments (blended and face-to-face), and gender on the use of reading strategies. The participants were the undergraduate biotechnology engineering students learning English as a foreign language at the University of Kragujevac, Serbia. The instruments involved an English language placement test and Inventory of reading strategies in a foreign language. The reading strategies the participants used most frequently included using prior knowledge to understand the written text, re-reading for better understanding and for details, and using text features such as tables and graphs. The students' higher scores on the language placement test indicated more frequent use of reading strategies. Moreover, the students exposed to blended language learning used reading strategies more frequently than their peers exposed to face-to-face instruction. The students' use of reading strategies in a foreign language may also be affected by the frequency of testing reading comprehension and by the participants' gender.

INTRODUCTION:
Reading is a complex process of understanding the meaning of a written text, employing various cognitive skills such as letter and word recognition, knowledge of syntax, and recognition of text types and text structure (Richards & Schmidt, 2010, p. 483). For most foreign language students in higher education setting reading is a basic academic competency and crucial segment of foreign language learning which involves comprehension of written information, understanding of the purpose of written materials, paying attention to details, and analyzing and integrating information obtained from the text (Engineering Competency Model, 2015, p. 11). In order to understand the main ideas, purpose, and details in the text and to be able to critically analyze and integrate information, the foreign language readers need to consolidate the grammar knowledge, expand vocabulary, and develop reading strategies.

Strategies are deliberate cognitive steps taken by the learners to aid the acquisition, storage, and retrieval and use of new information (Ehrman & Oxford, 1989; Paris, Lipson, & Wixson, 1983). Language learning

strategies are also referred to as learning techniques, behaviors, or actions which can lead learners to proficiency in a foreign language (Oxford & Crookall, 1989). Two notable approaches to categorizing strategies involve: 1) categorization according to their psychological functions into memory, cognitive, compensation, metacognitive, affective, and social strategies (Oxford, 1990), or cognitive, metacognitive, affective or social (Cohen, 2010); and 2) categorization according to the skill area to which they relate into listening and reading strategies (receptive skills), speaking and writing strategies (productive skills), vocabulary learning, and translation strategies (Cohen 2001; Cohen 2010).

Reading strategies include those ones for: a) building reading habits in the target language – e.g. making a real effort to find reading material that is at one's level or within the zone of proximal development; b) developing basic reading skills – e.g. planning how to read a text, monitoring to see how the reading is going, checking to see how much of it is understood, and making summaries in one's mind or in the margins of the text; and c) determining what to do when encountering unknown words and structures – e.g. guessing the approximate meaning by using clues from the surrounding context, using a dictionary so as to get a detailed information of individual words meaning (Cohen, 2001; Cohen, 2010, p. 168).

Foreign language instruction may refer to various learning environments such as traditional face-to-face (F2F) instruction in the classroom, computer-mediated instruction, and blended learning environment. Widespread access to information and communication technologies (ICTs) has facilitated the rapid growth of blended learning approaches in higher education context. Since the term blended learning is relatively new, there are still ongoing debates regarding its precise meaning (Oliver & Trigwell, 2005; Osguthorpe & Graham, 2003). In higher education setting blended learning is defined as a 'combination of technology and classroom instruction in flexible approach to learning that recognizes the benefits of delivering some training and assessment online but also uses other modes to make up a complete training program which can improve learning outcomes and/or save costs' (Banados, 2006, p. 534). In the context of language learning and teaching, blended learning is defined as the environment that combines face-to-face instruction and computer-assisted language learning (CALL) (Neumeier, 2005, p. 164; Stracke, 2007, p. 57).

OBJECTIVES:
The study examines the students' use of reading strategies in a foreign

language classroom in higher education setting and potential effects of the frequency of testing reading comprehension, language learning environments (blended and F2F learning), and gender on the use of reading strategies. The aims of the study are to determine which strategies of foreign language (FL) reading the students use, whether their use of reading strategies is influenced by the frequency of testing their FL reading comprehension, FL learning environment (blended and face-to-face instruction), and the students' gender as well as the potential relationships between the participants' use of reading strategies and their level of foreign language proficiency.

The foreign language classroom activities were organized with two groups of students according to the type of learning environment they were exposed to in university education context: F2F foreign language instruction and blended language learning. The 15-week sessions included the development of FL reading skills for academic and specific purposes. In these sessions the students in both groups were offered a wide range of pre-reading, while-reading, and post-reading activities and exercises. While F2F language instruction was carried out in the classroom setting, blended learning classes were organized in the way that the students first learned during weekly face-to-face sessions in the classroom with their language teacher and then their work continued in online environment as individual work and homework using different Web 2.0 tools (e.g. internet, e-mails, Skype, Dropbox, Google+) to complete reading assignments, to submit completed work to the teacher, to collaborate with their peers, and to communicate with the pears and the teacher.

RESEARCH METHODS:

The participants were 59 undergraduate biotechnology engineering students (juniors and seniors) in four-year bachelor program at the University of Kragujevac, Serbia, learning English as a foreign language (EFL), more precisely English for Specific Purposes (ESP), while Serbian being their mother tongue.

The variables are as follows:

- the students' use of foreign language reading strategies;
- the levels of students' EFL proficiency;
- the frequency of testing students' level of EFL reading comprehension - two or three times during the semester: juniors were tested twice while seniors were tested three times;
- two language learning environments - blended learning to which 29

students were exposed, and F2F instruction to which 30 students were exposed; and

- the participants' gender - 41 female and 18 male undergraduate students.

The research instruments involved Inventory of reading strategies in a foreign language and a foreign language (EFL) placement test.

The instrument Inventory of reading strategies in a foreign language (IRSFL) is used to measure the students' use of language reading strategies. This self-report scale consists of 20 items and is Likert-type with choices ranging from "always or almost always true of me" (1) to "never or almost never true of me" (5) for 19 items. Thus the high end of the scale indicates a low frequency of use of a particular reading strategy while the low end indicates a high frequency of reading strategy use. In order to make the results obtained by analyzing this instrument easier to compare with other variables, the statements were reversed scored, the choices now ranging from "never or almost never true of me" (1) to "always or almost always true of me" (5) for these 19 items. In other words, the high end of the scale indicates a high frequency of use of a reading strategy while the low end indicates a low frequency of use. The item which is an exception is the one considering the purpose of reading in EFL; the answer options include "for the purpose of my university studies" (1), "for my future job" (2), "for educational purposes" (3), "for searching for and gathering information by means of different media" (4), and "reading in EFL is not important for me" (5). The instrument is based on the Survey of Reading Strategies (SORS) (Mokhtari & Sheorey, 2002; Sheorey & Mokhtari, 2001), a tool for measuring adolescent and adult EFL students' perceived use of reading strategies. The instrument is modified to suit the needs of the present research, the items being written in the participants' mother tongue (Serbian).

The EFL placement test is aimed to measure the students' level of EFL knowledge at the beginning of the course. It consists of 50 multiple-choice items, the correct answer for each item having the value of 1 and the incorrect one having the value of 0. The test score ranges from 0-50, meaning that the low end indicates the beginner and low level of EFL knowledge while the high end indicates a high or advanced level of EFL knowledge.

The instruments were administered to the participants by their foreign

language teacher during their regular EFL classes. The EFL classes were focused on developing the students' foreign language reading skills for academic and specific purposes; they also included the development of other aspects of EFL knowledge and skills (speaking, listening, and writing).

The measures of internal consistency (Cronbach's alpha), descriptive statistics (mean values and standard deviation), one-way analysis of variance (ANOVA), and Pearson correlation analysis were used for data processing. The obtained data were analyzed using SPSS 17.00 Package for Windows. For the Likert-scaled strategy-use items of the IRSFL, the following key helped to interpret the means: mean values from 3.5 to 5.0 indicate high use, from 2.5 to 3.49 indicate medium use, and from 1.0 to 2.49 low use (Oxford, 1990).

RESULTS:
In this study the instrument Inventory of reading strategies in a foreign language (IRSFL) used for measuring the students' use of reading strategies in EFL is found to be reliable and internally consistent since the coefficient Cronbach's alpha is r = 0.83. This result is within the scope of the coefficient values found in the literature for the SORS instrument, as the basis for creating IRSLF, ranging from 0.74 to 0.93 (Mokhtari & Reichard, 2002; Park, 2010; Sheorey & Mokhtari, 2001).

*Students' use of foreign language reading strategies*

Descriptive statistics, including means and standard deviations of each strategy and the overall strategies use, were used to determine which strategies the biotechnology engineering students use when reading in EFL. The average score of the overall use of the reading strategies was M=3.38, which indicates medium use of reading strategies. The averages of self-reported scores for reading strategy use are summarized in Table 1. Nine individual strategies were reported as high usage and eleven strategies as moderate usage.

Four most frequently used strategies of reading by the undergraduate biotechnology students involved re-reading for better understanding, re-reading for details, using prior knowledge, and using text features such as graphs, tables, or pictures. As shown in Table 1, all four strategies were at the high level of usage, mean values being M>4.00 (M=4.32, M=4.22, M=4.15, and M=4.10, respectively). The least frequently used reading

strategy involved taking notes while reading; mean value was M<2.50, i.e. M=2.47, indicating the low strategy use.

| Strategies of reading in EFL | Possible scores | M | SD |
|---|---|---|---|
| Motivation for reading in EFL | 1-5 | **3.58** | 1.070 |
| Setting purpose for reading in EFL | 1-5 | 2.54 | .877 |
| Self-directing text selection | 1-5 | 2.83 | 1.132 |
| Interest in reading as much as possible | 1-5 | 3.25 | 1.123 |
| Reading fast | 1-5 | 2.80 | 1.186 |
| Reading in silence | 1-5 | 3.37 | 1.244 |
| Using prior knowledge | 1-5 | **4.15** | .962 |
| Predicting | 1-5 | 3.08 | 1.193 |
| Confirming predictions | 1-5 | 3.08 | 1.193 |
| Finding main ideas | 1-5 | **3.85** | 1.031 |
| Taking notes while reading | 1-5 | 2.47 | 1.072 |
| Using context clues | 1-5 | **3.59** | .931 |
| Asking others for help for better understanding | 1-5 | **3.64** | 1.110 |
| Re-reading for better understanding | 1-5 | **4.32** | .899 |
| Using text features (tables, graphs, pictures) | 1-5 | **4.10** | .959 |

| | | | |
|---|---|---|---|
| Summarizing for better understanding | 1-5 | 2.53 | .916 |
| Discussing what is read with others | 1-5 | 2.76 | 1.040 |
| Re-reading for details | 1-5 | **4.22** | .911 |
| Visualizing information read | 1-5 | **3.63** | 1.363 |
| Confirming the purpose of reading | 1-5 | 3.46 | 1.264 |
| **Overall reading strategies** | 1-5 | 3.38 | .528 |
| **N = 59** | | | |

EFL - English as a foreign language, M – mean value, SD – standard deviation, N – number of participants

*Table 1. Students' use of reading strategies in EFL classroom*

*Use of FL reading strategies and levels of FL proficiency: relationships*

The EFL placement test was applied to determine the level of the students' EFL knowledge. The average EFL placement test score for all the participants in the study was M=20.12 (SD=8.247), mean values ranging from 0-50, which indicates lower-intermediate level of EFL knowledge with the mild tendency toward intermediate level.

The correlation analysis was carried out in order to determine the potential relationships between the students' use of EFL reading strategies and their levels of EFL knowledge at the beginning of the study. The correlation coefficients were calculated with a Pearson product-moment correlation - positive correlations mean that higher scores on EFL placement test mean higher scores of the students' use of EFL reading strategies and vice versa.

The obtained results indicate (Table 2) that the students' EFL placement test scores showed positive and mild correlation with the students' overall use of EFL reading strategies ($r=0.30$, $p=0.033$, $p<0.05$). The students' scores on the EFL placement test showed significant positive correlations with the following reading strategies – motivation for reading in EFL ($r=0.43$, $p=0.002$, $p<0.01$), self-directing text selection ($r=0.48$, $p=0.000$,

p<0.01), and reading fast (r=0.41, p=0.003, p<0.01). Furthermore, the students' scores on the EFL placement test produced a mild positive correlation with the students' interest in reading English texts as much as possible (r=0.33, p=0.017, p<0.05); they also produced a mild negative correlation with the students' taking notes while reading (r=-0.32, p=0.023, p<0.05). Other individual strategies of reading in EFL (Table 1) showed very weak correlations with the students' EFL placement test scores (p>0.05).

| Strategies of reading in EFL | EFL placement test scores |
|---|---|
| Motivation for reading in EFL | **0.43**** |
| Self-directing text selection | **0.48**** |
| Interest in reading as much as possible | **0.33*** |
| Reading fast | **0.41**** |
| Taking notes while reading | **-0.32*** |
| Overall use of reading strategies | **0.30*** |
| ***p < 0.05 **p < 0.01** | |

****** Correlation is significant at the 0.01 level (2-tailed)
***** Correlation is significant at the 0.05 level (2-tailed)
EFL – foreign language, p – statistical significance

*Table 2. Relationships - EFL placement test scores and reading strategies use*

*Students' use of FL reading strategies in blended and face-to-face language instruction*

The results obtained by ANOVA analysis showed that the significant differences considering the students' use of EFL reading strategies were recorded among the students exposed to blended and F2F learning/teaching environments during their regular university EFL instruction (Table 3). The students exposed to blended learning had significantly more frequent use of overall reading strategies than their peers exposed to F2F language instruction; the significance level is p<0.01 (F=7.588, p=0.008). The students' general use of reading strategies in blended language learning was at high level (M=3.56), while their colleagues in F2F language instruction generally used reading strategies at medium level (M=3.20).

| **EFL strategies of reading** | Blended learning (M) | F2F learning (M) | F | p |
|---|---|---|---|---|
| Reading fast | 3.24 | 2.37 | 9.151 | **0.004**** |

| | | | | |
|---|---|---|---|---|
| Reading in silence | 3.76 | 3.00 | 5.949 | **0.018*** |
| Overall EFL reading strategies | 3.56 | 3.20 | 7.588 | **0.008**** |

**N = 59 *p < 0.05 **p < 0.01**

*The mean difference is significant at the .05 level

**The mean difference is significant at the .01 level

EFL – English as a foreign language, F2F – face-to-face, F – Fisher coefficient, M – mean value,

N – number of participants, p – statistical significance

*Table 3. Differences in reading strategy use in blended & F2F language learning*

Furthermore, two individual reading strategies – reading fast and reading in silence – are more frequently used in blended language environment (Table 3), the significance level being p<0.05 (F=9.151, p=0.004, p<0.01 and F=5.949, p=0.018, respectively). In blended learning, reading fast was the strategy used at medium level (M=3.24) while reading in silence was used frequently (M=3.76). On the other hand, in F2F language instruction, these two strategies were used rarely and at medium level (M=2.37 and M=3.00, respectively). There were no other significant differences considering the students' use of reading strategies in these two language learning environments.

More precise analysis revealed another interesting fact considering the use of certain individual reading strategies in two language learning environments. There are four individual EFL reading strategies which were used rarely by the students exposed to F2F language instruction: setting the purpose for reading, reading fast, taking notes while reading, and summarizing for better understanding. The mean values are M<2.50 (Table 4), which indicates low use (M=2.40, M=2.37, M=2.37, M=2.47, respectively).

| **EFL strategies of reading** | Blended learning (M) | F2F learning (M) | F | p |
|---|---|---|---|---|
| Setting purpose for reading in EFL | 2.69 | 2.40* | 1.625 | 0.208 |
| Reading fast | 3.24 | 2.37* | 9.151 | **0.004**** |
| Taking notes while reading | 2.59 | 2.37* | 0.614 | 0.437 |

| | | | | |
|---|---|---|---|---|
| Summarizing for better understanding | 2.59 | 2.47* | 0.248 | 0.621 |

**N = 59 *M < 2.50 **p < 0.05**

**The mean difference is significant at the .01 level

EFL – English as a foreign language, F2F – face-to-face, F – Fisher coefficient, M – mean value,

N – number of participants, p – statistical significance

*Table 4. Low use EFL reading strategies*

On the other hand, there were no low-use reading strategies in blended learning environment, mean values being M>2.50. More precisely, mean values for EFL reading strategies in blended language instruction ranged from M=2.59 to M=4.41, the lowest value referred to the strategies of taking notes while reading and summarizing for better understanding while the highest value referred to re-reading for better understanding.

*The effects of the frequency of testing FL reading comprehension and gender on students' FL reading strategy use*

According to ANOVA analysis, it seems that the frequency of testing students' reading comprehension affects the students' use of three EFL reading strategies – motivation for reading in EFL, interest in reading as much as possible in EFL, and reading fast (Table 5).

| **EFL strategies of reading** | **Frequency of testing** | | F | p |
|---|---|---|---|---|
| | Three times (M) | Twice (M) | | |
| Motivation for reading in EFL | 3.79 | 3.00 | 7.030 | **0.01*** |
| Interest in reading as much as possible | 3.49 | 2.63 | 7.682 | **0.008**** |
| Reading fast | 3.09 | 2.00 | 11.742 | **0.001**** |

**N = 59 *p < 0.05 **p < 0.01**

*The mean difference is significant at the .05 level

**The mean difference is significant at the .01 level

EFL – English as a foreign language, F2F – face-to-face, F – Fisher coefficient, M – mean value,

N – number of participants, p – statistical significance

*Table 5. Students' differences in EFL reading strategies and frequency of testing*

It appeared that the students who were tested three times in the EFL classroom context were remarkably more motivated to read in English (M=3.79, indicating a high level of motivation) than their peers tested twice (M=3.00, indicating a medium level of motivation); the mean difference is significant at the 0.05 level (F=7.030, p=0.01, p<0.05). The participants tested three times during the semester were much more interested in reading English texts as much as possible than their colleagues tested twice, the mean difference being significant at the 0.01 level (F=7.682, p=0.008, p<0.01). Additionally, the students tested three times read remarkably faster (M=3.09, indicating medium reading speed) than their peers tested twice (M=2.00, indicating low reading speed); the mean difference is significant at the 0.01 level (F=11.742, p=0.001, p<0.01).

As it was mentioned previously, 41 female and 18 male university undergraduate biotechnology students participated in the research. The results obtained by ANOVA analysis indicate that females and males generally use overall EFL reading strategies at the similar levels of frequency since the significant differences were not recorded (p>0.05). However, there are three individual reading strategies on which responses of males and females differed significantly (Table 6): reading fast, asking others for help for better understanding, and summarizing for better understanding (p<0.05).

| **EFL strategies of reading** | **Gender** | | F | p |
|---|---|---|---|---|
| | Females (M) | Males (M) | | |
| Reading fast | 3.00 | 2.33 | 4.169 | **0.046*** |
| Asking others for help for better understanding | 3.85 | 3.17 | 5.128 | **0.027*** |
| Summarizing for better understanding | 2.73 | 2.06 | 7.582 | **0.008**** |

**N = 59 *p < 0.05 **p < 0.01**

*The mean difference is significant at the .05 level
**The mean difference is significant at the .01 level
EFL – English as a foreign language, F2F – face-to-face, F – Fisher coefficient, M – mean value,
N – number of participants, p – statistical significance

*Table 6. Use of EFL reading strategies - gender*

The female students read faster (M=3.00, indicating medium reading

speed) than their male colleagues (M=2.33, indicating low reading speed); the mean difference is significant at the 0.05 level (F=4.169, p=0.046, $p < 0.05$). Also, the female participants ask others (their colleagues, teachers, friends) for help more frequently in order to understand the text better (M=3.85, indicating frequent use) than their male peers (M=3.17, indicating medium use); the mean difference is significant at the 0.05 level (F=5.128, p=0.027, $p < 0.05$). Moreover, the female students summarize for better understanding more frequently (M=2.73, indicating medium use) than their male colleagues (M=2.06, indicating low strategy use), the mean difference being significant at the 0.01 level (F=7.582, p=0.008, $p < 0.01$).

CONCLUSION:

The aim of the study was to explore the undergraduate biotechnology students' use of reading strategies in a foreign language in university education context and whether this usage was affected by the blended language environment, frequency of testing students' reading comprehension, and gender.

The obtained results revealed that the undergraduate biotechnology engineering students' generally used FL (EFL) reading strategies at medium level. This finding is consistent with the result obtained in the research examining the reported use of reading strategies of non-native and native English speakers (Sheorey & Mokhtari, 2001); however, another study examining reading strategy use of Korean college students learning EFL (Park, 2010) reported the high overall use of reading strategies. It should be emphasized that in this study the students frequently used their prior knowledge to understand the written text, read the text again in order to understand the text better and to find details in the text, used text features such as tables, graphs, and pictures for better understanding. These results are in the line with the findings which reveal that using prior knowledge, re-reading for better understanding (Park, 2010; Sheorey & Mokhtari, 2001) and using text features (Park, 2010) are the reading strategies at the high level of usage. Taking notes while reading is the strategy which the participants used rarely; this strategy seems to require much more techniques and actions from the readers.

Blended language learning environment was generally more favorable for using EFL reading strategies. The particular reading strategies used more frequently in blended than in F2F instruction involved reading fast and reading in silence. It seems that blended learning facilitated the increase of reading speed in EFL and, naturally, reading in silence. Blended

language learning is also more facilitative learning environment for developing reader/learner's English reading comprehension (Behjat et al., 2012; Bojović, 2015; Kim, 2014); it is rich in multimedia providing the readers with greater amount of more varied stimuli and learning styles (Szymanska & Kaczmarek, 2011, p. 40).

The results also revealed that the frequency of applying EFL reading comprehension tests may affect the students' use of reading strategies: higher frequency of testing means higher use of reading strategies. A recent research (Bojović, 2015) suggested that the frequency of applying reading comprehension tests could also affect the levels of students' reading comprehension - higher frequency of testing indicates higher scores on reading comprehension test. It was also found that higher frequency of testing in combination with the EFL instruction focused on developing reading skills should improve students' level of EFL reading comprehension (Bojović, 2010).

Moreover, the participants' gender obviously has had some effects on EFL reading strategies. It has been found that females read faster than males; also, they ask others for help and summarize information they read in order to understand the text better more often than their male peers. Several research findings have shown significant variations in terms of the frequency and adaptability of reading strategies between the genders (Green & Oxford, 1995; Sheorey, 1999; Young & Oxford, 1997). Moreover, male and female readers reading comprehension performance may vary according to the topics of the texts due to their differences on background knowledge and type of comprehension assessment tasks (Brantmeier, 2003). It has also been found that females show a more positive attitude to reading (Swalander & Taube, 2007).

Finally, the correlation analysis indicates the existence of the relationships between the students' scores on EFL placement test and use of reading strategies - the higher the level of FL proficiency, the higher the frequency of use of reading strategies. The knowledge of a foreign language is seen as a highly strong predictor of foreign language reading skills (Alderson, 2000; Carrell, 1991; Bernhardt & Kamil, 1995). Several studies have also shown that the learners at higher FL proficiency levels are more active users of language learning strategies (Green & Oxford, 1995; Oxford & Ehrman, 1995) and particularly of reading strategies (Anderson, 1991; Hosenfeld, 1977). More specifically, the higher a participant scored on the placement test, the higher the levels of motivation and interest for reading

in EFL, the degree of autonomy in selecting the texts for reading, and reading speed. However, the participants whose scores on the placement test were higher took notes while reading more rarely compared to their peers whose placement test scores were lower.

Considering the implications for a FL classroom, foreign language teachers are advised to offer various reading tasks, including testing reading skills and comprehension, so that the students could be facilitated to put various strategies of reading into actual use. Introducing reading comprehension tests during regular FL classes will serve students' monitoring their own development of FL reading skills. The other implications of these findings refer to blended learning as more facilitative environment for using various reading strategies. Students should be encouraged to read both printed and online text in order to use more varied approaches to reading and various reading strategies and styles. In this way they develop their reading skills as a crucial segment of their professional literacy as well as their foreign language proficiency.

Future research should explore the reasons for using certain reading strategies by students in higher education setting. Further studies could also examine the possible interactions between reading strategies and learning styles on a larger sample of advanced foreign language learners and explore the roles of these two aspects in students' reading comprehension. The examination of the diversity among the females and males in this study revealed that the degree of variation was not large. Further studies could investigate whether a larger sample across different populations would show grater gender variations in the use of FL reading strategies. Also, there should be more research on students' other language skills which could be fostered in blended language environment. Additional studies could focus on students' reading habits and styles as well as motivations and expectations while reading a printed text or while reading online.

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## Finalidad y uso de la escritura científica disciplinar: un recurso metacognitivo en las trayectorias formativas de científicos en México

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PALABRAS CLAVE: escritura científica, metacognición, trayectorias

formativas doctorales.

RESUMEN:
Esta investigación presenta una contribución a la compleja problemática de la práctica de la escritura científica disciplinar porque muestra aprendizajes que resultan del trabajo colaborativo para la construcción colectiva de artículos de electrónicos. El objetivo es mostrar la finalidad y uso de la escritura científica disciplinar como un recurso metacognitivo individual que se construye a partir de las exigencias disciplinares colectivas. La metodología utilizada en esta investigación es cualitativa desarrollada desde una doble perspectiva antropológica y sociológica. Tiene como base los datos recopilados a través de entrevistas a profundidad que dan cuenta de las trayectorias formativas de doctores en electrónica en México.

Al analizar las descripciones del trabajo que aportan para producir artículos en coautoría, cada participante de un grupo de investigación aporta pistas para mostrar cómo la práctica de la escritura académica disciplinar impacta directamente en una formación organizada del pensamiento. Se propone entonces mostrar evidencias de escritura como recurso metacognitivo y se formulan algunas hipótesis sobre cómo estos procesos colectivos de planeación y desarrollo de un artículo les han permitido a los jóvenes científicos tomar conciencia sobre los procesos propios de la escritura.

INTRODUCCIÓN:

*La ciencia más útil es aquella cuyo fruto es el más comunicable.*
Leonardo Da Vinci

¿Escribir artículos científicos, ponencias y tesis, transforma influye en el pensamiento en los científicos en ciernes?

Para dar respuesta a esta inquietante pregunta, primero escucharemos a los autores expertos en metacognición y a los expertos en trayectorias formativas doctorales. Posteriormente mostraremos los resultados de una investigación con los actores principales: los doctores en ciencias que a través de su voz, se percatan de la utilidad y usos de le escritura científica disciplinar.

Pensamiento y palabra son dos conceptos íntimamente unidos. Reflexiona Vygotsky (1964) en la primera mitad del siglo XX. Para este autor y sus

seguidores, todas las funciones mentales –pero sobre todo el lenguaje– tienen una dimensión interna, mental o computacional, que puede y debe ser estudiada científicamente. Pensamiento y palabra, en este caso escrita, siguen un proceso de continua influencia recíproca.
Entendemos por metacognición a la capacidad de las personas para reflexionar sobre sus procesos de pensamiento y la forma en que aprenden. Esta capacidad, que se encuentra en un orden superior del pensamiento, se caracteriza por un alto nivel de conciencia y de control voluntario, y permite gestionar otros procesos cognitivos más simples. El conocimiento sobre la propia cognición implica que un individuo es capaz de tomar conciencia del funcionamiento de su manera de aprender y comprender por qué los resultados de una actividad han sido positivos o negativos.

La metacognición aplicada al ejercicio de la práctica de la escritura científica disciplinar, se refiere al control que tienen los estudiantes, durante y posterior a su formación doctoral, que incluye la planificación de las actividades cognitivas, el control del proceso intelectual y la evaluación de los resultados.

Apelando a este punto, esta investigación recupera las reflexiones de nueve científicos formados en México, que evalúan los cambios que permearon en su forma de pensar, organizar y expresar sus ideas.

MARCO TEÓRICO:
La aparición del concepto de metacognición es relativamente reciente. Surgió como objeto de los estudios en psicología a partir de las investigaciones de Flavell (1979, 1985) sobre algunos procesos cognitivos.

Según Flavell, la metacognición se desarrolla en el ser humano porque es un ser vivo que piensa y que es susceptible de cometer errores cuando piensa, necesita algún tipo de mecanismo que le permita regular estos errores. Asimismo, la metacognición es necesaria para las personas porque les permite planificar y tomar decisiones de forma fundamentada sobre asuntos de sus vidas en general. Desde entonces, la investigación se ha dedicado a estudiar los procesos mentales que, de forma deliberada y consciente, realizan los aprendices eficientes cuando estudian, resuelven problemas, llevan a cabo tareas académicas o intentan adquirir información.

En el campo de la Psicología del aprendizaje, a partir de la década de los 70 emergen un conjunto de estudios que se centran en la instrucción y el aprendizaje, propiamente dicho, con un enfoque claramente metacognitivo. En este sentido, diversos investigadores (entre ellos Brown, 1980; Chi &Glaser, 1986; Martí, 1995; Peronard, 1996) coinciden en señalar que el término “metacognición” fue acuñado por el psicólogo canadiense John Flavell a principios de la década de 1970 en sus investigaciones sobre el desarrollo de los procesos de la memoria, la cognición y la metacognición, definiéndola como el control que las personas realizan de sus propios procesos cognitivos para ser eficientes. Este investigador se basó en observaciones realizadas en niños.

En este sentido, Flavell identifica el área metacognitiva como un nuevo campo de investigación que permite entender con mayor precisión cómo los niños van adquiriendo un más amplio conocimiento sobre los procesos cognitivos y cómo los van regulando con mayor eficacia para resolver determinadas tareas. Este científico propone un modelo, donde podemos identificar, dos dominios metacognitivos: el del conocimiento metacognitivo y el de la experiencia metacognitiva.

El primero de estos dominios, hace referencia a los conocimientos que tienen los sujetos de investigación sobre la cognición, referido a personas, en relación con tareas y en relación con estrategias .

En cuanto al segundo dominio metacognitivo propuesto por este autor, las experiencias metacognitivas son definidas por como las sensaciones que experimenta conscientemente un sujeto que está llevando a cabo un proceso cognitivo: darse cuenta del grado de dificultad de la tarea que se está realizando, o tener la sensación de que la vía elegida para resolverla es inadecuada, o sentir que se está muy cerca de alcanzar el objetivo.

Otras investigaciones importantes en esta área del conocimiento son los estudios de Baker y Brown
(Brown, 1980; Baker & Brown, 1984) quienes trabajan el concepto de metacognición aplicado a la lectura. Asimismo, un trabajo posterior de Brown (1987), constituye, según Martí (1995), una de las contribuciones más brillantes al análisis del concepto de metacognición y de las investigaciones relativas al mismo.

Los hallazgos encontrados en estas investigaciones muestran que aprender haciendo es necesario, pero no suficiente. Los aprendizajes que

se están construyendo se ven reforzados y consolidados por una reflexión del propio aprendiz sobre ellos. De esta forma, la metacognición contribuye al desarrollo de los conocimientos. A su vez, el conocimiento metacognitivo también se va reforzando y acumulando lentamente a lo largo de los años integrándose al "almacén de conocimientos metacognitivos" que cada persona va desarrollando (Flavell, 1996). Es un proceso de dos vías que se retroalimentan mutuamente. Según Flavell, parece probable que los conocimientos y las experiencias cognitivas y metacognitivas están constantemente informándose e interactuando en cualquier actividad cognitiva.

Para ello, es preciso que los jóvenes científicos en formación, descubran sus propios recursos y regulen conscientemente sus procesos de escritura. Ya que la producción escrita se ha planteado como un proceso de resolución de problemas con distintos condicionamientos, para su solución, se hace necesaria la aplicación de estrategias cognitivas específicas durante la tarea de escritura. Estas estrategias pueden aprenderse mediante actividades que muestren al estudiante la utilidad de las mismas, y que lleven a su conceptualización, es decir, que promuevan la construcción de conocimientos. También, las estrategias metacognitivas pueden ejercitarse, aprenderse y conceptualizarse. Las mismas serán de utilidad, en el campo específico que estamos abordando, para regular, modificar o corregir los procedimientos que entran en juego en la escritura, como también, para evaluar los productos de esta actividad.

Particularmente en esta investigación, cuando los jóvenes estudiantes de doctorado se forman como científicos, necesitan para ser reconocidos dentro de su comunidad disciplinar, escribir y publicar.

¿Qué escriben estos jóvenes? Escriben hallazgos de sus experimentos, ponencias, artículos de divulgación, artículos científicos, que serán evaluados por expertos, editores que fungen como guardianes de frontera, que ayudaran a mejorar sus procesos escriturales y a su vez cognitivos, que le darán forma a su pensamiento.

¿Para qué escriben estos jóvenes? Escriben para como requisito de titulación, pero también para comunicar sus hallazgos al interior de sus disciplinas, que les permiten a través de la colaboración trazar redes invisibles de colaboración.

En el artículo  denominado “Leer y escribir en el doctorado o el reto de formarse como autor de ciencias” los autores Kent y Carrasco (2011) concluyen  categóricamente que “no se es científico sino en la medida que se es autor” ya que el proceso de literacidad que conlleva a la escritura de textos científicos es la demostración de generación de conocimiento innovador. Además es una vía para ser reconocido y respetado como científico por sus iguales.

Para autores como Bazerman, 2012; Carrasco y Kent, 2011 la publicación de textos científicos es un elemento central para el quehacer científico. Estas prácticas sociales de producción científica ocurren en el marco de un interés de investigación guiado por la producción de nuevos conocimientos (Barton y Hamilton, 2004). El producto final de estas prácticas sociales es el artículo científico, el cual tiene la finalidad de: comunicar a los miembros de una disciplina, los resultados de investigaciones, de una manera clara, concisa y fidedigna.

Para los científicos en formación la escritura es una actividad cognitiva compleja, que madura a través de las prácticas de literacidad científica disciplinar a lo largo de su formación doctoral.
Es a través de esas prácticas  que son socialmente privilegiadas, mediadas por su asesor de tesis, sus compañeros de años superiores y de expertos internacionales, que se complejiza y que al final de su formación, pueden visualizar como práctica benéfica.

Nombrando a Parodi,  (2003) quien afirma:

> “La capacidad metacognitiva del sujeto se contempla como un componente central en el desarrollo de un buen escritor. Sin un desarrollo adecuado de ella, el sujeto no logra ejercer el dominio de la situación de escritura y no alcanza a visualizar el problema retórico por resolver. Solo si se da cuenta y está consciente de que debe llevar a cabo una determinada tarea y de los recursos disponibles, podrá dimensionar su problema y buscar y ejecutar estrategias tendientes a una solución pertinente”.

Los escritores principiantes deben encontrar en el doctorado un espacio donde desarrollen los saberes específicos para producir textos escritos. Las teorías actuales acuerdan en definir la escritura como un proceso complejo que exige la aplicación de estrategias cognitivas por parte del escritor, la posibilidad de discriminar estas estrategias y autorregularlas,

implica el desarrollo de estrategias metacognitivas.

OBJETIVO:
El objetivo de esta investigación es mostrar la finalidad y uso de la escritura científica disciplinar como un recurso metacognitivo individual que se construye a partir de las exigencias disciplinares colectivas.

DESCRIPCIÓN DE LA INVESTIGACIÓN:
Estudio cualitativo de un grupo de nueve investigadores de electrónica cuyo líder ha impulsado la publicación colaborativa durante veinticinco años. Se grabaron veinte horas de entrevistas semiestructuradas a partir de una guía de diez preguntas agrupadas en cuatro ejes, apoyados en investigaciones previas del grupo (Carrasco [et al.], 2013):

1. Actores, miembros y roles científicos asumidos.
2. Tecnologías como recursos y soportes de lectura y escritura científica.
3. Finalidad y usos de la escritura científica.
4. Reflexiones sobre procesos de enculturación científica, particularmente, colaboración y comunicación.

Los entrevistados son doctores en Ciencias con especialidad de Electrónica, varones de entre treinta y cincuenta y un años de edad que desarrollan su tarea en distintos centros de trabajo, tanto científicos como empresariales. Se encuentran dos veces al año en alguno de los centros y habitualmente se comunican mediante plataformas tecnológicas. Todos fueron estudiantes de doctorado y asesorados por el investigador principal en un centro de investigación nacional de México.

Durante dos meses se realizaron entrevistas en línea mediante un programa que permite comunicaciones de texto y voz. La transcripción de las entrevistas fue manual, y el análisis de contenido posterior permitió construir los datos que aquí se muestran.

RESULTADOS Y CONCLUSIONES:
En el estudio de la metacognición se distinguen dos aspectos centrales: uno sobre el conocimiento declarativo y otro sobre el conocimiento instrumental. El conocimiento declarativo permite que las personas sepan qué procesos cognitivos usan (es decir, un conocimiento sobre las personas); por qué una tarea es relativamente más compleja que otra, y qué estrategias son más apropiadas para resolverlas (conocimiento sobre las tareas); el conjunto de estrategias que cada uno puede usar

(conocimiento sobre las personas).

Los resultados muestran que los entrevistados le otorgan “gran utilidad” a los procesos de aprendizaje situado de literacidad científica, especialmente a la escritura científica disciplinar. Descubrimos que les ha servido potencialmente como recurso metacognitivo, estructural y de conversación entre pares, es decir entre investigadores nacionales y de distintos países a nivel científico y profesional.
Una de las finalidades de la escritura científica es la conversación entre especialistas. Para la producción de artículos que reportan resultados o avances de investigación, los científicos estudiados trabajan en colaboración y construyen los textos a partir de la interacción sostenida en el trabajo con otros miembros de la red.

La producción científica publicada es un insumo fundamental para el trabajo de investigación. La exigencia de lectura de producciones académicas recientes vinculadas a su línea de investigación, permite al joven científico conocer los aportes disciplinarios y reconocer autores y grupos de investigación cuya reputación es reconocida por su comunidad científica disciplinar. Al leer los trabajos de otros, el estudiante aprende sobre el contenido y la forma de los textos publicados. Posteriormente y conforme el estudiante tenga mayor dominio sobre su tema disciplinar, puede incluso comunicarse directamente con los autores.

Los doctores entrevistados posicionan en un lugar preponderante la práctica de la escritura científica, ya que describen en esta práctica atributos tales como “de naturaleza metódica y documentada” que sirve para “establecer de una manera formal y estructurada, clara y concisa toda la información“, les sirve para “desarrollar un nivel de autocrítica objetivo” y a ser “preciso y sistemático”.

Esto los lleva a publicar con mayor seguridad en revistas internacionales con un factor de impacto mediano y alto dentro de su comunidad disciplinar. Los entrevistados además con esta metodología aprendida y con la formación en la ciencia y como científicos, participan en conferencias definidas por ellos mismos como las más importantes en su área de investigación.

En cuanto al conocimiento metocognitivo declarativo, los entrevistados manifestaron que la escritura les ha servido para la organización de su pensamiento.

“El aprendizaje de la escritura científica por su naturaleza metódica y documentada me permitió la generación de documentación de procesos, *best know methods*, y artículos en mi actual trabajo”

Reflexionar acerca de esta actividad cognitiva, les permitió reconocer cómo se desarrollan habilidades. Un informante comenta que:
“La escritura y publicación de resultados expuestos en revistas expone al autor a la crítica de expertos en el área donde se estén publicando Los resultados, este proceso permite a los autores desarrollar un nivel de autocrítica objetivo”.

Otro entrevistado manifiesta que la escritura aprendida durante el doctorado, le ha servido “En el sentido de saber expresar tus ideas en un lenguaje simple que pueda ser entendido de manera fácil por las demás personas, expertas o no expertas en mi área de trabajo”

Una de las características positivas que identifican en este proceso, es que la visualizan como integralmente formativa. Ya que argumentan que:

> “Es de gran utilidad ya que nos permite establecer de una manera formal y estructurada toda la información obtenida por medio del trabajo realizado. Impacta directamente a una formación organizada del pensamiento y en la forma de realizar tu trabajo no académico para poder reportar de una manera clara tus logros”

Tomando en consideración, otra de las respuestas que muestran esta característica metacognitiva: “Podría decirse que en cualquier trabajo es importante ser claro, preciso, metódico, sistemático, estructurado, hasta la presentación de resultados; entonces, la respuesta sería en el sentido de una formación integral para el desarrollo de cualquier trabajo profesional”

En relación a la experiencia metacognitiva, los entrevistados confesaron que” La escritura y publicación de resultados expuestos en revistas expone al autor a la crítica de expertos en el área donde se estén publicando Los resultados, este proceso permite a los autores desarrollar un nivel de autocrítica objetivo”

Dentro de los hallazgos de esta investigación, es importante resaltar que este grupo estudiado, produce artículos científicos por encima de la media esperada por su institución, dentro de México. Es interesante observar la forma de aprendizaje colaborativo que supera los estándares nacionales

de su disciplina en relación de la producción científica. Esta forma de aprendizaje les permitió reflexionar y seguir aprendiendo.

Para cerrar esta ponencia, nos gustaría resaltar la naturaleza metacognitiva de los procesos escriturales, durante la formación doctoral, que lleva a los sujetos a convertirse en investigadores y autores en ciencias. Para indagar más, buscando pistas en este recurso cognitivo que fomenta saberes.

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## Experiencia en bilingüismo

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PALABRAS CLAVE: igualdad, comunicación, inclusión.

RESUMEN:
Soy la Regente del Nivel Primario de la ENS Nº 10 en el barrio de Belgrano, ciudad de Buenos Aires, República Argentina. Por la cercanía al Barrio Chino, niños de la comunidad concurren a nuestra escuela. Los chicos llegan desde China, y sus familias los inscriben rápidamente en la Institución.

Siempre podemos modificar la realidad de alguna manera… Nos propusimos algo innovador: “¿y si tuviéramos clases de chino en la escuela?” Muchas horas de reuniones en el Ministerio de Educación. Nace la Resolución. Un Proyecto de Intensificación de Idiomas, en una escuela pública de la ciudad de Buenos Aires, para ofrecer igualdad de oportunidades a todos los estudiantes. Con extensión horaria y cinco horas semanales de chino mandarín para hispano parlantes y sino parlantes.

Hay muchas situaciones a resolver que generan compromiso, búsqueda de acuerdos, apertura a tender redes… Es un gran aprendizaje conocer al otro, valorar su otredad y buscar la forma de incluir respetando la singularidad. Sin imponerle lo propio como lo valedero, en detrimento de sus propias raíces… Abrirnos a ese aprendizaje, ponernos su lugar para intentar comprender lo que puede estar sintiendo cuando expresa tanto con una mirada, porque el idioma es diferente y la palabra no está presente para acompañar ese gesto… Y querer entender lo que quiere decir, y no poder… Todos necesitamos ser escuchados, ser comprendidos, comunicarnos y sentirnos incluidos…

INTRODUCCIÓN:
En febrero de 2011 ingreso como Regente interina de Nivel Primario en la Escuela Normal Superior Nº 10. Sin saberlo, empiezo a guardar entre mis recuerdos más queridos, mi etapa docente en la Escuela Normal Superior Nº 9, casi veinte años de quehacer pedagógico, de historias, de aprendizajes, de sueños, de realidades disímiles, de anécdotas para reír, de anécdotas para llorar, de enseñanzas, de camaradería, de amistad, de ayuda mutua, de afectos entrañables, de necesidades vividas como propias y logros, de entender lo que es ser parte de un equipo en pos de un objetivo común… Las Escuelas Normales Superiores tienen una larga data en la República Argentina. La Escuela Normal Superior Nº 1 ha sido fundada por Don Domingo Faustino Sarmiento. Tradicionalmente, son las escuelas públicas formadoras de los maestros de los Niveles Primario e Inicial, y de los profesores en lenguas vivas. Son escuelas que, en su gran mayoría, poseen los cuatro niveles educativos: Inicial, Primario, Medio (Secundario) y Terciario (Profesorados).

Desde mi llegada, y en conjunto con la Sub Regente del Nivel Primario, comenzamos a planificar proyectos. Tomo contacto con la realidad de la comunidad educativa; la mayoría de los niños argentinos provienen de descendencias española, italiana y china principalmente, ya que, por la cercanía al Barrio Chino, niños de la comunidad concurren a nuestra escuela… El desafío es la comunicación. Se ha realizado al momento un trabajo muy intuitivo, que ha dado buenos resultados. Comenzamos a pensar qué otro tipo de intervenciones pueden hacerse para favorecer la trayectoria escolar de esos alumnos y la inclusión de todas las familias dentro de la comunidad educativa. Titularizo en el cargo en abril de 2011. Luego del caso de un niño cuya descripción se encuentra en el próximo apartado, continuamos en la búsqueda permanente de estrategias para acompañar a todas las familias de nuestra comunidad, ya que la escuela se caracteriza por su fuerte compromiso con la inclusión de todos los niños, teniendo en cuenta las demandas propias de integración y la necesidad de sostener canales de comunicación abiertos con las familias, incluidas aquellas en las que nos vemos limitados en cuanto a las cuestiones de lenguaje. Este trabajo favorece la convivencia y el respeto por las diferencias. Y se brinda en el marco de una normativa orientada a la reflexión intercultural, para continuar ampliando las posibilidades de integración.

En estos casos, nos encontramos frente a la diversidad de lenguaje y

costumbres e idiosincrasias diferentes que brinda la oportunidad de ampliar la mirada, conocer otras culturas y modos de vida, y enriquecernos en el intercambio.

El nivel cultural de las familias pertenecientes a nuestra comunidad educativa en general es medio, y la expectativa de las mismas es que la escuela brinde educación de calidad y expresa inquietudes con respecto a las posibilidades de aprendizaje de idioma de los niños.

La experiencia que describiremos en bilingüismo, castellano – chino, se encuadra en el proyecto “La intensificación de Idiomas como Puente hacia la Equidad”, que surgió por diversos factores: la necesidad de mejorar la calidad de la propuesta educativa de nuestro Establecimiento escolar, las necesidades de las familias en este mundo global de ampliar las propuestas con respecto a contextos multilingües, favorecer la comunicación entre las familias de la comunidad china y el equipo docente y de conducción, la necesidad de inclusión de todas las familias del Nivel Primario, la necesidad de acompañamiento de las trayectorias escolares de todos los alumnos de la comunidad educativa y la oportunidad de realizar una articulación productiva con los Niveles Inicial y Medio de nuestra Institución.

En el marco del proyecto, se ofrece la extensión horaria optativa con cinco horas semanales de chino, que va incrementándose por cohorte, desde el Primer Grado Sección “B” en el ciclo lectivo 2015, y que hoy cuenta ya con la experiencia en Primero, Segundo y Tercer Grados Sección “B”, para alumnos sino parlantes e hispanoparlantes. Asimismo, el proyecto formula una intensificación en idiomas Francés e Italiano desde Cuarto Grado Secciones “A” y “B”, respectivamente, con una carga horaria de dos horas semanales destinadas a estos idiomas hasta Séptimo Grado, que son, junto con inglés, materias del Nivel Medio de nuestra Institución. Cabe destacar, que se ha implementado un EDI (Espacio de Definición Institucional) de Chino Mandarín desde Primer Año del Nivel Medio, con lo cual, aquellos alumnos que transiten nuestras aulas desde Primer Grado del Nivel Primario, y hasta Quinto Año del Nivel Secundario, tendrán una continuidad en el estudio del idioma chino mandarín durante doce años de su escolaridad, logrando una cierta competencia esperable.

El Nivel Primario cuenta con cinco horas semanales de Inglés en el Primer Ciclo, y continúa con tres horas de Inglés semanales a partir de Cuarto Grado y hasta la finalización del Nivel Primario, en Séptimo Grado.

En esta oportunidad, haremos foco en la experiencia en Bilingüismo castellano - chino, ya que es una propuesta integral que se continúa más allá de las aulas y el proyecto pedagógico propiamente dicho, con el acompañamiento a las familias de la comunidad china que concurren a nuestro establecimiento, con horas destinadas a la coordinación, a la realización de reuniones de padres donde las profesoras obran como traductoras de chino- castellano, a la traducción al idioma chino mandarín de las comunicaciones a familias y a la implementación de Talleres diversos.

OBJETIVOS:

*Generales*

Fomentar el aprendizaje de varias lenguas extranjeras.
Generar confianza en el alumnado con respecto a sus posibilidades de aprender diversas lenguas extranjeras.
Mantener abiertos los canales de la comunicación entre todos los actores intervinientes.
Propender la participación de las familias en actividades diversas dentro de la Institución escolar.
Contribuir a la percepción de un mundo en el que conviven varias lenguas y culturas heterogéneas.
Favorecer el trabajo hacia el interior del equipo docente y el intercambio entre profesionales de la educación.
Estimular una comunicación fluida entre el equipo de conducción, el personal docente y las familias que integran la comunidad educativa.
Sostener la calidad del servicio educativo atendiendo a la diversidad cultural y a la aceptación de la heterogeneidad, desde una actitud de profundo respeto por las diferencias y de compromiso con la tarea, tomando las situaciones a resolver como oportunidades.
Brindar igualdad de oportunidades a los alumnos que tienen ritmos diferentes de aprendizaje mediante una enseñanza inclusiva y una evaluación formativa.
Posibilitar la construcción del conocimiento lingüístico y pragmático-discursivo de varios idiomas.

*Área de idioma chino*

Promover el aprendizaje del idioma chino mandarín para estudiantes sino

parlantes y para estudiantes hispano parlantes.
Propiciar intercambios significativos entre los estudiantes hispano parlantes y sino parlantes. Y sus familias.
Brindar igualdad de oportunidades para todos los estudiantes de nuestro nivel primario, independientemente de su lengua materna de origen.
Valorar los intercambios y los aportes entre la cultura argentina y la cultura china dentro de nuestra comunidad educativa.
Contribuir a procesos de inclusión.
Favorecer el aprendizaje del idioma chino desde una mirada que privilegie la valoración de las lenguas maternas de origen (castellano y chino mandarín) y lo lúdico.

*A corto plazo*

Promover la sensibilización de los miembros de la escuela sobre la importancia de la implementación y desarrollo del proyecto.
Recuperar permanentemente la vinculación entre niveles, propendiendo a la Unidad Académica, dentro de la cotidianeidad de la tarea escolar.
Favorecer el trabajo en equipo visto como una estrategia que aporta a la construcción institucional.
Elaborar estrategias de comunicación al resto de la comunidad educativa sobre la marcha del proyecto.
Valorar los logros diarios de cada actor institucional, y detectar aspectos a mejorar.

*A mediano plazo*

Propiciar la continuidad del proyecto, tomando las previsiones correspondientes en cuanto a los recursos humanos y la carga horaria.
Promover el desarrollo de estrategias de seguimiento del proyecto, enmarcado en el P.E. del Nivel Primario.
Realizar ajustes sobre la marcha del proyecto.
Promover la articulación con los diferentes Niveles de nuestra Institución.

*A largo plazo*

Formar niños que se desempeñen con fluidez en varias lenguas extranjeras.
Formar niños que puedan asumir el rol de interlocutores en diferentes prácticas de producción y comprensión de varias Lenguas Extranjeras.
Realizar un seguimiento del proyecto.

Contar con acompañamiento en cuanto a las previsiones de recursos futuros.
Elaborar estrategias participativas de evaluación del proyecto.
Revisitar el proyecto sobre la base de la evaluación realizada.
Fomentar la circulación de la información a través de la apertura de canales comunicativos.
Propiciar espacios de reflexión compartida.
Aunar criterios y establecer acuerdos consensuados.
Apoyar la articulación entre los diferentes Niveles de nuestra Institución y la Unidad Académica.
Continuar con las articulaciones iniciadas.

DESCRIPCIÓN DE LA EXPERIENCIA PRESENTADA:
En febrero de 2011 ingreso como Regente interina de Nivel Primario en la Escuela Normal Superior Nº 10. Comenzamos junto a mi compañera de equipo de conducción, Sub Regente del Nivel Primario, quien se desempeñaba en la Institución desde hacía mucho tiempo, a proyectar, centradas en la tarea pedagógica para los niños que concurren a las aulas. Tomo contacto con la realidad de la comunidad educativa…. Me comentan que hay una nena argentina, de ascendencia china, que pertenece a nuestro nivel primario, que es bilingüe chino- castellano, y que colabora para que las personas puedan entenderse. Todos sabemos que es complejo comunicarse cuando las personas hablan distintos idiomas… ¿Qué más podemos hacer en un caso así? Siempre se puede hacer algo, hasta en la situación más adversa, siempre podemos modificar la realidad de alguna manera…

Continúo como titular en el cargo de Regente de Nivel Primario en el Normal 10… Al poco tiempo, llega Xing Chen a la Argentina, al Barrio Chino, a vivir con sus padres y a nuestra escuela … Su madre solicita una entrevista, pregunta si había vacante para él, explica que el niño “no habla nada” (de idioma castellano). Su mamá me cuenta su historia familiar en un castellano emocionado, que se entrevera con su lengua natal, el chino mandarín, y con sus lágrimas de alegría porque su hijo regresó a vivir con ellos, y de temores y de necesidad de una escuela… Cuenta una historia de trabajo y de inmigrantes, una historia que me hizo conectar con mis bisabuelos andaluces, mis bisabuelos catalanes y mi abuelo italiano… Una historia que me habla de los comienzos duros, de la esperanza en un mundo mejor, de la búsqueda permanente del hombre por crecer, de superarse y darle a su familia tantas cosas… Vuelvo al aquí y al ahora, y trato de explicarle los requisitos, los “papeles” para la inscripción… Llega

Xing al aula, es un desafío para todos nosotros. Pero eso no es lo más importante. Eso está en un segundo plano. Es un desafío para él, eso es lo que es central para nosotros. Tiene 7 años, cambió de país, de ciudad, de barrio, de casa, de ámbito familiar, dejó a su abuela en China con la que convivió hasta hace dos semanas, cambió de escuela, de costumbres, de idioma… Y llora, y abro mis brazos porque entra corriendo en Regencia a abrazarme y nos hacemos gestos, él gesticula pidiendo hablar por teléfono y dice, “mamá”, eso es lo que entendemos, dice mucho en chino, pero no podemos saber qué. Por los gestos, expresa muchos sentimientos encontrados, está adaptándose a un entorno que es muy distinto al de su contexto anterior… Lo entendemos. Lo entiendo. Quiero ayudarlo. ¿Qué podemos hacer para colaborar en este proceso? Tengo que ayudar, como ser humano y como docente, soy su directora… Escolaridad obligatoria, inclusión, si, sentirse parte siendo parte…

Cito a su mamá para proponerle una estrategia que tal vez pueda funcionar hasta que vaya aprendiendo el idioma castellano. Y hasta que nosotros podamos conseguir a alguien que no sea la nena bilingüe… No podemos retirar a la niña de clases y hacerle compartir la angustia de Xing. Necesitamos ayuda. La estrategia es armar tarjetas escritas en chino y en castellano que digan la misma frase: “quiero ir al baño”, “quiero tomar agua”, “tengo hambre”, “me duele el estómago”,” quiero llamar a mi mamá” … Emprendemos la tarea juntas. Llamamos a Xing, colabora con las frases que necesita.

Seguimos gestionando a ver si conseguimos a alguien que pueda colaborar… Un practicante del profesorado del Nivel Terciario de maestros de grado de nuestra escuela va a hacer sus prácticas al Grado de Xing… Xing repite una frase, el practicante la escribe y le pregunta a una amiga que sabe hablar en chino mandarín qué significa… Xing está diciendo: “¿Vos sos el profesor que me va a hablar en chino a mí?” Sigo pensando qué hacer.

Dentro de la búsqueda de estrategias, tiendo redes con profesoras de Nivel Terciario que trabajan en otras Instituciones…

Conseguimos un pasante de otra Institución de la zona que es de la comunidad china, hará un trabajo de campo en nuestra escuela normal, en el grado de Xing, lo ayudará en la clase… Pedimos las planificaciones, las autorizaciones correspondientes. Es posible, se puede hacer algo. Es muy valioso para Xing ese acompañamiento. Su presencia y la

comunicación fluida entre ambos, realiza un aporte significativo en este sentido. Y brinda una experiencia valiosa para el estudiante, que un día me cuenta que él mismo se ve en Xing, cuando era pequeño, y que no tuvo una directora como yo que lo acompañara, que buscara que él se sienta aceptado, que quiere agradecerme… Eso me motiva aún más, a seguir pensando hacia futuro…

La nena que traducía del chino al castellano y viceversa, crece, termina el nivel primario y nos quedamos sin traductora… Seguimos recibiendo familias en nuestra comunidad, hay quienes hablan castellano y quienes no… Y seguimos pensando que se puede hacer algo. Una de las maestras le pide al señor del supermercado chino donde es clienta habitual que le traduzca los requisitos para inscribirse al chino, eso nos ayuda al momento de explicar los requerimientos. Y hace sentir valorada y tenida en cuenta a una familia y a una cultura que convive con la nuestra. Luego nos enteramos de que mayormente, aunque sepan hablar el idioma, muy pocos saben leer en castellano… Es fundamental traducir lo que queremos comunicarles, caso contrario, no pueden enterarse de lo que necesitamos decirles.

Se producen cambios en el Equipo de Conducción que lidero: se jubila la sub Regente, ingresa otra profesional docente en su lugar. Y se produce la creación del cargo de Maestro Secretario. Y con sus nuevos aportes, la idea. El maestro secretario lo dice un día en una reunión de Equipo de Conducción del Nivel, “¿y si tuviéramos clases de chino en la escuela?” La Idea. Se puede hacer algo, siempre se puede… Lo hablamos con el Rectorado de nuestra escuela, que nos orientó, nos acompañó y asesoró… Tenemos que hacer un proyecto, elevarlo a la Supervisión, ver qué posibilidades hay, con qué dispositivos podemos llevarlo adelante, gestionar reuniones, comunicarlo, solicitar entrevistas en el Ministerio, se necesitan recursos, presupuesto, la creación de cargos docentes… Recibimos el asesoramiento y acompañamiento de nuestras Supervisoras. Cuántas reuniones, cuántas horas de planificación, de soñar con lo que luego se plasmó en una realidad…

Nuestra Institución contaba con el idioma inglés desde hacía más de dos décadas. Teniendo en cuenta como marco de referencia la propuesta de Cristina Banfi, entendemos que si bien el idioma inglés ocupa un lugar fundamental como lengua utilizada en el mundo, y por ello es tomada como lengua básica para su aprendizaje temprano, “la globalización presenta también tendencias relacionadas con el multilingüismo”. En el

mundo actual, ya se reconoce la necesidad de que las personas necesitan del aprendizaje “como mínimo, de dos lenguas extranjeras además de la propia. Asimismo, ya hace muchos años se está considerando la creciente importancia de China como un poder mundial y de la necesidad de que las personas aprendan chino. “

Luego, continúa su desarrollo expresando que: “sean cuales fueran las lenguas a desarrollarse, resulta claro que la sociedad demanda, cada vez más, una mayor expansión de la enseñanza de lenguas extranjeras. Esta expansión se refiere tanto a la dedicación horaria diaria/semanal como al número de años percibidos como necesarios para lograr buenos niveles de desempeño. Esto implica que, en muchos casos, la sociedad demanda (y los gobiernos y los proveedores de educación tratan de brindar) un comienzo cada vez más temprano y una mayor intensificación horaria para la enseñanza/aprendizaje de las lenguas extranjeras.”

Todo nuevo proyecto genera posibilidades, ganas de enfrentar nuevos desafíos, temores y resistencias… Paso a paso, informábamos a nuestros docentes lo que estaba ocurriendo…

Continuamos con más reuniones y más ideas… Ya teníamos la certeza de la importancia de ofrecer nuevas posibilidades a todos nuestros estudiantes… Surgió la idea de ofrecer una preparación también en idiomas francés e italiano desde cuarto grado, para articular con el Nivel Medio de nuestra Institución… Se necesitaba aunar esfuerzos para realizar una experiencia piloto, y contamos con el apoyo del Vicedirector del Nivel Medio y del Rectorado quienes con su generosidad lo hicieron posible, facilitando recursos humanos para llevar a cabo las clases… Y luego la idea de incluir un EDI (Espacio de Definición Institucional) de idioma chino para el Nivel Medio, enriqueciendo las posibilidades de articulación. De esta forma, el Proyecto de Intensificación de Idiomas se fue perfilando en lo que hoy es. Y como en toda labor humana, la suma de voluntades hace crecer a todos. Implementamos el Encuentro Anual de Idiomas desde 2015, en el cual todos las Niveles presentan una muestra de la labor pedagógica, con un eje central que lo atraviesa. Este ciclo lectivo es cuentos tradicionales.

¿Se presentan inconvenientes? ¿Hay situaciones a resolver? Si, por supuesto. No es tarea sencilla, es tarea para comprometerse, para buscar acuerdos, para abrirse a tender redes… Un trabajo arduo, como toda labor docente, donde se involucran los conocimientos, la apertura, saberes

algunos que no son pedagógicos, pero tan necesarios al momento de poner en marcha y dar continuidad a un proyecto de tanta envergadura, con tantos actores involucrados… Todos con un objetivo común que nos convoca: brindar igualdad de oportunidades a todos aquellos que asisten a la Escuela Pública… Sí. Es una premisa básica.

Y, en relación con los aprendizajes de las lenguas, cabe destacar que se considera primordial el aporte de Cristina Banfi, en tanto privilegiar la mirada desde el tomar el aprendizaje de aquella/s como “oportunidad de crecimiento, sin esperar o suponer que el proceso deba ser equivalente a la adquisición de la primera lengua.”

Todos somos diferentes, aunque seamos aparentemente parecidos… O, aunque seamos aparentemente distintos… Es un gran aprendizaje compartir… Es un gran aprendizaje conocer al otro, valorar su otredad y buscar la forma de incluir a ese otro respetando su singularidad… Sin imponerle lo propio como lo valedero, en detrimento de sus propias raíces… Reconocernos en los otros y reconocer que siempre podemos aprender… Abrirnos a ese aprendizaje, ponernos en lugar del otro para intentar comprender lo que puede estar sintiendo cuando expresa tanto con una mirada, con unos ojitos que quieren expresar algo que no se puede entender a primera intención, porque el idioma es diferente y la palabra no está presente para acompañar ese gesto… Y querer entender lo que quiere decir, y no poder… Todos necesitamos ser escuchados, ser comprendidos, comunicarnos y sentirnos incluidos… Esa necesidad de generar estrategias para incluir, germina en lo que hoy es un Proyecto de Intensificación de Idiomas en tres de los cuatro niveles de nuestra Institución, dado que algunas horas de idioma inglés del Nivel Primario, se facilitan al Nivel Inicial para continuar con una experiencia piloto en las dos Salas de Cinco Años.

Desde el marco interpretativo propuesto por Cristina Banfi, “no podemos dejar de mencionar el valor de las lenguas maternas y/o extranjeras como un componente central del capital humano de una población y, por lo tanto, como un valor estratégico fundamental para ella”. En este contexto, la valoración y la capitalización del aporte de la integración de niños cuya lengua materna es el chino mandarín, nos permite incluirla desde la apertura hacia su valor intrínseco. Involucra tomar la realidad circundante y posicionarnos en la riqueza que brinda a los niños sino parlantes, hallarse en un ámbito educativo que valora sus orígenes, su cultura y su lengua materna. Asimismo, valorar el aporte que significa para los

alumnos de nuestra comunidad cuya lengua materna es el castellano. Y de ese intercambio, junto con la intención pedagógica, aprovechar al máximo sus potencialidades. Tomando esta situación de aprendizajes compartidos, haremos referencia a lo planteado por algunos autores, quienes destacan la conveniencia de la inserción de algunos idiomas en ciertos contextos que los favorecen, y citan situaciones en que dos lenguas coexisten a partir del intercambio entre dos comunidades lingüísticas. Esta es otra arista de la necesidad de incluir el idioma chino en nuestro Nivel Primario, dado el contacto entre ambas comunidades, y la necesidad de entendimiento, comunicación, sana convivencia y comprensión entre unos y otros. Nos propusimos y nos proponemos brindar una educación de calidad, en la que los principios de equidad y de igualdad de oportunidades se encuentren presentes.

Dentro de la implementación del idioma chino mandarín en nuestra escuela, es menester contar con algunas horas destinadas a la realización de tareas que atañen a la comunicación fluida con las familias, y que son abordados por las profesoras del Área de Idioma Chino, en labores colaborativas con docentes de grado y con autoridades del Nivel Primario. Aclaramos que se trata de un trabajo conjunto, donde es necesario tomar las previsiones de tiempos y espacios para que las comunicaciones fluyan con simultaneidad, y que requiere un compromiso de los actores involucrados que destacamos. Como ejemplos citaremos: la traducción de listados de materiales, traducción de comunicaciones en los cuadernos de comunicados de los estudiantes, traducción de informaciones importantes, traducción de citaciones a familias, traducción de autorizaciones a salidas, traducción del reglamento de convivencia escolar, traducción de otras informaciones de interés, entre otros, para favorecer la apertura de canales de comunicación y entendimiento entre los actores involucrados.

Las clases de idioma chino en las secciones “B” de los Grados Primero, Segundo y Tercero, se brindan con una frecuencia diaria de una hora cátedra, contemplando la extensión horaria de nuestro Nivel, y las previsiones de espacio necesarias. Las clases son planificadas por las profesoras, en forma lúdica, con canciones, aprendizaje de números y colores, y con el registro y la realización de tareas por escrito en un cuaderno que los alumnos tienen para el desarrollo de sus clases, cuadriculado grande, tamaño ABC. Teniendo en cuenta los aportes de Cristina Banfi, se entiende que los caracteres de escritura del idioma chino son “logogramas”, que representan unidades de significado y ello complejiza el aprendizaje de la escritura, dado que, para expresarse por

escrito, son necesarios muchos logogramas. Los alumnos hispano parlantes y los alumnos sino parlantes toman su clase en el mismo grupo, simultáneamente. En un principio, el trabajo pedagógico se centra en lo lúdico y aprendizaje de canciones. Se propone la inclusión de canciones desde el marco propuesto por Carmen Mata Barreiro, desde la premisa de una “concepción de la canción como un producto cultural global y la toma de conciencia del papel del alumno en la dinámica pedagógica”. Además, la autora sugiere la complementación de este recurso con otros de tipo visual donde esté presente la escritura.  A partir del Segundo Grado, hemos notado cómo comienzan los alumnos hispano hablantes a utilizar vocabulario en chino mandarín en forma espontánea, sin dificultades de expresión. Se toman evaluaciones escritas a los alumnos, con excelentes resultados.

Incluso durante el desarrollo de las clases regulares que se brindan en castellano durante la mayor parte de la jornada escolar, se permite y se propicia el intercambio natural entre los niños sino parlantes e hispano parlantes, lo que favorece el proceso de aprendizaje del idioma castellano para los alumnos sino parlantes, del idioma chino mandarín para los alumnos hispano parlantes, y de sus propias lenguas maternas, en ambos casos, ya que el intercambio continuo, favorece la ampliación del vocabulario y formas de expresión de cada idioma involucrado. Desde la literatura infantil, se promueve el conocimiento de diferentes cuentos tradicionales de ambas culturas. Incluso se dan en clase situaciones en las que los niños sino parlantes que ya dominan el castellano, les traducen al chino mandarín, en el mismo momento, en simultáneo, en la misma clase, el cuento que la docente está contando en castellano a todo el grupo, a un par que no sabe el idioma castellano. Estos intercambios y aprendizajes se tornan sumamente significativos, y requieren el acompañamiento de docentes altamente calificados para su labor, para poder intervenir, guiar y capitalizar estas situaciones. Estos entornos bilingües, favorecen el aprendizaje, dan seguridad y apoyo a todos los estudiantes presentes en la clase: a los que están aprendiendo el castellano como segunda lengua, a los que tienen al idioma chino mandarín como lengua materna y a los que tienen al castellano como lengua materna y están aprendiendo el chino mandarín como segunda lengua. En el primer caso, porque es un ejercicio la traducción frente a una necesidad real de comunicación a un par, en el segundo caso porque logra entender lo que la maestra está explicando o leyendo, mientras lo escucha en castellano, y en el tercer caso, ya que es un ejercicio de escucha de vocabulario que se propone en forma natural y frente a una situación

comunicativa real. Este proceso de aprendizaje de la comprensión oral, tiene su sustento en los enfoques del desarrollo de la comprensión oral. En la expresión de Aurora Feria Rodríguez: “la comprensión no sólo tiene lugar porque el hablante tenga algo que decir: el oyente es parte crucial del proceso, aplicando lo que sabe a lo que oye e intentando comprender lo que quiere decir el hablante.”

Este trabajo con conversaciones reales, permite el abordaje de situaciones comunicativas cotidianas desde algunos rasgos que explicita Virginia Unamuno, y que se vinculan con aspectos relativos a la toma de la palabra, a los turnos al hablar, y la interacción entre los hablantes, entre otros aspectos. Y propone estrategias como la grabación y registro de conversaciones, que en nuestras aulas tienen la apoyatura de que los docentes cuentan con netwooks para facilitar la tarea con nuevas tecnologías.

Además, se implementan talleres con frecuencia semanal para que las profesoras de idioma chino mandarín puedan acompañar las trayectorias escolares de los alumnos sino parlantes en cuestiones referidas al idioma castellano. Estos talleres están destinados a alumnos de primer ciclo y a alumnos de segundo ciclo. En ambos casos se los acompaña explicitando contenidos, traduciendo trabajos prácticos del castellano al chino, brindando vocabulario y explicaciones en chino mandarín con respecto a los contenidos a desarrollar en castellano, por ejemplo, en el área de ciencias sociales.

También contamos con un taller de idioma chino mandarín para alumnos hispano parlantes, en respuesta a una solicitud de las familias de Segundo y Tercer Grados del Primer Ciclo 2015, que no tuvieron la oportunidad de contar con las horas semanales del idioma chino mandarín dentro de su carga horaria, ya que en ese ciclo lectivo se implementó para primer grado solamente. Hoy ya se encuentran realizando su tercer año de Taller de aproximación al idioma chino mandarín, en Cuarto y Quinto Grados respectivamente. Los Talleres son planificados por las profesoras de chino mandarín y se llevan a cabo dentro del horario escolar.

RESULTADOS:
Los resultados y conclusiones expuestos a continuación se basan en el trabajo pedagógico realizado durante los últimos años. Podrán existir algunos cambios a futuro en las mismas, conforme se vaya desarrollando el proyecto.

1. A través de la implementación de la experiencia en bilingüismo chino castellano dentro del proyecto, se ha logrado incluir exitosamente a todos los estudiantes y a todas las familias de nuestra comunidad.
2. Respecto de la evaluación de los niños que participan del proyecto, se observa un elevado índice de aprendizaje del idioma chino mandarín, en los alumnos sino parlantes y en los alumnos hispanos parlantes.
3. El proceso de enseñanza aprendizaje se ve enriquecido en los grados que cuentan con la experiencia en bilingüismo chino castellano.
4. Las trayectorias escolares de los alumnos se ven fortalecidas como resultado de la participación en la propuesta de bilingüismo chino castellano.
5. El aprendizaje de multiplicidad de lenguas extranjeras propicia una apertura con respecto a todas las áreas de aprendizaje.
6. La integración, el conocimiento y la valoración positiva de todas las culturas que integran nuestra comunidad, mejora la convivencia.
7. El apoyo de la GOLE (Gerencia Operativa de Lenguas Extranjeras) perteneciente al Gobierno de la Ciudad de Buenos Aires en cuanto a los recursos humanos y económicos necesarios para sostener la realización de la experiencia en chino castellano es primordial.

CONCLUSIONES:

1. Las escuelas públicas en general no cuentan con idioma chino en sus niveles primarios y medios. Dentro de las Escuelas Normales Superiores, somos la única escuela que lo brinda, y en ambos niveles. En este sentido, la Escuela Normal Superior Nº 10 realiza una labor innovadora. En el ámbito de las escuelas públicas de la Ciudad de Buenos Aires, hay tres escuelas en total que tienen idioma chino mandarín en su oferta. En el ámbito privado hay variadas ofertas en cuanto a la inclusión de multiplicidad de lenguas extranjeras, incluido el chino mandarín.
2. El aprendizaje de múltiples lenguas extranjeras es una importante herramienta para los seres humanos, que brinda posibilidades presentes y futuras a nivel personal y laboral.
3. La implementación del Proyecto la Intensificación del Idiomas como Puente hacia la Equidad, se basa en una premisa fundamental: brindar igualdad de oportunidades a todos los alumnos que concurren al nivel primario de nuestra escuela.
4. Los resultados obtenidos demuestran la importancia de un trabajo pedagógico sostenido en el tiempo tendiente a la mejora de la calidad

educativa y a la inclusión de todos los actores involucrados.

5. La existencia de normativa referida a la necesidad de inclusión y trabajo personalizado y de seguimiento de las trayectorias escolares de todos nuestros estudiantes, acompaña a la implementación del proyecto.
6. Resulta claro que estamos en una etapa incipiente de implementación del proyecto y de la experiencia en bilingüismo chino castellano en particular, y que es perfectible.
7. La implementación de Talleres ajustados a las necesidades de los alumnos sino parlantes y a las necesidades de los alumnos hispanoparlantes, enriquecen las trayectorias escolares de los participantes de los mismos.

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## Books are my comfort pillows

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KEY WORDS: youth literature, biblioprevention, conversation, mentor, group relationships.

ABSTRACT:
As a librarian, I have noticed that the motivation to read is closely linked to what we offer to the youth with the literary texts, in order for them to see the literary texts as something that can speak back to them in their lives. I will present a literature model of biblioprevention in which we, as a group, read a quality youth work of art. Throughout doing so, we stop with certain parts of the text, talk on a deeper level about the characters and events but most of all, I try to emphasise the fact that we speak about our own experience of the text and in doing so about our own experience of life. It is also a period in which problems of adolescents start opening up, either in school or at home. A mentor/teacher has a supportive role in the group, a role of directing, being a connoisseur of literature and at the same time being able and willing to experience the youths in an EMPHATIC manner and lead them to understand that literature can shelter, aid and support them, that it broadens their horizons and makes their lives free of taboos. In this way, books become their pillows, which comfort them, accompany them and offer escape or facing the problem when necessary. Teenagers like to reach for realistic stories (as opposed to imaginary ones) since they can see their own problems in them like for example family conflicts, first loves, family problems, sexuality related problems , etc. The book therefore speaks back to them and comforts them.

INTRODUCTION:

*To read fiction means to play a game by which we give sense to the*

*immensity of things that happened, are happening, or will happen in the actual world. By reading narrative, we escape the anxiety that attacks us when we try to say something true about the world. This is the consoling function of narrative — the reason people tell stories, and have told stories from the beginning of time.* (Umberto Eco)

In my article, I would like to explain that reading with teens in a reading club has a positive, motivational and extenuating impact and gives them support. We can equipped teenagers with tools they will necessarily need in their lives: successful communication, listening to each other, empathy, conflict-resolving problems through a detailed qualitative reading of youth literature. Books help young people through the content (mainly taboo topics or encountered problems) as well as the aesthetics, which can act cathartic.

When I thought about what to tell to young people about their experience of the world, the pain of growing up and all the other pain they experience in this chaotic second decade of the 21st century, I wondered how many young people still live a carefree life of adolescent today and face only normal, whatever that means, problems. I find out there almost every book talks about the problems of young people, if we mean books for teenagers. What are these problems? Purely and simply the classic story of growing up, dealing with the overgrowth of generational patterns of parents, puberty and problems associated with it, or do young people have nowadays other major problems? Separated families, where parents each are mutually settling scores - the victims are children, abuse of all types, violence (family, peer), competitiveness, poverty, marginalization, an insecure future, psychological problems (depression, lack of energy, apathy ...) – problems of young people and also adults that are increasing each day ... I have more than fifteen years of work experience and I encounter these problems every day, either in Slovene lessons or in the library. Almost every child has one of these problems, which were once listed in the category of "serious".

EXPERIENCE OF READING AND DISCUSSING BOOKS WITH TEENAGERS IN THE READING CLUB:

Throughout my career after more than 15 years of experience, I got close, as I can say, to all the problems of young people, small and big and such problems when words do not help; however, compassion, listening, warmth, acceptance and embrace. Time is a great enemy of systems, including the school. Nevertheless, to solve problems of a young person,

we need exactly that - time. A discussion, a compassionate listening and the possibility of imposing helplessness. I think that there is already excessive competition among young people that leads from aspects that are more serious to psychosomatic problems.

A decision spontaneously appeared with a group of pupils while reading qualitative youth literature, to deepen and reprocessing the children's point of views of the world, and their problems, as students could express and confess, so that empathetic adults could listen and feel with them. Related to this aspect is also the motivation to read, because youth fiction books embrace topics that concern the youth.

Reading a literary text together, the co-creation of relations, proved to be a good decision. Slowly the pupils opened to communication and expressed what irritated them in a literary text, with whom they could identify, so they could speak about themselves by distance (ie through literary characters). Many wounds were opened; large, small, normal and even worse, more profound. The book was here a backrest or pillow, and its story, vocabulary, the characters, and significantly the artistic transcendence, which lighten the pain in their hearts and show them how to ease the pain and make it easier to live. Even if there is an adult who wants to hear them and feel their world. And then the question: "What is happening to Manca who slackens at school will no longer give a response, who is lazy and does not want to study, but she takes care of her mother at home, who is in depression. It is a proven fact that a child's emotional world affects memory. "Only recently neuroscientists have begun to discover the biological interdependence of learning and emotions. It has been established through researches that emotions have a significant impact on learning, memory and recall (Sousa, 2011). Learning is more effective in a positive emotional climate. We try to create this positive climate in the reading club, which operates on the principles of bibliotherapy/biblioprevention.

This year in Slovene lessons, I have also addressed the topic of condolence – through not literary texts. At first, there was a brief description of condolence in the workbook; and there were some questions for students to answer. The first question was: "What do you think it is difficult to express condolence? Why? And so on. Students answer the questions and we also talked about grief and loss. It is hard to imagine that such a lesson in any classroom in any school happens without the involvement of teachers and pupils. It is hard to imagine that even the questions from the

workbook do not trigger any emotional response in pupils. Texts, especially the literary ones, awake emotions, memories, questions, etc. I noticed a student who has looked at the floor, she covered her face with her hands, did not respond to several events around her. I saw that it was extremely difficult for her. And that she would like to escape. When she started visibly to cry, I called her out of the class where I compassionately asked her if I could help her and what was wrong. She told me that her mother died years ago and that she misses her a lot. We were talking for a while, and I told her that she could come to me whenever she wanted. What do I mean by that? The fact that several things emerge during events or things, which can not be predicted, and that despite the fact that we are not psychotherapists, we need to react one way or another. A child is looking for a confidant, not an expert; I think it is similar with adults. Of course, it is right that when we are not competent or in cases of pathological problems or problems that require rescuing, we can not or should not offer our help; but we can pass those things to experts; however, things can be often already aligned by imposing, discussing and accepting. Human presence is often just enough, or only a word that I can take out of a text. A sweep of the hand, saying that this is not my thing, that should not be the leitmotiv of any means – the school, family, friends, neighbours ... anyone.

I have gained experience while talking to female students in the reading club, in which we established together, we upgraded the analysis of literary texts (the interview + problems + listening + group dynamics). I realized that we had our meetings just once a week for four years and that is not much, but I know that the girls were much more literary-equipped with communication and relational solutions after four years than before they entered the reading club. Reading in the reading club is linked to the group dynamics and by imposing views on literary heroes and their problems - it turns out that during that young people think about themselves and their problems. They learned to listen to other members of the reading club, to mutually constructively debated and to be in support of each other. The mentor is the moderator, supporter, listener, motivator and a person who knows how to empathize with young people here and now. The mentor knows how to present the book to them as a pillow which can comfort them and they can internalize it.

We like to read literary texts with premium artistry so much also because of its beauty of art that calcines our mind, heart, body (by calming or relaxing our muscles), shifting our dark thoughts to something simple, warm and nice. The Slovene poet Jure Jakob says that we feel something

in one and name it in another world. Yes you can, says Marcel Proust, as we can establish a match between them, but we can not fill the space between them. This, in my opinion, makes a book really good and connect it to our soul (by style, vocabulary, artistry and we can not impose this work or describe it, we can just feel it; this is a book that actually reads us.)
The writer Neil Gaiman wrote that reading for pleasure, in his free time, is one of the most important things one can do. Once, when he was in New York, he listened to something about building private prisons - a large rising industry in America.

»I was once in New York, and I listened to a talk about the building of private prisons – a huge growth industry in America. The prison industry needs to plan its future growth – how many cells are they going to need? How many prisoners are there going to be, 15 years from now? And they found they could predict it very easily, using a pretty simple algorithm, based on asking what percentage of 10 and 11-year-olds couldn't read. And certainly couldn't read for pleasure.« (Gaiman, 2013)

Gaiman also talks about the importance of empathy that helps to build fiction by its imagination while reading, you are building the world of characters of these books - you feel things with them, visit places that you otherwise never would. When you read, you are someone else, and when you go back in your world, you have certainly changed. You look differently at things, people and circumstances, because you have walked with them a certain path. Gaiman also talks about the importance of escapism into fantasy literature, so that someone who suffers in the ordinary world, in this case, the adolescent, is equipped with a different, nicer world that offers him beauty - a book is therefore a weapon that fights against the outside world, so that he is capable of surviving and feeling good, warm and compassionate.

»And the second thing fiction does is to build empathy. When you watch TV or see a film, you are looking at things happening to other people. Prose fiction is something you build up from 26 letters and a handful of punctuation marks, and you, and you alone, using your imagination, create a world and people it and look out through other eyes. You get to feel things, visit places and worlds you would never otherwise know. You learn that everyone else out there is a me, as well. You're being someone else, and when you return to your own world, you're going to be slightly changed.« (Gaiman, 2013)

Therefore, reading is also a therapy. Every person who lives in this world has pain or circumstances that are difficult to him. The therapy works well for people who do not have severe, chronic problems. The word therapy is anyhow, misused and overvalued or we could add another word to describe it in the same way. In this world, we simply lack beauty (you can find beauty in the artistic value in literature) that helps each person to calm down or to live, as each one of us.

The time that we spent with each another and by having conversations after reading youth-quality fiction books and the aid of a compassionate and opened mentor are all elements that operate cathartic, relieving; I can say even healing. The fact is that art literature has a cathartic effect on the reader, through the insight and may consequently change its thought and conduct further change - leading to a change in patterns that impair or prevent a healthy life. Otherwise, my purpose today is not to discuss the definitions of bibliotherapy. The purpose, objectives and working methods are more important in the school environment while analysing literature, the word itself, and the definition is not that important. In any case, the fiction works cathartic (without the reader is aware of it) if we indulge in it and we have already met some conditions (the automatization of reading, the enjoyment from reading, mentoring, support, awareness ...). With guided reading, reading and setting some goals, which is different of course at school from for example a hospital or a psychotherapy clinic, which we want to achieve by reading and are much easier to follow. This is obviously affected by many factors, the most important are two - quality literature and a mentor with his personality and knowledge who presents reading to teenagers as a social event, the book is demythicised by a classical school reading in the lesson of literature.

Let me quote a few thoughts of the writer Janette Winterson about the power of literature: “Books, for me, are a home. Books don't make a home - they are one, in the sense that just as you do with a door, you open a book, and you go inside. Inside there is a different kind of time and space. There is warmth there too - a hearth. I sit down with a book and I am warm.” “The more I read, the more I felt connected across time to other lives and deeper sympathies. I felt less isolated. I wasn’t floating on my little raft in the present; there were bridges that led over to solid ground. Yes, the past is another country, but one that we can visit, and once there we can bring back the things we need.«

“I believe in fiction and the power of stories because that way we speak in

tongues. We are not silenced. All of us, when in deep trauma, find we hesitate, we stammer; there are long pauses in our speech. The thing is stuck. We get our language back through the language of others. We can turn to the poem. We can open the book. Somebody has been there for us and deep-dived the words." (Winterson, 2012)

My students said this about our meetings in the reading club (a survey was conducted after four years of weekly meetings by reading and conversation and published in the Slovenian magazine *Za srce*):

"I like our debates and discussions, I like that we always have some snacks and drinks with us. I like that we are not just talking about books, but also about other things. Reading in the reading club helps me in Slovene lessons as well as otherwise, when we are discussing somewhere. It helps me in real life. We read the book Nicholas Dane, which is about a correctional facility. We talked a lot about this and now I understand much better these children. " (Maša, 15 years)

"I like the way we are reading - it's how we read. I used to read very quickly a book and was not thinking about books. Here, we talk about the book and exchanged our views on different situations. I like that we are not just talking about the book, but also the lessons of life - what is important in life. We share our experience, talk also about what is happening in our lives. Not only that, I have learned how to read a book, I have learned many new things about my classmates and teacher and I do not regret that I joined this club four years ago. Almost every book or story has changed my view on things – I look at things in a different light. " (Neža, 15 years)

"Sometimes I read a book and even if I like it, I quickly forgot the summary and never thought too much about it. Now, when I read a book, I think about it and think about how I would react, what a certain person has done wrong – I can associate books with my life. I like it, because we are talking about the book and not just read it, because we are opening a new theme, and everyone can share his opinion. Now, I listen better to the opinions of others, I think before I do something or talking about problems. I have become more patient. I would recommend the reading club to all those who have no friends, because here we connect more with each other. And even to those who are not able to share with others. "(Tina, 15 years)

"What I like most is that we are talking about a topic from a book and then we connect this topic to the real world and our experience. Reading helps

me, especially because we read books about teenage problems – then you can look differently at problems. "(Manca, 15 years)

CONCLUSION:

A lot of people talk about the healing power of literature, even more, I have heard from many people that books saved their lives, either literally or at least prevent a slow death or insisting at harmful habits and patterns which of course affect the health and quality of life. These people are some public figures; others are average or anonymous people. The fact is that a book can significantly contribute to solve problems, to seek information, to establish our own resources when we need some movement – or a different thinking (we can not solve problems in a way in which they have been induced), broadening our horizon or tranquility. If we share this with young people at an early stage, they will internalize themselves these strategies / keys for relaxation or calm, changes of conditions, aesthetics ... They will recognize books as pillows to mitigate stress and as a source of changes in thinking and consequently actions.

But I have to add something more - it all works very well in the combination with sport activities, caring for animals, writing reflections, impressions, thoughts, diaries, walking in nature, tranquility meditation (yoga, mindfulness). Also, everyone should take advantage of these things for a better and higher quality of life. We already have a diagnosis - life in the second decade of the 21st century. The therapy, which is mentioned above, is accessible to everyone; teachers and mentors of reading clubs are the ones who can teach the students.

I welcome all good books, especially for young people, which are the foundation and hope that the world is paving a nicer, gentler path. We need quality youth books and great mentors who will be able to empower young people and help them, so that they will be able to help themselves later on in life.

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# Investigating summer reading percentile changes in comprehension among a national sample of fourth grade students

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KEY WORDS: Reading, comprehension, ISIP-AR, achievement.

ABSTRACT:
Utilizing a curriculum based measure, ISIP-AR, an analysis of fourth grades students' percentile changes were analyzed from the beginning of the summer to the beginning of the new school year by academic level. Comprehension scores were examined to determine score change by percentile. Results suggested that students of all academic levels, in all percentiles can experience reading losses during the summer months when not in school, implying that students need to practice their reading skills as reading losses can be realized at every academic level. Participants in this study were elementary school students in fourth grade (N = 118,478) from across the United States that completed fourth grade during the spring of 2014.

INTRODUCTION:

*Objective*

The purpose of the current investigation included: (a) examining and

investigating the relationship between fourth grade students' changes in percentile of comprehension during the summer based on their percentile ranking at the beginning of the summer and the beginning of a new school year in the fall. The study addressed a known gap in the literature related to understanding elementary school students' summer reading losses based on percentile rankings. The sample was a national sample in the United States.

LITERATURE REVIEW:

Results suggested that students of all academic levels can experience reading losses during the summer months when not in school, implying that students need to practice their reading skills as reading losses can be realized at every academic level. Programs such as summer school, school required summer reading, library and community-based reading programs, and contest all have varying success relative to negating summer reading loss (e.g., Allington, & McGill-Franzen, 2013; Allington, et al., 2010; Kim, Quinn, & SREE, 2012; Kim, 2004; Kim & White, 2008; Kim & Guryan, 2010; Slates, Alexander, Entwisle, & Olson, 2012).

Metrics for measuring summer change in reading include achievement scores (Cooper, Nye, Charlton, Lindsay, & Greathouse, 1996; Entwisle, Alexander, & Olson, 1997) silent reading (Elder, 1927) spelling lists (Nelson, 1928), and curriculum based measures (CBM) (Allinder, Fuchs, Fuchs, and Hamlett, 1992). Investigations of nationally known data set including the Beginning School Study (Entwisle & Alexander, 1992, 1994), and the Early Childhood Longitudinal Study data set (Quinn, 2015; Downey, von Hippel & Broh, 2004) have been conducted to determine summer reading regression. Minimal research has been conducted that specifically investigates summer reading regression based on reading comprehension. Further, most previous summer change reading studies are based on grade and not academic level of the students. In this study, reading comprehension was measured using Istation's Indicators of Progress - Advance Reading (ISIP-AR) reading comprehension subtest. Students reading change was measured by their academic level within their grade.

DESCRIPTION OF THE RESEARCH:

The research design of the study was quantitative, descriptive. Fourth grades students reading comprehension scores were collected at the end of the spring and the beginning of the fall from the same participants. The scores were normed for percentile ranking. The participants percentile

rankings were analyzed for movement. Data analyses were conducted using IBM –SPSS Statistics AMOS version 23.

*Participants*

The participants in this study were elementary school students (N = 118,478) from across the United States that completed fourth grade during the spring of 2014. Participants were de-identified and no known information regarding school type, location, gender, race, culture, ethnicity, SPED status, language, or SES was available. Of these students, approximately 99% advanced to the fifth grade in the fall (n = 116,838) (i.e., about 1% of the students were retained in the fourth grade from Spring to Fall), and about 17% of students changed schools from Spring to Fall semester (n = 19,699). The study was delimited to students with spring and fall ISIP-AR scores.

*Measures*

Istation's Indicators of Progress - Advanced Reading is a computer adaptive curriculum based measurement (CA-CBM) used in the classroom by teachers for continuous progress monitoring and differentiating instruction. Other usages of ISIP-AR range from benchmarking students' reading progress for state assessments and as a screening instrument for student services (Hoelzle, 2012). Reading measures in this study included the following scores from the ISIP-AR assessment: (a) Overall Reading score, (b) Reading Comprehension score, (c) Vocabulary score, and (d) Spelling subscale scores.

The Reading Comprehension subscale is designed to measure the extent to which students' process increasingly difficult text for meaning, including different types of comprehension skills, such as determining main idea, making inferences, making critical judgments, and determining cause-effect relations. The test-retest reliability for the Reading Comprehension subscale was .752 with these data (Matthes, 2012). The Vocabulary subscale is designed to assess students' knowledge of word meanings through synonyms or definitions as well as assess meaning inference through context, including both general and content vocabulary. The test-retest reliability for Vocabulary subscale was .729 with these data (Matthes, 2012). The Spelling subscale is designed to measure the extent to which students have mastered orthographic representations of English language words. The test-retest reliability for Spelling subscale was .856

for these data (Matthes, 2012). The Reading Ability Overall score was computed using Bayes Expected A Posteriori (EAP) after all subtests were completed and is based on the entire response set from three subtests. The test-retest reliability for Reading Ability overall score was .910 with these data, indicating strong test-retest reliability (Crocker & Algina, 2006).

RESULTS:

*Research Question 1. How does the academic leveling of 4th grade students' (10th percentile to the 100th percentile) change from Spring to Fall in reading after the summer break as measured by the ISIP-AR?*

Of students that were in the lowest 10th percentile in reading comprehension in the spring, only about 30% remained in the lowest 10th percentile by the beginning of the fall. Of students that ended the spring semester at the 50th percentile, about one-half of the students dropped to a lower percentile by the beginning of the fall semester (about 15% to the 40th percentile; 14% to the 30th percentile; 12% to the 20th percentile; 10% to the 10th percentile). With the exception of the 100th percentile, approximately 30% or less of the students stayed in the percentile they were in when they left for summer vacation and returned in the fall. Meaning those in the 10th to the 90th percentile stayed in the same percentile and did not grow or regress over the summer months. Approximately 60% (double the other percentiles) of those in the 100th percentile stayed in the 100th percentile, meaning that those who scored the highest exhibit the highest amount of stability in academic level. In the case of the 50th percentile, approximately, 51% of the participants' reverted to lower percentiles, 15% of the students remained in the percentile, and the remainder of the students approximately 35% percentile increased. Considering the mean score for those who remained in the same percentile from Spring to Fall (n = 28,954), the mean scores of those in the 10th to the 70th percentile increased from Spring to Fall over the summer break with the largest increase in the lower percentiles. A general decrease trend was evident in the mean score of those from the 70th to the 100th (see Figure 1.) Overall, there was movement at every academic level in every quartile. The movement in percentile equates to the student's reading comprehension skills. The higher the percentile, the higher their reading comprehension ability.

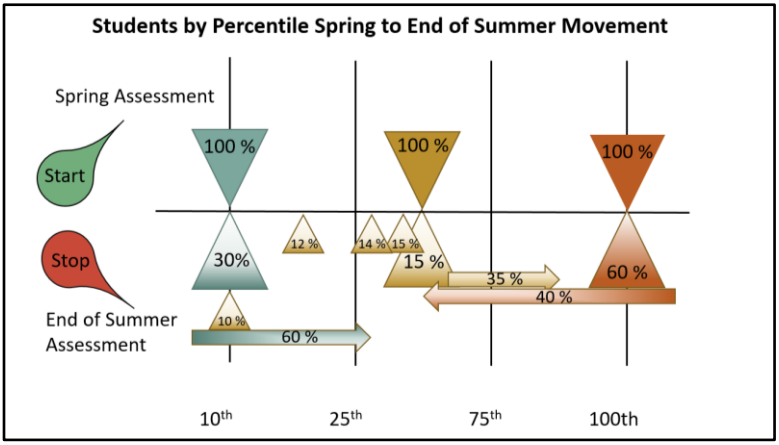


*Figure 1. Percentile Change*

DISCUSSION:

Students in the 10th percentile in reading during the spring demonstrated the most gains in percentile. Sixty percent of the students increased their percentile rank though they were still in the lowest quartile by percentile. Perhaps these students were involved in a summer remediation program to improve their reading comprehension. The most movement occurred among students who initially were in the 50th percentile in the spring. More students declined than gained in their ranking. About 15% of the students were in the same percentile and exhibited no loss in their reading comprehension skills. Even students at the highest percentile demonstrated a degradation in their percentile ranking. There are many factors that could contribute to the decline in performance including: a) being out of practice of taking an assessment; b) in an unfamiliar environment; c) loss of knowledge/forgetting; d) familial distractions or change; and e) lack of sleep. (Könen et al. 2016; Stroebele et al. 2013; Sung, Chao, & Tseng, 2016).

Limitations of the study include timing, insufficient information regarding contributing variables, and demographic information regarding the participants. The study considers one summer worth of data rather than examining several summers of data, which would establish longitudinal patterns. Analyzing longitudinal data using a curriculum-based measure across several years could answer if learning loss is recovered in subsequent school semesters or years, and if the pattern of decline continues, or if the learning loss or gain is cumulative (Cooper et al., 1996;

Heyns, 1978; Sandberg-Patton & Reschly, 2013). Another timing limitation relates to the length of summer and classroom instruction, where some students' length of summer was six weeks while the majority of the students' summer break was twelve weeks. While the majority of the students (55%) experienced a three-month summer break, the other 45% did not. Finally, it is not known if the growth or regression occurred at the same rate as it would during the traditional school year.

CONCLUSION:

In conclusion, the findings from this study identify that students experience both learning loss and gain in their overall reading comprehension at every academic level as measured by the ISIP-AR curriculum-based measure. Students grouped in the lowest and highest academic quartiles experienced both gains and losses. Those students in the highest percentile exhibited the most stability in reading comprehension as measured by the ISIP-AR.

The study is significant to educators in planning reading instruction for students at all levels. Further, parents and caregivers may be interested in pursuing options for students to practice not only their reading but also their reading comprehension skills. Strategies for increasing reading comprehension can include reading together and discussing the book by page, paragraph, or sections, dialogic reading, and rereading a text (Irish & Parsons, 2016; Sénéchal & LeFevre, 2002; Tarchi, 2015).

Questions remain as to what influenced students' summer reading scores changes. Did students need to be in a formal or informal program to maintain or improve their reading comprehension? What was the influence of family on reading comprehension? Would students engaged in their own self-designed reading program maintain or improve in reading comprehension. Additional research is warranted relative to the types of summer reading programs students participated in to gain an increased understanding of strategies to negate elementary school students' summer reading learning losses.

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# Using provocative picture books to inspire talking and writing

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KEY WORDS: Children's literature; reading, writing, talking.

ABSTRACT:
There are at least three good reasons why classroom teachers should not shy away from exposing their students to provocative and controversial texts. First of all, they provide something something fascinating to read, secondly, they offer something intriguing to talk about, and finally, they contribute something captivating to write about. Examples will be explored of well-illustrated picture books with perplexing, humorous, or shocking problems and memorable characters —texts that provide that something that can stimulate students to respond on a personal level when reading, and to express these thoughts and feelings when talking and writing.

*Literature can be a wonderful stimulus to engender real talk, but many other stimuli can sustain real talk as well. As a teacher manages, listens, and responds, he or she casts ideas forward for students to select from; the teacher nudges, challenges, invites, and makes room for students to think more deeply, elaborate more explicitly, and take risks as they explore ideas together.*
*—Boyd & Galda, 2011, p. 3*

INTRODUCTION:
What makes a text *provocative*? By *provocative*, I mean texts that provoke a personal response – positive or negative. The response can take the form of voicing one's opinion in a discussion, writing or drawing about one's thoughts and feelings, or engaging in further reading on the topic or about the author and illustrator.

What makes a text *controversial*? By *controversial*, I am referring to texts that may have been challenged, sometimes by parents or school authorities.

Controversial texts which have been publicly identified as challenged invite critical thinking responses through talk, writing, and more reading, particularly by older students in grades 4 and up.

If we want our students to engage in talking and writing about their reading, they need something that is significant and meaningful to them to talk about and write about. A well-illustrated picture book with a perplexing or shocking problem, strong characters, and a vivid setting can provide that *something* that stimulates them to respond on a personal level. Given the opportunity to talk, they can delve into a problem raised by the story, and become motivated to write about it. If we as teachers routinely avoid children's books that might make us uncomfortable, or that may stir up controversy, what are we missing? Further, what does this say about how we are complicit with subtle forms of censorship, or self-censorship? What are the students missing?

What are some examples of texts that that provide the sort of stimulus they need to really talk and write engagingly on topics of deep interest to them?

OBJECTIVES:
In this paper, several provocative picture books will be considered, one for younger students (Grades 1-4, about 6-9 years old), and another suitable for older students (Grades 4-6; about 9-11 years). A third text, for older readers and writers (grades 4-8, or approximately 9 to 14 years old) will be investigated for its visual impact on readers, and how it can spark discussion and creative writing. Finally, a text will be considered for its potential to spark dialogue about freedom of expression.
*Note: I have chosen to focus on illustrated fiction texts for this chapter because of their diversity and availability. The strategies and issues discussed may apply to many non-fiction and media texts as well.*

The first provocative text, intended for audiences in Grades 1-4, is *entitled 17 Things I'm Not Allowed to Do Anymore*. In this picture book, Jenny Offill has written a humorous book narrated by a curious, disruptive girl in Grade 2 who just has to push the limits of what is acceptable in school and at home. The illustrations by Nancy Carpenter cleverly offset the words in the text, written in the first person from the young girl's perspective.

In the second text, for a slightly older audience, *The Waiting Dog*, author and illustrator Carolyn and Andrea Beck depict a dog waiting by a mail slot, fantasizing poetically about how he would devour the mail carrier (*I sit and*

*wait, and salivate*…). Strong student responses are guaranteed!

A text with haunting images, *The Mysteries of Harris Burdick* by Chris Van Allsburg – where each black and white image is accompanied only by a title and caption to suggest a story – can be used as a springboard for telling and writing stories. The evocative images in this text make the viewer and reader think and feel *something* unusual or mystifying.

Another book, *The Stamp Collector*, is discussed as an inspiration for teachers and students to engage in dialogue about freedom of expression.

Finally, this paper also investigates a specific strategy for supporting writers so that they can produce their own illustrated texts for maximum impact, namely, the use of *mentor texts*. Beginning with strong mentor texts, students can be shown how to use images and words, including special fonts, to effectively communicate their thoughts and feelings.

*Mentor Texts* are defined here as texts that can be used as models of writing according to the forms, styles, and writing purposes they best exemplify. A mentor text may be used to demonstrate anything from how to create a well-structured story to how to compose and punctuate effective dialogue.

CLASSROOM EXPERIENCES WITH PROVOCATIVE TEXTS:

*Text 1: 17 Things I'm Not Allowed to do Anymore*

The first provocative text, intended for audiences in Grades 1-3, is *entitled 17 Things I'm Not Allowed to Do Anymore*. In this picture book, Jenny Offill has written a humorous book narrated by a curious, disruptive girl in Grade 2 who just has to push the limits of what is acceptable in school and at home.

The illustrations by Nancy Carpenter combine cartoon-style drawings with photo-collage, inserting some of the real objects the young girl uses when getting into trouble. For example, when she has the idea to staple her brother's hair to the pillow, a photo of a stapler is included. The episodic story is told in the girl's voice, and is augmented by the clever illustrations, which tell us more about the events and invite inferential thinking. Each incident is worth a full conversation in itself.

Each event begins with the statement, “I had an idea…” and ends with, “I am not allowed to … anymore.”
For example, “I had an idea to order a different dinner from my mother.” The illustration shows the girl handing back her dinner plate to her mother, who does not look pleased. The girl then says, “I’m not allowed to pretend my mother is a waitress anymore.”

At school, the girl’s interest in beavers gets her into hot water when she does a report on beavers. That was not the topic assigned, so she says, *I am not allowed to do my report on beavers anymore*. She then she dedicates her report to “all beavers that ever lived.” Now *I am not allowed to dedicate my report to beavers anymore*. Finally, *I had an idea to tell the class I personally owned a hundred beavers…. I am not allowed to say I own beavers anymore.*

A teacher candidate relates this experience reading the text with students when he was on a placement:

> During my placement in a grade 3 class, I used this book when teaching *inference*. I asked my students what they could infer from the title and the cover illustrations as well as what they could infer about the child’s relationship with her mother or teacher. We also compared the illustrations and the girl’s words in several episodes, in order to infer what else was happening at the time.” For example, girl says, “I had an idea to give my brother the gift of cauliflower.” The illustration shows the girl using her fork to catapult the cauliflower across the table to her brother. Then she says, “I am not allowed to give the gift of cauliflower anymore.” The students had fun discussing the disparity between the pictures and the words.
>
> The students then discussed occasions when they got into trouble for doing something, followed by writing and illustrating their stories. (Brendan, Bachelor of Education student]

*Student Responses*

To illustrate how this book can stimulate discussion, teachers can pose a critical thinking question, or a big question for students to ponder: “How can you tell a good idea from a not-so-good idea?”

In a Grade 3-4 classroom (ages 8 - 10), where I was a visitor co-teaching

with the regular classroom teacher, this question lead to discussing what you do when you have an idea that you know might be wrong. Some student responses included:

- Like stapling someone's hair to something! You don't actually do it, because it might hurt, and it would get you in trouble. (Grade 3 student)
- Another student related the time she took apart an Oreo cookie and replaced the white filling with glue. She stopped her sister from eating it just in time, but still got into trouble for it. (Grade 4 student)

Back in the large group discussion, we asked *if a book like this could make you do something wrong*. (We mentioned that some adults might not want kids to read this book because it might give them the idea to do wrong things).

Alisha, a student in Grade 3 responded, "They wrote this book for a laugh. To make us laugh. If we went and did bad things, it wouldn't be the book's fault. It would be our own, or our parents fault for not teaching us right and wrong. Adults shouldn't judge this book; it's for kids. I can have an idea, but I don't do it if it's wrong. This book is for fun. That's all."

Compare eight-year-old Alisha's reasoning with the objections of this parent:

> "I would never read this to my child again. It sends a very poor message. … [I]t's a sort of satire a PARENT can enjoy, but there's no way a kid is going to get a decent message from it or understand the satire. Instead, I can only see it reinforcing bad behavior" (March 24, 2008, Goodreads.com).

*Text 2: The Waiting Dog*

The next provocative text, *The Waiting Dog*, author Carolyn Beck and illustrator Andrea Beck depict a dog waiting by a mail slot, fantasizing poetically about how he would devour the mail carrier (*I dream of you every day in my spot by the slot. I sit and wait, and salivate*…). Although composed through the lens of humour, the text can be considered quite graphic, as it describes functions of the human digestive system in detail. Since it is meant primarily for entertainment, with older students (over ten years old is my suggestion) as the intended audience, it would make a colourful companion to a science unit on the human body. In addition, it can provoke lively critical discussion.

When introducing the book to stimulate discussion, it is worthwhile spending time discussing what the students notice about the title and cover. What intrigues you? What do you think the dog is waiting for? What clues does the illustrator provide? What do you think about this posted on the cover: *Warning: Do you have the guts to read this book?*

In my Bachelor of Education class, I presented this book as a read aloud, followed by large group discussion and response activities. Most students responded positively to the “quirky humour”, the “amazing illustrations”, and the “fabulously written poetry”. Some students voiced concerns about using it in a classroom where there might be children who are afraid of dogs. Other students thought it would make a great opener for a unit on the human body.

One of the response activities the BEd students engaged in enthusiastically was to perform talk-show style interviews, designed to address the Waiting Dog’s fantasy aggression. Posing as famous hosts, students interviewed the dog, the mail carrier, and the owner, who responded in role as each of these characters.

For example, “Oprah” had the dog on her show as a guest, and asked, “Tell me, would you really eat a mail carrier if you could?” The Dog responded, “Listen lady, of course I would not. Have you ever heard about the distinction between *fantasy*, that’s F-A-N-T-A-S-Y, and *reality*? What do you take me for?”

We discussed possible approaches and follow-up activities to use in grade 5-8 classrooms:
Research the author and illustrator, the Beck sisters, who grew up on a farm in Ontario, Canada. What inspired them to create this text? Check out their website. Compare with some of their other publications, for example, *Buttercup’s Lovely Day*, written once again in rhyming verse, but this time depicting a cow’s peaceful day in farm country. Investigate opposing opinions about the appropriateness of this text posted on sites such as Goodreads. Research other challenged texts on the Canadian site, Freedom to Read, (www.freedomtoread.ca), which lists and explains how over 100 texts were challenged, and how the challenges were handled.

*Elementary Student responses*

Michelann Parr (2012) read *The Waiting Dog* aloud to a group of Grade 5-6 students (10-12 years old). She drew attention to the warning on the cover (*Do you have the guts to read this book?),* and told them that they had the option of not listening or viewing the book (they could go on their laptops facing away, with ear buds in to cancel the sound). She noted:

> As the read-aloud progressed, Mitchell gradually slid off his chair, paling as he went, holding on for dear life. When reminded that he could opt out of the read-aloud, he responded with mock indignation, "Nope, I have the guts to read this book."
> And another student, as the book came to a close, raised her hand and innocently asked, "Is this really appropriate for use in school?" (Parr & Campbell, 2012, p. 57).

To raise the level of discussion, I recently shared this information about *The Waiting Dog* with my Education students:

> A parent complained to the Burlington Public Library (Canada) about this children's picture book.
> **Objection** — The parent described the book as "revolting" and "vile." The parent objected to depictions of violence and said that the work was age inappropriate.
> **Update** — The library responded with a letter that explained that the "offbeat humour" in the book might not be to everyone's taste. The letter added that the book met the selection standards of the library and that not every book will be appropriate for every child or family. The library's picture book collection contained titles for a wide variety of ages and tastes. The library relied on parents, the letter said, to screen library materials for their children. The library also retained *The Waiting Dog* in its collection with no change to its classification or department.
> Accessed at: www.freedomtoread.ca

Student opinions varied on this issue. Most defended the text, and noted that with the right group of students, the text could be enriching, entertaining, and motivating. They stressed knowing your students well, and preparing them and debriefing them regarding the content of the text *through discussion.* And this is the whole point about using talk and writing in response to controversial and provocative texts: we can thereby address the issues and controversies that arise rather than ignoring them or avoiding them altogether.

*Text 3: The Mysteries of Harris Burdick*

Another text for older readers and writers, (Grades 4-8; ages 9-14) is *The Mysteries of Harris Burdick* by Chris Van Allsburg. This book is iconic for its evocative visual imagery. Since first being published in 1984, it has continued to be read, viewed, discussed, and used as a springboard for storytelling and story writing, particularly in Grades 4 to 6 classrooms. The format is simple but striking: black and white and sepia-toned illustrations, one per page, with just a title and a caption to suggest possible stories. Van Allsburg cleverly sets up the series of images with an introduction that claims the publisher was left only with these pictures, titles, and captions after losing track of the author, Harris Burdick.

First published back in 1984, a more recent sequel or update (2011) is *The Chronicles of Harris Burdick*, introduced by Lemony Snicket, with famous authors from Stephen King to Lois Lowry contributing their stories inspired by the original images. After composing their own stories inspired by the illustrations and their titles and captions, students could investigate and compare the interpretations of published authors.

*Student Responses*

Whenever this is presented in classrooms (from Grade 4 to B.Ed. levels), students continue to believe the initial story and readily engage in choosing a story to fill in, first orally, and then in writing.

Again and again, I have witnessed fairly reluctant speakers and writers dwell on a page or two from this text, creating elaborate stories orally and in writing. Some examples that have elicited rich responses in talk and writing are these:

- The cover depicts dark figures departing over the waters in a sailboat. The title is Another Place, Another Time. The caption reads: *If there was an answer, he would find it there*.
- The page with the title: Mr. Linden's Library, showing a girl asleep with an open book beside, the pages of which are sprouting realistic stems and leaves. The caption reads: *He had warned her about the book, but now it was too late.*

Although not controversial, this text is provocative by my definition: it "provokes a personal response – positive or negative." In this case, a better

word might be evocative, for the illustrations and limited print text evoke rich
discussions and well-developed stories by students from 9 to 25.

**One more issue to consider and talk about: Freedom of Expression**

*Text 4: The Stamp Collector*

Referring to one more provocative text, let us consider the issue of freedom of expression. The Stamp Collector, tells "the story of a boy who loves stamps and a boy who loves words… the story of a life that is lost. And found." The boy who loves words grows up to become a writer, and is sent to prison because of a book he wrote for children. He dies in prison, in the company of a kind prison guard, who used to be the stamp collecting boy. The author, Jennifer Lanthier, was inspired by two writers from China who were, and in one case still is, imprisoned "because of something they wrote." After reading this book, most students and teachers are inspired to engage in rich dialogue, and decide to think twice before taking freedom of expression for granted.

*Classroom Strategy: Using Mentor Texts*

Books that are provocative or potentially controversial make good mentor texts, or models of texts that that have been created for high impact on readers and viewers. Any of the four texts described can serve as models of writing to entertain, to inspire, and above all, to evoke thinking and feeling deeply. Mentor texts can model a wide variety of writing styles for a number of purposes. The following is a suggested list with the matching writing purpose:

- For modelling how to create a narrative from a newspaper/true account:
  *Hero Cat,* by Eileen Spinelli; *The Man Who Walked Between the Towers*, by Mordicai Gerstein (true story of Philippe Petit who performed a tightrope walk between the twin towers in New York City in 1974); *The Man with the Violin*, by Kathy Stinson
- Writing graphic stories:
  *This One Summer*, by Mariko and Jillian Tamaki; *Anya's Ghost*, by Vera Brosgol; *Good-bye Marianne*, by Irene N. Watts and Kathryn E. Shoemaker
- Using special fonts and symbols to communicate with impact:
  *The Wolves in the Walls*, by Neil Gaimon and Dave McKean

- Using dark, haunting themes:
  *The Watertower*, by David Crewe.
- Stimulating stories through images:
  *The Mysteries of Harris Burdick*, by Chris Van Allsburg
- Creating stories with strong characters, well-sequenced plots, and believable settings:
  *The Composition*, by Antonio Skarmeta; *The Stamp Collector*, by Jennifer Lanthier; Owl Moon, by Jane Yolen
- Writing an illustrated biography or true-life anecdote:
  *Terry Fox: A Story of Hope,* by Maxine Trottier; *Picasso and the Girl with a Ponytail*, by Laurence Anholt.
- Shaping personal narrative — oral to written:
  *The Naked Lady*, by Ian Wallace
- Using humour and satire;
  *The Stinky Cheese Man and Other Fairly Stupid Fairy Tales*, by Jon Scieszka

CONCLUSION:

Why use provocative and potentially controversial texts in the classroom? High quality literature, including controversial texts, have the potential to stimulate students to:

- *Talk critically* about the texts and any controversies surrounding them, allowing the opportunity to *address issues* rather than avoid and ignore them. While many students may struggle to cope with teasing and bullying in the schoolyard, and perhaps unhappy situations in their home lives, talking about a fictional story in the safety of the classroom with a teacher's guidance, can provide a safe venue for expressing diverse thoughts and feelings and learning how to listen and accept differences.
- *Write feelingly* about their own responses to strong texts and possibly produce their own texts that have an impact similar to the texts they have been exposed to.
- *Read* more extensively about the topics considered controversial and about the authors and illustrators.

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# Vínculos intertextuales como evidencia del capital cultural en el profesor de Filosofía.

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PALABRAS CLAVE: Capital cultural, Intertextualidad, literacidad, bachillerato, Filosofía.

RESUMEN:
La enseñanza de la Filosofía en el bachillerato suele estar mediada por el uso de textos escolares y disciplinares, así como de las relaciones intertextuales que el docente construye a partir de las actividades en el aula (UNESCO, 2011). En este sentido, el profesor puede enriquecer o limitar los conocimientos de la disciplina en función de su experiencia y trayectoria profesional. En este trabajo analizamos las prácticas de literacidad en el aula de dos profesores de filosofía en dos bachilleratos públicos en México. Retomamos los conceptos de intertextualidad (Bazerman, 2004b) y capital cultural (Bourdieu, 1997, 2007). La investigación tuvo un enfoque cualitativo que utilizó herramientas etnográficas como la entrevista a profundidad y la observación no participante. Para el análisis se utilizó la propuesta de Hamilton (2000) sobre eventos y prácticas de literacidad. Los resultados muestran que cada profesor construyó, a partir de su capital cultural, una red de significados cualitativamente distintos, unos con redes al interior de la disciplina y otros con redes interdisciplinares. En los resultados mostramos y discutimos ejemplos de cada uno.

INTRODUCCIÓN:
La Filosofía como asignatura escolar ha estado presente en el nivel medio superior de algunos sistemas escolares de México y otros países (UNESCO, 2011). El propósito de la enseñanza de esta disciplina es desarrollar una mente crítica y tolerante en el alumno ante las diferentes perspectivas sociales, económicas y filosóficas, además de fortalecer el

saber y el entendimiento de nuestro entorno (Nagel, 1995).

En la actualidad, la UNESCO (2011) ha detectado algunos problemas en la enseñanza de la Filosofía del nivel medio superior. Por ejemplo, se ha considerado a la Filosofía sólo como una asignatura interdisciplinar; también, en algunos lugares el contenido de la asignatura se rige sólo por principios religiosos, económicos, sociales y políticos. Además, la enseñanza de esta asignatura tiende a reducirse a una historia de las ideas y no al desarrollo de las facultades lógicas e intelectuales propias de la disciplina. Aunado a esto, el profesor construye prácticas distintivas que modifican el contenido y profundidad de la materia a partir de su formación disciplinar y pedagógica.

OBJETIVO:
En este trabajo analizamos los procesos intertextuales que evidencian parte del *habitus* del profesor de Filosofía del nivel medio superior al interior de la disciplina o con recursos de otras redes interdisciplinares. Con ello, explicamos que en la enseñanza de la Filosofía se construyen redes de significados a partir del uso de textos disciplinares y escolares, de los recursos intertextuales del profesor y de la construcción del diálogo dentro del aula. En este sentido, exploramos las prácticas de literacidad promovidas en el aula de dos profesores de Filosofía en dos bachilleratos públicos en México. Retomamos los conceptos de intertextualidad (Kristeva, 1988; Bazerman, 2004a; 2004b; Gee, 2011) y capital cultural (Bonnewitz, 2003; Bourdieu, 1997;2007) como herramientas para el análisis de las redes de significados del profesor. Nuestra investigación partió de la idea de que la red intertextual del docente enriquece o limita las prácticas de literacidad dentro del aula, y con ello, el aprendizaje de la asignatura.

DESCRIPCIÓN DE LA INVESTIGACIÓN:
Toda disciplina emplea diversos métodos de enseñanza, así como artefactos que ayudan al alumno a construir formas de pensar y de conocer que son propios de cada materia (Pappas, Varelas, Barry y Rife, 2003). En el caso de la enseñanza de la Filosofía, el profesor suele emplear textos que van desde los disciplinares hasta los textos escolares (Canseco, 2012). En tal sentido, los textos escolares típicos suelen ser los libros de texto que generalmente reúnen información relevante de la asignatura; con respecto a los textos disciplinares, estos pueden ser artículos y libros especializados de la disciplina que se usan habitualmente en la formación del nivel superior.

Asimismo, el profesor cuenta con herramientas para la enseñanza de la disciplina, por ejemplo, el conocimiento de la materia y el conocimiento pedagógico de contenido (Grossman, Wilson y Shulman, 2005). Con respecto a esto, la enseñanza de la Filosofía dependerá, en gran medida, de la interpretación del docente sobre la prescripción curricular, así como de su grado de especialidad y del conocimiento de la disciplina.

*Capital Cultural*

En este trabajo retomamos la dimensión cultural del *capital* que se caracteriza por el conjunto de calificaciones intelectuales de los agentes que son producto del sistema escolar, por ejemplo, la trayectoria profesional y académica; o también, por ser valoraciones objetivas que son producto de las relaciones familiares. Así, el trabajo, el grado académico, y la trayectoria laboral de los padres de un agente pueden determinar su valoración objetiva de la realidad. A su vez, el capital cultural se divide en tres dimensiones: el incorporado, el objetivo y el institucionalizado. En nuestra investigación nos centramos en el capital cultural institucionalizado que se define como las disposiciones del agente en términos de su posesión de grados o títulos académicos.

*Intertextualidad*

Kristeva (1988) explica que el término intertextualidad denota una transposición de sistemas de significados en otros y que, por lo tanto, las enunciaciones de los objetos de la realidad no aparecen aisladas, sino que se construyen de manera polisémica. Por ello, la intertextualidad se expresa como un mosaico textual del agente que participa en comunidades en las que se construyen significados (Bazerman 2004b). Para Elkad-Lehman y Greensfeld (2011) la intertextualidad ofrece un marco de referencia conceptual y metodológico que nos ayuda a construir una interpretación de las situaciones sociales mediadas por textos en la investigación cualitativa. Además, la intertextualidad funciona como un concepto cultural que explora la subjetividad de los agentes y su mosaico intertextual. En este sentido, la intertextualidad es subjetiva pues tiende a la relatividad (Nevins, 2010), es decir, los textos pueden contener significados relativos en tanto impliquen la heterogeneidad de las voces, las posiciones de los sujetos, los dominios institucionales en los cuales se desarrolla, las competencias comunicativas, y la diversidad de interpretaciones en prácticas de literacidad en ciertos contextos sociales.

En el caso del discurso en el aula, los actores construyen una red de significados entre las lecturas de diversos tipos de textos, tales como los libros de texto, el discurso del profesor, las interacciones verbales entre el alumno y el docente, el diálogo entre el alumno con otro alumno, etc. En el caso de comunidades disciplinares podemos hablar de una intertextualidad disciplinar (Bazerman, 2004a), la cual puede estar orientada al interior de la disciplina, o de una intertextualidad interdisciplinar, que se orienta a construir una red de significados a partir de redes intertextuales con otras disciplinas.

MÉTODO:
Esta investigación se realizó en dos bachilleratos públicos del norte de México. En ambas instituciones, ubicadas en el estado de Baja California, se ofrece la asignatura de Filosofía durante el último año escolar. En los dos escenarios se observaron las clases de dos profesores de Filosofía durante tres secuencias didácticas en las que, en cada caso, desarrollaron una actividad curricular. Además, se realizaron entrevistas a profundidad a los dos docentes de la asignatura.

*Participantes*. En cada caso se contó con la participación de dos profesores de Filosofía del nivel medio superior. Ambos dieron su autorización para poder observar sus clases y, además, ser entrevistados. Por un lado, entrevistamos a un profesor licenciado en Derecho que tenía 34 años de experiencia en la enseñanza de la Filosofía. El docente tenía en ese momento una carga laboral de medio tiempo. Por otro lado, entrevistamos a una profesora que es licenciada en Filosofía y contaba con una maestría en Educación. La maestra tenía una carga laboral de medio tiempo y contaba con 17 años de experiencia docente en la materia.

*Recolección de datos*

*Entrevistas a profundidad*. Tuvimos la oportunidad de realizar entrevistas a profundidad a los dos participantes. Con ello, exploramos sus representaciones sociales (Valles, 1999) sobre sí mismos como profesores de Filosofía, así como de su trayectoria profesional. Se consideró esta técnica de recolección de datos, ya que nos permitió obtener una mayor riqueza contextual del docente, además de indagar temas no previstos en nuestra investigación y conocer un poco más sobre su construcción intertextual. La información recabada a partir de las entrevistas sirvió para corroborar la información de las observaciones

dentro del aula.

*Observaciones de clase*. Bajo un enfoque cualitativo y etnográfico se utilizó la observación no participante para la recolección de datos durante una actividad curricular. Las observaciones de ambos contextos permitieron distinguir las redes intertextuales que construyó cada uno de los docentes. Para el análisis de los datos se utilizó el esquema propuesto por Hamilton (2000) con el fin de observar los eventos de literacidad que involucran actividades de lectura y escritura en contextos determinados. Este esquema se presenta a continuación.

| **Elementos visibles en los eventos de literacidad** | **Elementos no visibles de las prácticas de literacidad** |
|---|---|
| Participantes: Agentes que interactúan con los textos. | Participantes ocultos: agentes que están involucrados en la regulación de los textos. |
| Ambiente/contexto: El medio físico en el que se lleva a cabo la interacción. | Dominio de la práctica: Dominio en el cual el evento toma sentido y tiene un propósito social. |
| Artefactos: Textos que son parte de la interacción de los agentes en el campo social. | Valores, entendimientos, formas de pensar, habilidades y conocimientos tanto del profesor como de los estudiantes. |
| Actividades: Las acciones que realizan los participantes. | Rutinas y trayectorias: Formas de regular las acciones en el salón de clases. |

*Tabla. 1. Eventos y prácticas de literacidad*

*Resultados*

Los eventos de literacidad fueron disímiles: en el primer caso, el profesor, cuya formación es en Derecho y con experiencia como juez judicial durante 20 años, utilizó el programa de estudios y un texto propio como base para desarrollar los temas en clase. Además, utilizó casos legales hipotéticos para ilustrar los temas del programa. Cabe señalar que los estudiantes no tuvieron acceso a ninguno de los textos escritos que utilizó el profesor.

En el segundo caso, la profesora empleó tanto el programa de estudios como un blog diseñado por ella de libre acceso que contenía recursos escritos y visuales sobre la materia. El blog incluyó un cuestionario de autoevaluación que integraba textos disciplinares y de otros géneros discursivos.

El contexto físico fue similar en ambos escenarios; no obstante, la dinámica de la clase fue sustancialmente diferente: en el primer caso se observó una clase monológica en la que el profesor fungió como autoridad y proveedor de conocimiento para la clase; mientras que, en el segundo caso, se observó una clase dialógica en la cual las voces de la profesora y de los estudiantes emergieron como construcción de un diálogo a partir de la discusión sobre conceptos filosóficos del tema.

Con respecto a las prácticas de literacidad, los participantes ocultos, el dominio de la práctica y los recursos que integran a la práctica son similares en ambos contextos; por ejemplo, los profesores utilizaron el mismo programa de estudios vigente para la asignatura de Filosofía. Además, en ambos casos la creencia de los profesores fue similar con respecto a la enseñanza de la Filosofía a partir del contenido del programa; en los dos escenarios el conocimiento previo por parte de los estudiantes fue equivalente pues la materia de Filosofía sólo se ofrece en el bachillerato general durante el sexto semestre.

Con respecto a las rutinas y procedimientos, estas varían según la postura que toma el profesor en los eventos de literacidad; por ejemplo, en el primer escenario, la postura de autoridad del profesor se impone mediante una voz dominante en el salón de clases. Además, el profesor es el único con acceso a los recursos textuales, con lo cual solamente él puede interpretarlos y establecer vínculos intertextuales visibles en el aula. En contraste, la profesora utilizó diferentes recursos textuales compartidos para la explicación del tema de clase, lo que ayudó a la construcción del diálogo en el salón de clases. En ambos contextos se plantean distintos vínculos intertextuales que limitan o amplían el aprendizaje en el aula.

DISCUSIÓN:
Los eventos de literacidad observados y los vínculos intertextuales en las clases de dos docentes presentaron similitudes y diferencias. Por una parte, resultaron similares los programas de estudios que ambos empleaban como guía y punto de partida en su enseñanza. Se puede decir que contextualmente, los dos profesores tuvieron las mismas herramientas para el desarrollo del aprendizaje en el aula. Sin embargo, los resultados mostraron vínculos intertextuales distintos en los dos escenarios a partir del uso de textos, la trayectoria del docente y del capital cultural del profesor y del uso de modelos comunicativos que sobresalieron en clase.

En el primer caso, se trató de un modelo comunicativo monológico donde el profesor era el único con acceso a las redes de textos empleados en el aula, por lo que los vínculos intertextuales fueron limitados a su discurso oral dejando fuera el de los estudiantes en el aula. Se evidenció parte de la red intertextual del profesor a través de su voz como autoridad. En este sentido, el profesor demostró una red intertextual orientada al sentido común y desligada de una mirada disciplinar.

En el segundo caso, el uso de un modelo comunicativo dialógico, el uso de recursos multimodales, y la naturaleza de los vínculos intertextuales permitió que tuviera lugar una red de significados que posibilitó una construcción conjunta y una mirada disciplinar incipiente sobre los temas tratados. Es decir, las redes intertextuales tanto de la profesora como de los alumnos resultaron evidentes a partir del uso de textos diversos entre los que deben señalarse el cuestionario, los fragmentos tomados de distintas fuentes, los textos orales de los estudiantes, y los del mismo docente.

Podemos decir que en el primer escenario los vínculos intertextuales sobresalieron de manera individual y mono-modal, mientras que en el segundo caso se construyeron de manera colectiva y multimodal. Con esto, la construcción de red de significados fue distinta en amplitud en los dos escenarios, lo cual limita o enriquece el aprendizaje en el aula.
Para concluir, resaltamos que tanto la formación académica como la trayectoria laboral de cada profesor mostró distintos usos del lenguaje y con ello, diferentes vínculos intertextuales para la explicación de conceptos filosóficos; en el primer caso, el lenguaje utilizado fue cotidiano y orientado a términos jurídicos; mientras que, en el segundo caso, el discurso de la profesora utilizó términos especializados ejemplificados con símiles de otros conceptos culturales. Esto permitió que la red de significados tuviera una mayor amplitud que enriqueció el aprendizaje en el aula.

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# Towards an understanding of the relationship between schooling and situated social cognition

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ABSTRACT:
We intend to contribute to the debate about the relations between language, culture and situated social cognition based on the contrastive analysis between different conceptions about theory and social practice produced by students and workers throughout their schooling processes. In this text, we will approach the contexts and practices inside and outside the school of the father and mothers of these students. In order to do sowe used individual interviews and adopted, as an analytical and interpretative procedure, the critical analysis of discourse approach. We argue that the context of knowledge production at work is often more powerful to legitimize knowledge, intelligence and processes of cognition of the participants of the research than the theoretical knowledge acquired in schools. Even though school social practices dissociate theory and practice, Mr. João, Mrs.Eulália and Mrs. Karina related them dialectically by pointing out the contradictions and, at the same time, the need to articulatetheminside and outside schools.

INTRODUCTION:
"What is intelligence?" This question is recurrent in undergraduate courses in pedagogy and refers us to the conceptions of intelligence, situated social cognition, language and culture. Areintelligence and cognition the same thing? How can weapproachintelligence, situated social cognition, language and culture as human activities? How can we relate these concepts to the social practices in which they are born in? In our educational practice in the disciplines of Educational Psychology of the Faculty of Education on Federal University of Minas Gerais, Brazil, we have faced this debate.Cognition is considered by us as a historical and

cultural process intimately associated with emotions. In other words, we move away from a strictly individual and biological conception of cognitive processes. Based on the studies of historical-cultural psychology (Vygotsky, 1934 - 1993, 1983-1995), we understand that social interactions constitute the human beings who participate in them.Thus, language and culture are intrinsically related to the processes of appropriation and understanding of social practices. In this perspective, the language in use surpasses the grammar and the meanings established in the dictionaries. The appropriation of meanings and the world view through cultural practices are fundamental, that is, the analysis of the personal and social meanings of certain concepts in the context in which they are inserted are essential to understanding the various processes that involve human beings (Vygotsky, 1934-1993, Agar, 1994-2002, Bakhtin, 1931-1992, 1965 - 2010).

Vygotsky and Luria (1931 - 1995) argue that "the history of the child's cultural development leads us to the history of the development of personality" (p. 45). Personality understood as the development of subjectivities and cultural identities, which are closely related to the cognitive, linguistic and emotional development of people in general and of those who participated in our research in particular. In the field of psychology, on the one hand, the concept of intelligence acquires different connotations, since it can be understood as individual forms of adaptation and problem solving (Piaget, 1981 - 1985); or, as Mainstream Science on Intelligence (1994) points out, a very general mental capacity that, among other things, involves the ability to reason, plan, solve problems, think abstractly, understand complex ideas, learn fast and learn with experience.In this same perspective, traditionally, in Psychology, cognition is seen as the act or process of the acquisition of knowledge that occurs through perception, attention, association, memory, reasoning, judgment, imagination, thought and language.

The majority of the research on intelligence and cognition has been done in the field of psychology to evaluate individual abilities, such as the Fioravanti-Bastos, Filgueiras and Moura (2016) studies with the test*Ages and Stages Questionnaire*, in which the human being remains seen as an individual, universal and abstract being. Psychologists like Gütschow and Capovilla (2004) evaluate individual cognitive abilities as separate elements - vocabulary, phonological awareness, sequencing, phonological memory, visual memory, figure copying, arithmetic and writing quality - making use of some collectively applied subtests, most of them applied

individually.

Our proposal is to develop studies that go beyond those perspectives that are traditionally approached by psychology by introducing debates about intelligence and cognition as human activities, as historically and culturally appropriated social practices (Vygotsky, 1934 - 1993).In this perspective we find, at the present time, researcheslike the one of Barrenechea (2000) that argues in favor of understanding cognition articulated with cultures and the use of tools.

This ideais similar to ours, since it considers that in order to understand intelligence and cognition one must understand the dialectical relations between the biological and the cultural, between language and culture, between development, language and culture. For Vygotsky, emotions and cognition are distinct higher psychological functions, yet closely related and appropriated historically, culturally and socially. Both cognition and affection are processes that constitute human beings and undergo transformation, development, evolutions and involutions over time forming a unit of analysis of the development of the human being.

Brown, Collins and Duguid's (1989), cited by Barrenechea (2000), say that

> The cognition of knowledge has a situated nature because there are relevant parts to its understanding that are in the context of the activity of this knowledge. These parts,however, underlie the culture of knowledge and the value system that the culture employs to use knowledge in different situations (p.142).

From this perspective, Jean Lave's (2015) ethnographic studies dialogue with our research insofar as it seeks to understand, as we do, how different from the methods of schooling is the way different people use to learn. What forms are these? How do the families of pedagogy students learn? In what social contexts do they rely on to use intelligence and cognition? In this sense, Agar (1994 - 2002) reveals how deeply language and culture intertwine to define who we are and how we relate to one another. Through various conversation examples, he explains how routine tasks become lessons about the contexts of conversations between people as we venture out of our cultural sphere. Thus, in an example analyzed by the author, a simple invitation to have coffee can be interpreted as a macho imposition. Therefore, we must break the circle around the language and connect it with culture, changing our view of the world. For Agar, there is no separation between language and culture - grammar, sounds and

meanings - so he creates a neologism,languacultures, since he assumes that it is the language that creates culture, but culture also creates language, making the way to the construction of multiple identities that change at any time.

OBJETIVES:
We intend to contribute to the debate on the relations amonglanguage, culture and social cognition based on the contrastive analysis between different conceptions about theory and social practice produced by students and workers throughout their schooling processes. In our work we deal with scholastic and non-scholastic contexts in order to broaden our understanding of the relationships between culture, language and social cognition. What contexts are these and who constituted them? To what extent do the analysis of the participants' speeches helps usunderstanding the relationship between theory and social practice? Between people and situated social cognition? Between people and intelligence?

DESCRIPTION OF THE RESEARCH:
In this research participated three undergraduates of the Pedagogy Course of the Faculty of Education of the Federal University of Minas Gerais, Brazil, two mothers and a father of these students. In this paper we will approach the contexts and practices of inside and outside the school of the father and the mothers of these students. In order to do so, we did individual interviews and adopted, as an analytical and interpretative procedure, the critical analysis of discourse (Agar, 1994-2002, Fairclough, 2001-2008). We will present narratives of Mr. João, Mrs.Eulália and Mrs. Karina (fictitious names).

RESULTS:

*"Theory and practice have to go together"*

Mr. João, 53, declared himself to be black, coming from lower middle class, married, living in a modestneighborhood in Belo Horizonte. He has two children and three grandchildren. He is the father of Laura, a student of the Pedagogy Course  and was born in a small town in the countryside of the state of Minas Gerais.Still in his hometown, he learned how to read and write at the age of seven and attended elementary school through 6th grade. When he came to Belo Horizonte, he started working and went back to school only to make a first-degree supplement at SESI with a National

Employment Service (SINE) scholarship. It was not possible for him to attend high school because it was a paid service and, at that time, he was unemployed. In this sense, Mr. John's trajectory is not different from that of many other migrants who move to Brazilian capitals in search of a better life.

Sometime later, Mr. João got a job at Fiat (FIAT is one of the companies of Fiat Chrysler Automobiles, one of the largest automobile manufacturers in the world, with headquarters in the city of Turin, northern Italy). It is clear to him the importance of joining theory and practice at work. In his words:

> [...] so / because the language of the school / is another (kind of language)/  / when I was at FIAT / I missed an opportunity (to be promoted) / he said (his boss) / we wouldtake a test there / / Gave me a written test / and when I looked at it / I knew nothing / that was written there / I knew how to do everything / but I knewthe practice / in theory / I knew nothing.

We make transcriptions usingMESSAGE UNITS, that is, the smallest unit with meaning to who, when, how, for what purpose, with what consequence someone spoke or did something. These message units are marked by slashes.

Here we find a *rich point* caused by the differences of languaculture between the knowledge of practice and the knowledge of theory: Mr. João knew everything and, at the same time, knew nothing. Moreover, it was the "not knowing" that prevailed in this situation and he couldn’t be promoted at his job, despite "knowing everything".

And so, once again, we see how the knowledge of theory is socially valued to the detriment of the knowledge of social practice, not only within schools, but also in work situations. Although his boss looked for "a guy / one who has a little theory and practice" and therefore there was an explicit attempt to relate the various theoretical and practical knowledges, the choice fell on a person with higher education, "who studied more".Thinking over this situation, Mr. John comments that "theory is one thing and practice is different," but both have to "go together". We agree with Mr. João and furthermore, we think that it is necessary for the processes of education to move towards articulating these relationships and building fewer exclusions or fewer people excluded from the different systems of education.

After leaving FIAT and finishing the supplementary (equivalency) education, Mr. Johntook a telephony course and worked for two years in a telephone company, Tele Ferreira, which became the company "Oi". He reports that the course helped him a lot at work because he had to do several numerical sequence calculations to identify the phone to be repaired. According to him, contrary to what happened at FIAT*: "I took theory and practice together / learned together".* That was because it was necessary to understand the codes of the telephones and to discover through the centers in poles what was the telephone to be repaired. He also reported that in order to discover the phone number, it was often necessary to make use of the identifier, the code which registers the number that made the call. In order to carry out the practice of telephony technician, he made use of the theoretical content of formal education and also of the practice of repairing telephones. He did not need to, as he said, test one by one, as his co-worker did, who only had practical knowledge, because Mr. John had learned how to read and calculate the sequences of telephones in pairs, which improved the resolution of these repairs in terms of time and phone numbers repaired. In his words:

> [...] the number is not there / when you arrive / no / there is the code / that code / you have to know / where it is / among millions of telephones / there / you have to reason / And first grade was good for me / so / I have a little notion of reading.

He currently has his own house built by himself, where he lives with his wife and youngest son. His wife went toelementary school and his son has finished high school. He ownsa commerce, a pub, and also performs services as ametal worker. He learned the metal work service(such as making gates, handrails, etc) by watching people working while still a teenager.Like Ms. Eulália, as we shall see later, the observation and then imitation of the way of working of others were very important semiotic instruments for the development of the understanding of how to manufacture a gate and a handrail in the absence of formal education. Meanwhile, Mr. João says *that "without reading / it is very difficult / the guy says / how many bars I need to buy / so reading is necessary".* For making gates it is necessary to plan, think about the form, the material to be used, the quantity of material, pieces to be made, etc. That is, it is not only manual work, but also intellectual work, one has to plan what is going to be done, because as Mr. João says *"[...] I make the list / and when I get there / andI do themath[...]in order not to buy more / nor less / reading / calculating / math / is important for this"*. In this process the person of Mr. Joãoas a metal workeris built, who is constituted through cultural, social

and historical development.

Mr. João presents an interesting thought on the relations between theory and practice in the formation of people. When he refers to theory, he is redefining the role of the school (formal education and telephony course) in his training and when it comes to practice, he is re-signifying the role of work in his training. Training that passes through semiotic mediators such as observation, imitation, calculation, intention, plans and notes that together produce meanings that constitute Mr. João's personality, his subjectivity of being and feeling the world, indefinitely.

*A formula: contextualizing knowledge*

Mrs. Eulália, 50, declared herself white, from lower middle class, fifty years old, living in the Pirajá district, married and the mother of three children - one of them is Fernanda, a student of the Pedagogy Course. Ms. Eulália does not use computers, she knows the importance of this resource, but she admits the lack of interest in learning how to handle it. She has an e-mail account created by Fernanda, but doesn't use it. The technology she dominates and that feels familiar to her is the one of her sewing machine in which she performsher profession.Ms. Eulália took a sewing course, but considers that she actually learned from her sister's explanations and watching her sewing. It is interesting to call attention to the role of observation and imitation in adults too, of what other people do, constituting the ways of learning the crafts of each one, of being and feeling the world, of building ourselves up as intelligent and sensitive people. As well as the role of speech, the language in use, because through her sister's explanations, Mrs. Eulália learned a lot about sewing.

Nowadays, she works with industrial machines and with time and practice she learned every sewing technique she needed. Today, her craft in sewing is highly specialized. She is a factionist, that is, she sews the cutpieces of pants, dresses, skirts. Usually, she sews sixty pieces of clothing per month. According to Matos (2008), especially in the predominantly female garment industry, where labor exploitation and lower wages than men still occurs on a large scale, one way of labor precariousness and outsourcing is the faction (small productive unit) that generated the office that Ms. Eulália exercises. "Most factions do not have a formal contract of employment between the owner of the faction and an intermediary or owner (in the case of smaller factories) of the contracting company" (Matos, 2008, p.12).

On the other hand, the factionists can make their own work hours, they're able to work from home with their sewing machines, like Ms. Eulália, which gives them a sense of freedom that the factory would never do. However, they must produce the partsat the same working time as in the factories, and in the end, only if they produce the expected is that they will receive their fees, that is, they receive by quantity of pieces sewn together.Ms. Eulália does not work at someone else's factory, she has her own work environment, at home, with her sewing machines, constituting her house an extension of the faction that works for a large factory.

According to DIEESE 2002, (p.12) cited by Matos (2008: 44), "the process occurs in a chain: the main company outsources, reducing part of its cost, and the outsourced company hires a seamstress for an even lower salary. The whole circuit is predatory, for both the state and trade union organization". Although we present here a critical view of the current organization of work in the clothing industry, to Ms.Euláliait is the type of organization whereshe meets her needs, because beyond being afactionistshe is also a housewife and grandmother, who takes care of her grandson during part of the day.

Mrs. Eulália was born on a farm near a small town in the countryside of Minas Gerais, Brazil, where she found it difficult to study because of the arduousaccess to the school. On foot, she spent an hour and a half to get there. Even with all the difficulties she studied until third grade of elementary school and the only reason why she did not continueto study was because the school didn't have the following grades at that time. Ms. Eulália gives great importance to her studies, because according to her it was through it that she could read the bible and carry out the studies of her church whichshe desired. In addition to reading the bible, she reads romances and enjoys listening to country music like those of Chitãozinho and Xororó (Brazilian duo that sings country music).

She writes very little because of the frustrations she had with writing during her life. Even making restricted use of reading and writing,Mrs. Eulália taught Fernanda how to read and write. In the words of Fernanda:*"My mother made me literate through the synthetic method (which was the method by which she was also literate) / teaching me the letters / then the syllables and so on / as I was learning / she encouraged me to read The Bible / and the Bible lessons produced by our church / I believe I have said this on another occasion / but the interest in learning how to read has come*

*from me / because all my cousins / my older brother were already attending school / And I was alone in the afternoon / which frustrated me deeply / in the face of it / my mother decided to teach me by playing with me as a school game"*(Fernanda, interview, 9/19/2016).

According to Vygotsky (1934 - 1993), playing can generate zones of imminent development, since while playing games children perform activities that are typical of adults, products of their imagination. When playing with her mother, as a school game, personal and social meanings were appropriated to the school contents and also revealed the uses and functions of reading and writing already cultivated by the father of Mrs. Eulália who studied untilthird grade of elementary school. His knowledge was obtained autonomously; he was an autodidact. He taught neighbors and brothers what he knew. In Fernanda's words: *"My grandfather, however, always encouraged them (my mother and her brothers) to read the Bible. In addition/ he had some books / at home / to which the children had access/All/related to religious themes/ That encouragement from my grandfather / was given by his / her religious formation".*

In this way, we  recognizedone of the cultural aspects that constituted Mrs. Eulália's family - the meaning of religious formation as mediator of the constitution of the people of that family. The kind of learning that is closely related to the uses of reading and writing.At the end of the interview, in response to the researcher's question about the relationships between her, her children and school knowledge, Mrs. Eulália reports and thinks over an event that happened when her eldest son who was in elementary school could not learn mathematics. She offered to help her son, who refused it because he found the knowledge of his mother inferior to his own knowledge, since he was in 5th grade and she had studied until 3rd grade of elementary school. This situation caused in Mrs. Eulália a strong sense of humiliation. By the end of the year her son wasfailing school. Desperate, he told her what was wrong and she again offered to help him, whom accepted it. Mrs. Eulália began to explain and teach her son "a formula" that she used in solving math problems. Her son took the test and almost aced it and didn’t have to repeat the school year.

Why wssMrs. Eulália able to teach her son the math content that the school could not? She said that she related the studies to *"things they were going through or had already gone through in everyday life"* which she called *"the formula."* Her parents were merchants. They sold cornmeal, coffee, groceries in general. Therefore, they used a lot of math and *"made the*

*accounts of their sales by heart".* She thinks that her facility in learning and teaching mathematics comes from her parents' practice in commerce and her own experience as a saleswoman in the family trade.

The cultural practice of this family to teach themselves to read and write in order to obtain religious knowledge or even to use the Bible as a mediating instrument for learning, and also to teach mathematics through socio-cultural experiences leads us to rethink the relations between what is taught and what is lived, between sociocultural experiences and school content.It implies some thought on the construction of contents and teaching methodologies that articulate and make a bridgebetween school concepts and everyday concepts (Vygotsky, 1934-1993), which implies thinking about cognition beyond the individual as situated social cognition (Gomes, Fonseca, Dias & Vargas, 2011).In order to do so, we must get to know the experiences of students and teachers, "not through techniques or description, but through the understanding of the phenomena of human existence in its process of historical-cultural constitution, of the significant relationships that must be interpreted with the aid of cultural practices and scientific concepts"(Jeresbtsov, 2014, p.19).

*Drawing as a language and the value of a diploma*

Mrs. Karina, 45, declared herself white, from the upper middle class, living in the OuroPreto neighborhood in Belo Horizonte, married and has two children. She learned how to read and write at the age of seven. She says she's eclectic for everything, music, religion, although she does not like hard rock or college country music. She usually reads things from her work area and the bible, as well as the Harry Potter bookswhich she likes very much. She writes very little, and further clarifies that: "I have thehabit of drawing" ... "writing, I write almost nothing / the e-mails / things of work / those things of computer". According to her, drawing "is a language / it’s the same / for example the software / I do not know English / so / I am / my English is / is ::: weak / is ::: / but the software is very interesting / That / what I learned in this AutoCAD / project / I was a clipboard designer / an excellent clipboard designer".AutoCAD is a software of CAD type - Computer Aided Design or Computer Aided Drawing. It’s a software often used by many professionals, including architects and engineers.

Mrs. Karina is in constant search for cultural change, she understood that she also needed to know the language of the designer who uses the computer, not only the language of the designer who uses drawing boards

and thus entered a computer course to learn AutoCAD. Along with the course and the help of a friend, she learned the language of the computer, in her words:"*It was a programming language / there wasn't Windows yet / and the software was all in English / I do not know English / but if you Install the version of Auto CAD / in Portuguese for me / I won't do anything / I think of English in the software / it is so / I don't know why".*

Again, the relations between language, culture and situated social cognition are present, they are closely related when we analyze Mrs. Karina's speeches. What is it to know or not to know English, without taking into account the contexts of use and the functions of this knowledge in our daily lives? In that context of designer who makes use of the program AutoCAD in English, to think in English, turns Mrs. Karina into a person littered in that language in that specific context. However, this knowledge is not valued, nor by herself, in affirming that she does not know English, that her English is weak. Changing the language from the clipboard to the language of computing required a change of culture, according to Karina. This is interesting because it dialogues with our perspective of considering languacultures in our analysis, so, it's necessary to understand the language in use that goes beyond the grammar and the meanings established in the dictionaries. The appropriation of meanings and the worldview that people construct in their cultural practices are fundamental from our perspective.

Throughout her life Mrs. Karina started higher educationcourses but did not finish them. At the age of 30, Mrs. Karina returned to school to study Civil Engineering at the FUMEC University, but interrupted her studies due to lack of time and financial conditions. Recently, with the encouragement of her husband, she started another course, Architecture, at Pitágoras College, and since she had already taken computersubjects, she managed to eliminate many of them in her new course. She still thinks about her difficulty in attending Architecture, mainly because the content of the subjects are very familiar to her, they relate to her day-to-day things, and so she doesn't see the point in studying something she already knows. That is, in this case, it was not enough that the knowledge was related toher daily practice. She would also need to expand the possibilities of her professional work, considering her as a person who was already part of a field of activity.

But as a student she considers herself very curious and she likes to go after the knowledge regardless of her teachers. She never presented

problems with theoretical knowledge, she said "I was always a person / I study alone" [...] "I am a technician / designer" [...] "the theory I got it / by myself". Mrs. Karina argues that her experience as a student of a technical course at CEFET (Centro Federal de Educação Tecnológica de Minas Gerais) influenced her view aboutcollege, since "college is theory / and CEFET is practical". So she thinks she finds it difficult to keep up with the disciplines, for she likes to be challenged to seek knowledge.

Mrs. Karina criticizes the fact that the university cannot get her to stay until the end of the courses. She argues *that "when teaching was more complex I would look for the TAs", for example, "in the engineering course / I went to / sixth / seventh semester / but the subjects of calculation / that I did not know / I studied / I went to class and everything / there when we got to the technical part / it was hydraulic / it was things I already knew "[...]"they could not keep me / then one of the reasons that led me to give up / was / there wasn't this thing like that / ofcollege / of treating youas someone who is there who / knows nothing / then / is / is / you must have a willpower that / unfortunately I didn't / I should have had more perseverance / to get my diploma* ".

Mrs. Karina's thoughts bring lightto the concept of situated social cognition with which we work, allowing us to make a question about the social practice of universal and abstract teaching, centered on school contents that do not relate to the experiences of the people who are within the classrooms. It is necessary to teach something that makes sense for what is taught and for those who learn, that instruction creates a need in classroom participants to self-instruct and learn school content. Without this social practice, students can be excluded from this process as that wasMrs. Karina's case. From our point of view, this is not an individual problem of "lack of perseverance or will power", but rather of constructing systems of education that include the different students and their needs at all levels of education/instruction.

Thus, Mrs. Karina has been trying to complete her higher education for 15 years, because in addition to the inadequacy of teaching to her needs, "when she has time/ she does not have money [to pay for college] / and when she has money/ she does not have the time". Mrs. Karina hasbeenworking in a construction company for five years and at the same time she takes care of the family and works at home as a designer, which has given her experience in working as a freelance. She said that the technical course greatly favored her budget, but that the lack of a diploma

prevents her from signing the projects she makes herself. Because she doesn't have a degree, her salary is half of an engineer, even though she has done the same job of the engineer. She speaks of the greatimportance and at the same time of the little importance of having a diploma: *"Today / the diploma of higher education is like it was high school ...". And that "today / is no longer so / has to have a specialization / because higher education today / it is as if it were an obligation".* And she argues that "in the engineering area you have to do an internship because if you do not / it's no use just to have a diploma / have experience too".

Mrs. Karina's speech brings to mind Bourdieu and Boltanski's (1998) thoughts on the relations between diploma and work position that carry with them the lags concerning the state and history of the relationship between the educational system and the production system. According to these authors, "the characteristic pertinent to the educational system whichconcerns the relation that it maintains with the economic apparatus ..." lies mainly "... in the fact that it endows its products, whether or not with technical competence, technically measurable, of *diplomas* endowed with universal and relatively timeless value"(p.131). This was also the case with Mr. John: the lack of a degree prevented him from being promoted in the company in which he worked.Thus, in this correlation of forces, Mrs. Karina does not obtain the material remuneration corresponding to the work she performs which apparently only the diploma could give her. And, for 15 years, she has been pursuing this material and symbolic good, without success, because what is taught to obtain the diploma she already knows by the practice as a designer. It discourages her from the higher education she has tried to complete, however, the labor market requires her to acquire the diploma of higher education to obtain the remuneration corresponding to the work she performs that equals that of an engineer.

Another interesting discussion about the value of the diploma is carried out by Alves and Almeida (2007) who make it clear that the origin of the diploma is an important factor, for example, for hiring young engineers, but this is not what always happens. HR professionals are also taking into account the abilities of these young professionals to relate, to work collaboratively, to take initiatives, to be determined and to work hard and not only to have obtained a diploma from a prestigious school, such as the public ones, which are more socially valued. Along with these skills and obtaining a diploma, knowing a language other than Portuguese is a key factor in deciding who will be hired or not. Mrs. Karina mentions the two first factors and, as for the other language, English, she considers that her

knowledge is “weak”, but she makes use of it in the practice of designing works in the computer by the program AutoCAD.

To think over the value of the diploma, its origin in public or private universities, the time of the diploma and the time of competence, knowing a language other than Portuguese, Mrs. Karina's remuneration being lower than that of the engineer, even though she does the same work as this one, implies thinking that education can cause inequalities, including income-wize, if it translates the hierarchy of schooling into a social hierarchy. (Alves & Almeida, 2007).

CONCLUSIONS:

We know that working is a human activity that constitutes us as persons (Vygotsky, 1983 - 1995), in this way, it constitutes our subjectivity of being and feeling the world. The participants of the research show that the context of knowledge production at work is often more powerful to legitimize knowledge, intelligence and processes of cognition of the participants of the research than the theoretical knowledge acquired in schools.Even though school social practices dissociate theory and practice, Mr. John, Ms. Eulália and Mrs. Karina related them dialectically by pointing out the contradictions and, at the same time, the need to articulate them inside and outside schools. They make it clear that they value theoretical knowledge because it has provided them with very interesting social work practices. In these practices, creative activity becomes central and constitutes its subjective processes. That is how Mr.John (in designing and manufacturing gates),Ms. Eulália (when transforming fabric into clothes at her own time), and Mrs. Karina (when designing engineering projects in AutoCAD), have the possibility of uniting cognition, imagination, emotion and memory. By transforming nature into culture, they assign meaning to their social practices, to objects and to themselves.

Thus, the interviews of the participants of our research show that the cognition and intelligence of human beings are not mental and individual processes, but social, historical and cultural processes. It is clear through the languacultures of the research participants that cognition is social and situated in the work, school and family contexts.

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## Reading comprehension: Testing DIME model in Turkish elementary school context from low socioeconomic background

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KEYWORDS: Reading comprehension; DIME model; comprehension instruction.

ABSTRACT:
Given the literature related to reading comprehension, there is accumulating research exploring underlying factors of reading comprehension. However, there is lack of research on underlying factors of reading comprehension in students from low socioeconomic backgrounds influences comprehension process and outcomes. Comprehension is a complex task that draws on many different cognitive skills and processes. Unfortunately, our knowledge of the unique contribution that these different skills and processes make to reading

comprehension development is limited because the majority of work in this field has focused on a single component skill. The present research aimed to test the direct and inferential mediation model (DIME) in Turkish elementary school context from low socioeconomic background. The model hypothesizes relationships among background knowledge, inferences, reading comprehension strategies, vocabulary, and word reading and addresses the direct and mediated effects of these 5 predictors on comprehension. The research sample consisted of 207 fourth-grade students from elementary school. The results showed that there were some significant relations among the variables having the effects on reading comprehension. Through the results, the authors gave some practical implications.

INTRODUCTION:

Reading is defined as extracting meaning from a text or ability of constructing meaning (RAND, 2002). This definition shows that the purpose of the reading process is to extend meaning from the text. Similar to this, in most of definitions related to reading, it is stressed that reading comprehension is the aim of the reading process (Grabe & Stoller 2011; Rasinski, Reutzel, Chard, & Linan-Thompson, 2011; Ulper, 2010). Reading comprehension is a dynamic process including the interaction of text, reader, and context, and the integration of a variety of knowledge and knowledge sources. That is, reader, context, and text appear important components of reading comprehension (Radcliffe, 2010; RAND, 2002).

Reading comprehension has two parts including literal and inferential parts. While literal comprehension is related to retrieving information from a text, (Akyol, 2006; Dorn & Soffos, 2005), inferential comprehension is a result of different thinking types of reader beyond a text and it requires reader to combine her/his perspective with what author means in the text. In inferential comprehension, the text is constructed in the reader's mind through the reader's prior knowledge and aims. That is, inferential comprehension is a result of analyzing and synthesizing knowledge from different sources (Dorn & Soffos, 2005; LaRusso, Kim, Selman, Uccelli, Dawson, Jones, Donovan, & Snow, 2016). Reading comprehension, which is complex process, and which requires high-level cognitive skills, is affected by a variety of positive and negative factors. Some of these factors are reader's reading purpose, strategy use, text difficulty, vocabulary, and reader's background knowledge. Additionally, reader's experiences and text structure may be stressed as the other factors affecting reading comprehension (Caldwell, 2008). In that regard, it is seen that reading

fluency, prior knowledge, and strategy use are getting more vital variables for reading comprehension.

Fluency is the ability to read a text accurately, quickly, and with expression. Fluency is important because it provides a bridge between word recognition and comprehension. (Young & Nageldinger, 2014). Some of studies have documented that there are positive relations between reading comprehension and reading fluency (e.g., Dickens & Meisenger, 2016; Kaya & Yildirim, 2016; Klauda & Guthrie, 2008; Yildirim, 2013; Veenendaal, Groen, & Verhoeven, 2016).

Readers having reading fluency competence requires to bring their prior knowledge into reading process. If reader has sufficient prior knowledge, she/he can make meaning from the text easily (Caldwell, 2008). Because of this, it needs to be given attention to the importance of prior knowledge in comprehension process.

The awareness of the importance of prior knowledge for reading comprehension is critical phase. Before synthesizing and analyzing new information, previous experiences or background knowledge is connected to new information in the text. Reader's prior knowledge is in the back part of mind to support comprehension. In every new meeting with the text, the reader brings her/his total previous experiences to make meaning from the text (Moreillon, 2007). Research has shown that comprehension is enhanced when readers activate prior knowledge or make connections to background knowledge (Kostons & Werf, 2015; Liebfreund & Conradi, 2016; Burin, Barreyro, Saux, & Irrazábal, 2015)

Skilled readers use different strategies to comprehend text (Ates, 2013). Reading comprehension strategies are defined as decoding, understanding words, constructing meaning, attempt toward to comprehend text (Afflerbach, Pearson, & Paris 2008). Reading strategies guide reader to extend meaning from text (Hempenstall, 2016). Given the literature regarding reading comprehension and strategy use, there has been different research exploring the effectiveness of strategy use on reading comprehension, what proficient readers do when they read, the importance of strategy use with the students with reading difficulties (Boardman, Buckley, Vaughn, Roberts, Scornavacco, & Klingner, 2016; Cer ve Sahin, 2017; Hitchcock, Dimino, Kurki, Wilkins, & Gerstein, 2011; Radcliffe, 2010; Seipel, Carlson, & Clinton, 2017; Wang, 2016).

The essence parts of reading comprehension include reading fluency, prior knowledge, and use of strategy. Mariotti (2010) articulates that strong vocabulary, use of strategy, and reading fluency, and prior knowledge are underlying factors of better reading comprehension. When readers activate their prior knowledge and make connections to prior knowledge, and use strategies, they can comprehend better what they read (Best, Rowe, Ozuru, & McNamara (2005; Pittman & Honchell, 2014).

Considering the research in Turkey, Akyel and Ercetin (2009) investigated the relations between having sufficient prior knowledge and use of strategy. The more they had prior knowledge the more they used strategy. The other research showed that there was a strong relationship between vocabulary and reading fluency (Yildırım, Rasinski, Ates, Fitzgerald, Zimmerman, & Yildiz 2014). In the other study, Ates & Yildirim (2014) investigated which practices related to reading instruction and strategy use in classroom setting occur. Additionally, In Beydogan's study (2012), the positive and significant relations between strategy use and reading fluency were revealed. The present study focused on the relations among reading fluency, reading comprehension, strategy use, and prior knowledge based on DIME model. By means of this overall purpose of the current study, our research questions were as follows:

1. Do DIME model relations work in Turkish language context?
2. What components of DIME model do show relations with reading comprehension?
3. What are the scores on background knowledge, strategies, and reading comprehension?

METHOD:

*Participants*

The present study aimed to explore the relations among reading fluency, strategy use, background knowledge, and reading comprehension among Turkish students. A total of 207 students from fourth grade level were enrolled in the study. This research took place in fall and spring semesters, 2016, in Turkey's Denizli province. The participants were willing and available to take part in the present study. Informed consent letters were obtained from all of the participants and their parents or guardians. The participants were relatively homogenous and of middle socioeconomic (SES) status. They ranged in age from 9 through 10 years. There were 78

girls and 119 boys. The participants were not identified as learning disabled and their reading development was felt to be within grade level expectations according to their classroom teachers and the school counselor. All of the participants in the research were considered typically developing readers by their teachers.

*Materials and Measures*

*Texts*

The students read an expository text with 338 words. Some measures including background knowledge, literal and deep comprehension, and the components of reading fluency used in the study were implemented based on this text. The text, which was about cartoon, was obtained from the fourth grade Turkish language arts course textbooks. This text explained the nature of cartoons, its historical development, types of cartoons, and relation of cartoon with communication. The other short passages for assessing strategy use were obtained from the fourth grade textbooks and either reorganized or shortened for the reading strategies.

*Reading fluency*

The components of reading fluency including word recognition automaticity and prosody were evaluated based on the expository text. Word recognition automaticity of the students was assessed as the number of word read correctly in the initial 60 seconds of oral reading related to the text. Additionally, Prosody was measured by the evaluator listening to a student read the grade-level passage and then rating the prosodic quality of the oral reading using a rubric that describes levels of competency on various elements of prosody, including expression and volume, phrasing, smoothness, and pace. The rubric was developed by Rasinski (2004a) and adapted by Yildiz, Yildirim, Ates, and Cetinkaya (2009) for Turkish students. Previous research with readers of English has demonstrated the rubric to be a reliable and valid measure of prosody (Paige, Rasinski, & Magpuri-Lavell, 2012; Rasinski, Homan, & Biggs, 2009). The Turkish adaptation of the scale has the following four main dimensions: (a) expression and volume, (b) phrasing, (c) smoothness, and (d) pace. Students' scores can range between a minimum of 4 and a maximum of 16.

*Reading comprehension*

Following Royer, Carlo, Dufresne, and Mestre (1996), we created a Sentence Verification Task (STV) to measure the students' literal

comprehension related to the text (Cronbach's Alpha=.71). The SVT was constructed by generating four types of test items from sentences in the text/s: (a) originals, which were copies of sentences that appeared in the text/; (b) paraphrases, which were constructed by changing as many words as possible in original sentences without altering the meaning of the sentences; (c) meaning changes, which were constructed by changing one or two words in original sentences so that the meaning of the sentences was altered, and (d) distractors, which were syntactically similar and thematically related to original sentences but were not consistent with meaning to any of them. The test consisted of 16 items (four originals, four paraphrases, four meaning changes, and four distractors) that the participants were asked to mark with "yes" the items that had the same meaning as text sentences (originals or paraphrases), and with "no" those that had a different meaning (meaning changes and distractors).

Again following Royet et al. (1996) and Strømsø, Bråten, and Samuelstuen (2008), we constructed an Inference Verification Task (IVT) to measure the students' deeper understanding of the same text used in all measurement procedure (Cronbach's Alpha=.67). The test consisted of 16 items. 8 of which were near inference items, and 8 of which were far inference items. The near inference items were constructed by combining information in the text to form either a valid or invalid inference. The far inference items were constructed by combining an item of information from the text with the information that the student might have about the topic to create valid or invalid inference. The students were instructed to mark with "yes" the items that could be inferred from material presented in the text, and with "no" those that could not be inferred from material presented in the text.

*Background knowledge*

A researcher-developed, 10-item, multiple-choice test was constructed to assess the students' background knowledge about the content referred to in the text used by for literal and deep comprehension and the components of fluency. We read the text and identified background knowledge that we judged to be key for answering the questions. The distractors in the background knowledge test were either facts that were stated in the text or events that we judged would be familiar from participants' everyday experiences but that were not consistent with the text. We computed the test-retest reliability of the scores on the prior knowledge measure, with 3 weeks between the test and the retest. This yielded a reliability estimate (Pearson r) of .81.

*Reading strategies*

The measure of strategy use was a 12-item, researcher-developed measure that was based on work by Kozminsky and Kozminsky (2001) and was similar to the measures by Brand-Gruwel, Aarnoutse, and Van Den Bos (1998) and Cromley and Azevedo (2007). In the test, the short passages whose appropriateness was good for the grade level were chosen from the fourth grade Turkish language arts textbooks and used in the test. After reading each passage, the students answered 2 multiple-choice item that required the using of various reading comprehension strategies. For example, for the strategy of summarizing, students read a passage. They were then presented with four possible summary sentences and asked to choose which was the best summary of the paragraph. Based on the findings from previous research relevant to strategy instruction, we identified six strategies including awareness of text structure, predicting, self-questioning, background knowledge activation, summarizing, and finding man idea.

*Procedure*

The students were asked to read a grade-appropriate expository text and answer the SVT and IVT tests. Before that, the students answered the multiple-choice background knowledge test. Prior to the study, the text and short passages and accompanying questions were reviewed by the experts in reading education to the extent to which the texts adequately corresponded to reading domain objectives of the grade levels Turkish language arts curriculum and the questions adequately measured comprehension of the texts. The experts also verified that each comprehension question was appropriate to test development standards and the students' reading levels.

Students were tested individually and asked to read orally the passage corresponding to their grade level placement. The students were asked to read the text in their best or most expressive voice and were told that they would be asked questions about what they had read following their reading. During the oral reading, the researcher administering the test marked any uncorrected word recognition errors made by the student as well as marking the text position of the student at the end of one minute of reading in order to determine reading rate, a measure of word recognition automaticity. Prosody or expressive reading, a second element of fluency, was measured by independent evaluators listening to the student reading of the grade-level text and then rating the prosodic quality of the oral

reading using a multi-dimensional fluency scale or rubric that describes levels of competency on various elements of prosody: expression and volume, phrasing, smoothness, and pace (Rasinski, 2004b).

RESULTS:

The data obtained from the students' readings included measures of word recognition automaticity (words read correctly per minute), prosody (rating of expressiveness using the multi-dimensional fluency scale), literal and inferential comprehension scores, background knowledge scores, and scores of strategy use. Means and standard deviations by for the six variables were presented in Table 1.

| Grade | | *N* | *M* | *SD* |
|---|---|---|---|---|
| 4 | Literal Comprehension | 207 | 10.22 | 2.03 |
| | Deep Comprehension | 207 | 10.13 | 2.06 |
| | Prosody | 207 | 12.50 | 2.94 |
| | Automaticity | 207 | 82.10 | 18.39 |
| | Strategy | 207 | 6.70 | 2.50 |
| | Background Knowledge | 207 | 3.97 | 1.55 |

*Table 1. Means and Standard Deviations for the Variables*

In order to determine the relationship among the variables, correlations were calculated and presented in Table 2. All correlations were found to be statistically significant and substantial.

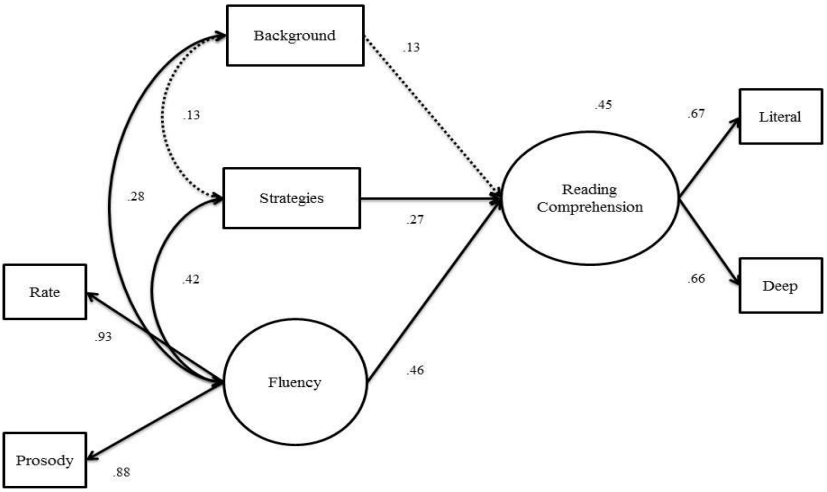
| Grade | | Literal Comprehension | Deep Comprehension |
|---|---|---|---|
| 4 | Rate | .36** | .39** |
| | Prosody | .40** | .33** |
| | Background | .18** | .21** |
| | Strategy | .34** | .31** |

*Note. **p<.01*

*Table 2. Correlations among Variables*

Given the robust correlations among the variables, we ran path analysis

with AMOS and Mplus at fourth grade level to determine the relations among the variables. Those results were presented in path diagram below.




*Note. While the single-headed arrows show standardized regression coefficients and direct effects in the path model. Double-headed arrows represent correlations (covariance). Dotted arrows show insignificant coefficients in the path model. ***p<.001.*

*Figure 1. The relations among the variables*

In the model, fluency, strategies, and background knowledge were used to predict reading comprehension. The path analysis results showed that as RMSEA, SRMR, TLI, and CFI values were within expected range, the fit of the data to the proposed path model was good. For the full sample, the model yielded good fit indices. When reviewed overall fit summary indices in the model, the χ2 test yielded a value of 5.752, which was evaluated with 5 degrees of freedom, had a corresponding *p*-value of .331. The χ2/*df* was 1.150. Additionally, the RMSA was .027. The TLI was .99 and CFI was 99. Moreover, SRMR was .0132. We would say that all of the indices suggested that the model appeared by the path analysis was a good fit to the data. In the model, whereas fluency and strategies made statistically significant contribution to the prediction of reading comprehension (β=.46, *p*<.001 and β=.27, *p*<.01, respectively), background knowledge did not make statistically significant contribution to the prediction of reading

comprehension (β=.13, *p*>.05). Overall, this model explained 45% of the variance in reading comprehension. Having high R-squared value in these predictions indicates that fluency, strategy use, and background knowledge have high level of association with reading comprehension.

DISCUSSION:

In the present research, we aimed to explore if DIME model works in Turkish language context and figure out the direct and indirect relations among background knowledge, use of strategy, fluency, and comprehension. However, since the indirect effects of the model did not work, we just focused on the direct relations among the variables. Texts help readers construct meaning based on prior knowledge (Shen, 2008). Successful comprehension process requires reader to make meaning. Before making inferences and predictions related to text to be read, readers need to use prior knowledge and integrate into text (Moreillon, 2007). Additionally, making inferences occurs when readers connect their prior knowledge to text, make connections between different parts of text, and make connections between known and unknown things (Nassaji, 2002). While research has shown that there were profound positive relations between prior knowledge and reading comprehension (Burin et al., 2015; Kostons & Werf, 2015; Liebfreund & Conradi, 2016; Pittman & Honchell, 2014), in this research, it has been found that there was not any relation between reading comprehension and background knowledge. The background knowledge of the students did not make any contribution to the prediction of reading comprehension. This result was not consistent with the previous research findings.

The other result of the study was that there was strong relation between reading comprehension and strategy use. The students' scores of strategy use made statistically significant contribution to the prediction of reading compression. This result of the present study was consistent with the previous research (Mariotti, 2010; Reed & Lynn, 2016; Seipel, & Carlson, Clinton, 2017). In the study of Mariotti (2010), it has been found that vocabulary and strategy use are significant components of reading comprehension. Beside this, Seipel, Carlson, and Clinton (2017) have reported that proficient readers are better in strategy use compared to poor readers. Additionally, Reed and Lynn (2016) found that making inferences from the text to be read had the significant effects on reading comprehension. Fluent and proficient readers know how to and when to use reading strategies when they read. In other words, good readers can effectively use reading strategies when they read fluently. This enables

them to monitor reading comprehension processes (Duke & Pearson 2002; Medine, 2016).

Another result of the study showed that the components of the reading fluency had significant effects on reading comprehension. Considering the scientific literature related to reading fluency, a considerable amount of research findings has supported this result (e.g., Kim, Wagner, & Lopez, 2012; Kuhn & Schwanenflugel, 2008; Pey, Min, & Wah, 2014; Pretorius & Spaull, 2016; Rasinski et al., 2011; Ulu, 2016). As a final thought that we would claim while the present research could not make clear what aimed in Turkish language context based on DIME model, it provided contribution to the research area concerning the direct relations among background knowledge, fluency, strategy use, and reading comprehension.

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## The development and implementation of Weblog-based writing program at the elementary school in Taiwan

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KEYWORDS: Weblog-based writing project, Whole language, Guided writing.

ABSTRACT:
The purpose of this study is to inquire into the development and implementation of an innovative weblog-based writing program based on the recent findings of writing research. We adopted the framework of learning community, and a cooperative action research inquiry. Writing curriculum was developed based on whole language, and guided writing principles. There were six meetings held to introduce the theory, and then share, and review the examples of participant teachers' implementation. Multiple methods were used collect data, such as focus group interviews, personal interviews, classroom observations, and writing samples from elementary case classrooms. Suggestions and recommendations to reform the writing curriculum at elementary school are provided.

INTRODUCTION:
The digital time had come. Our children would grow up in the times of

information technology. Most of them spend a lot of leisure time on the internet. When they entered the school and taught by the traditional method. It would lead to a problematic situation that they were attracted to internet outside of the school. In the long run, there would be harmful effects to our students' learning in the elementary school. The performance of their writing could be worsened once again.

The wave of weblog swept across the world in recent years, and had caused significant impact on teaching and learning. Weblogs have been used in writing classes and language arts activities curriculum activities at schools of all levels to increase motivation and scaffolding efforts (Kajder, Bull & Van, 2004; Baggetun & Wasson, 2006). The application of weblog could be used to improve the writing instruction of the elementary school in Taiwan.

Thus, this study was to develop a weblog-based writing model for the elementary school with the co-operation of the participant teachers. They would try to incorporate the weblog-based model to reform their writing instruction. While constructing the model, it would improve their professional growth. What kind of influence would their instruction of weblog-based writing model emerge? What is the change process of participant elementary school teachers involved with this writing?

OBJECTIVES:
The objectives of this study were as the followings.

1. To develop weblog-based writing programs based on the research-based principles of writing instruction.
2. To investigate the change process of writing beliefs of participating elementary school teachers involved with this writing project.

LITERATURE REVIEW:
The formal teaching of writing began at the third grade of elementary school in Taiwan. The purpose of this stage's writing was to encourage expression of their experience and feelings via writing to keep the interest of students for writing (Ministry of education, 2003). To teach writing is to stir their interests and intrinsic feelings through writing guidance. However, the intrinsic motivation of students writing is weak in the elementary school in Taiwan. There was a strong call to improve this problematic situation (Chen, 2003).

Knobel and Lankshear (2006a) argue that the best established

conceptions of effective writing have tended to be associated with the concepts of whole language and process writing. With guidance and practice of writing process children could develop knowledge and skills about the functions and constructions of printed language, which contributed to their overall literacy development (Gibson, 2008; Martin, Segraves, Thacker & Young, 2005). The approach of guided writing could help students become independent writers.

Graham and Harris (1994) argue that the approach of whole language has benefits in students' motivation in writing. Daniel, Zemelman, and Bizar (1999) conclude that sixty years of researches show whole language to be a superior way to help young people become skillful and lifelong writers. Whole language educators believe that people learn to write by writing. The focus is on knowledge and enjoyment in a range of literacy genres. Materials in books, newspaper, magazines, computers, etc. often have unusual but naturally occurring features or complex syntax. It also helps readers develop flexible use of their writing strategies and language cuing systems (Goodman & Goodman, 2009). So the whole language would be the underlying theory for developing the innovative writing program.

The weblogs emerged in the times of information and become popular media of internet. The features of blogs such as self-publishing of texts and graphics, easy access and maintenance, and immediate feedback or comments encourage social interaction. The process of expression, through weblog writing and journaling, supports both individual and collaborative work and nurtures the interconnection of ideas between participants (Kajder, Bull & Van, 2004; Baggetun & Wasson, 2006). It could be a powerful media for improving the teaching of writing.

It also contributes to increase knowledge ownership, knowledge management skills, and reflective practice (Chuang, 2008). One of blog features, of easy text and graphic publishing, has paved the way for convenient presentations of both text and pictorial/graphic medium. It would be platform to post the rich resources for writing instruction and to publish the process and product of student writing.

Knobel and Lankshear (2006b) outline the new literacy shaped by the newer technology, and propose there two broad mind-sets that accompany old and new ways of literacy learning. Hicks (2009) suggest that the differences in two mind-sets make us, especially as writing teachers, question our fundamental beliefs about learning. For example, it is a

difference between posting our assignments and students' work on the closed management system and using a blog that parents and students can see from home or school. These are significant changes for us to consider a different approach of teaching and learning from the one used in the past.

As McLaughlin (1976) stated that the curriculum reform would break down the traditional isolation of the classroom teachers, and provide a sense of professionalism and a culture of cooperation as well (Reason, 1988). The essential change in the traditional roles, behavior, and structures existed within the school organization and the classroom. It required reconstruction in the epistemology and practice of teachers in the language and literacy teaching (Grisham, 1992; Huang, Chou & Chen, 2001). Several researchers emphasize the importance of teachers' participation in the process of curriculum reform, because teachers are essential to the process of curriculum revision (Snyder, Bolin & Zumwalt, 1992).

Thus, we would like to develop a model for weblog-based writing integrated by the whole language and the guided writing principles. The weblog-based writing platform could also serve as E-portfolios for writing instruction of teachers. The construction of this model takes the collaboration of both the researchers and the participating teachers.

With the co-inquiry and focus group interview, the study combines the expertise of scholars and classroom teachers to develop weblog-based writing programs utilizing theories of whole language and guided writing principles. Findings from this action research will inform the reform of elementary writing curriculum.

MODES OF INQUIRY:

*Participants*

The study recruited the participants from six elementary schools and teacher education faculty in the southern part of Taiwan. Twelve volunteer teachers and two education faculty members participated in this weblog-based writing program.

*Design*

This project adopted the system of ○,RBlogger maintained by the Google

company. The workshops of weblog-based writing instruction for participating teachers were held six times in one year. The co-operative action research cycle was adopted in this study. Through action research, the practitioner could participate in reform to make up the gap between theory and reality (Grundy, 1987; Reason, 1988). So it is useful to help the participating teachers to develop the innovative programs of weblog-based writing instruction based on the reflections from the previous cycle of instruction.

This study investigates related issues and combines focus group interviews, personal interviews and observations of individual classes to analyze teachers' cognitive and experiences and their reflection on teaching practice of writing and change in the teaching practice.

RESULTS AND DISCUSSION:

*The model of weblog-based writing developed by this study*

After the implementation of one year program with cooperation of twelve teachers, we developed the model of weblog-based writing program as the following.(Figure1)

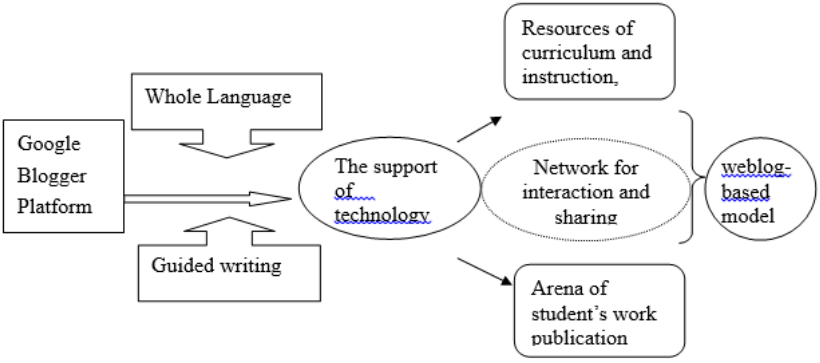



*Figure 1 the model of weblog-based writing program*

We introduce the theories of whole language and guided writing in the first workshop. The participating teachers start to run their own weblog on the system of Google Blogger◦,R. Then we elucidate the theories of whole language and guided writing and present some examples respectively in

the second and third workshops. We encourage the teachers try to adopt their according theory of writing to develop the weblog-based program in their classroom. Figure 2 shows the blog examples made by the participating teacher and his students.

*Figure 2 The blog example established by the participating teacher and his students*

The participating teachers try to change the traditional method of teaching writing, and use the media of weblog for teaching their students. Some of them would like to adopt the theory of whole language to design the writing program for their students. The other teachers were used to utilizing the theory of guided writing program for their students.

All of the participant teachers could use the weblog as teaching sources and the platform for their students' writing works, including typewriting, scanning, or photographing. In addition, they as well utilized the function of weblog for sharing information of professional development.

*Benefits of weblog writing model used by teachers*

Two major benefits were revealed- resource archiving and interaction facilitation. The teacher education faculty introduces the theories of whole language, guided writing, and the weblog-based portfolio system by the software of Microsoft PowerPoint. After every workshop, some handouts were posted in the writing weblog (http://99writing.blogspot.com/). The participating teachers regarded the main weblog with writing teaching

resources helpful for them. The resources were easily accessed and retrieved for the next year plan.

Some teachers found that the whole language approach of writing is beneficial for students to present their voices and experiences. The weblog-based writing model by whole language approach could enrich the versatile works of students, including a shadow play, lyrics of a popular song, and a fable story. It is helpful to stir their interests of writing for some students.

Especially, one of them posted the “shadow puppetry” work of his 4-grade students’ cooperation after one-semester reading activity. He said,

First, I asked my students to decide the story of “shadow puppetry” by vote after co-reading the book of Egyptian Pyramid. Second, they tried to write the script of the story by groups with my guidance. Like a model of whole language, we had produced some passages of the story line piece by piece. With cooperation of two months, we finished the video of “Egyptian shadow puppetry”, upload it onto the YouTube site, and post in the weblog. (Mr. Chen, 1000425 group interview)

The work was a form of video posted on the blog. If anyone has the website link, he or she, whoever, could see it outside the school.

Some teachers found that guided writing could help their students to write step by step with their guidance of writing posted on the blog. In addition, the weblog-based writing model provides opportunities of interconnection of ideas and cross reference. One teacher posted the process and demonstrated samples of guided writing; another teacher in the other school who was not involved with this project contacted him to show her interest in adopting similar approach in teach writing in her class.

*Effects of weblog-based writing instruction on student*

Easy publication on the weblog motivates students. Several teachers taught more than one class. They could collect the writing works of the first class, to post them in the blog, and to show them for the next writing class. Once the students of the first class found their works published in the blog, they would be astonished and excited. It could increase the intrinsic motivation of student to write more.

> … their articles on website which they were really looking forward, and really enjoying it. When seeing their works on the website, they got the sense of honor. I didn't have to worry about them because they asked me when to post articles positively. (Mrs. Hone, 1000614 personal interview)

Students could see the writing work of other peers on the Internet. It a fresh experience for them. It stirs the interaction between peers. The social peer interaction motivated and facilitated their own writing. Meanwhile, the weblog-based writing model could be a portfolio to archive the process of student writing, and to evaluate the growth in the process of writing.

*The impact of Chinese Keyboarding System on Chinese Handwriting and Syntax*

In Taiwan, we adopt the traditional Chinese characters as opposed to simplified characters which have fewer strokes. Thus, schoolchildren in Taiwan have long been using mere drill and practice handwriting to master the strokes of each character to memorize each character. Thus, teachers tend to worry that too much exposure to Computer-mediated communication writing through keyboarding would decrease the accuracy of each handwritten character, which is still highly emphasized in the evaluation of each student literacy level.

In deed, we have found that although keyboarding facilitate the quantity and quality of writing samples of several low achievement students but this web-based writing program, they did not show an increase in the accuracy rate of traditional Chinese character writing test. Other writing deficits are about the mechanics of Mandarin Chinese syntax. There are many informal languages in the work of student writing as a result of the influence of abbreviated and simplified forms via CMC. The most serious problem is that they could hand in the writing homework, which is copied from the "Knowledge Expert" supported by the Yahoo company, which is often a serious plagiarism.

*From one single discipline to across disciplinary writing*

Most of participating teachers in this study had no experience in blogging. After the first semester meetings, all of they are familiar with the system of Google blogger. But some of them thought that they still were used to the previous system of Yahoo.

Originally, we carried this study for teachers of writing instruction. But there was a strong call to apply the model across the other field among the participants. The theory of whole language especially supports the idea of writing across the curriculum. Then we extend the plan of weblog-based writing model in language arts to include other fields such as music and science.

The followings were two samples of student's writing. One is of science study, and the other is of music study.

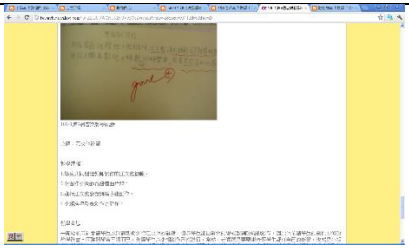
| Science | Music |
| --- | --- |
| |  |

*Figure 3 The blog examples of students from other study fields*

They mentioned that to work with teachers from other disciplinary areas is quite a challenge for them. It took more time and efforts to work on across disciplinary writing curriculum design and it do not fit the current class schedule which has a focus on individual one period disciplinary content area instead of a time block when teachers of different disciplinary areas can be present simultaneously.

*The process of teachers' adoption of weblog-based writing*

In the process of developing the weblog-based writing program, we find that most of participating teachers would like to adopt the guided writing to teach their students writing via the media of blog. The approach is similar to the traditional mode of teaching writing so that they don't need to change a lot. They would like to post the works of their students, such as essay writing, revision of article style, and photograph writing.

Few of them adopted the philosophy of whole language, and designed the writing activity for their students. One teacher encouraged his students to

read a comic book about Egypt and found the ideas for shadow puppetry play. One teacher asked her students to make posters praying for blessing Japan in the 2011 earthquake disaster.

Through the group discussion, the participant teachers not only point out the students' usual problems in writing but also the poor performance of students' writing in the elementary. There were two main causes for this problematic situation. One was the mediocre performance of students themselves, and the other was the teachers' lack of profession of teaching writing. This is the most important cause that they participated in this weblog-based writing workshop activity.

CONCLUSION:

Through the development and implementation of weblog-based writing project, we have provided insights on the effects of this new writing model on students and teachers. Findings from this project provoke thoughts on how the keyboarding impact elementary student fluency and accuracy of their handwritten Chinese characters and how the class schedule could be adapted to innovative teaching practice.

Specifically, the findings challenge teachers and scholars to rethink and redefine literacy to include the concept of multiple literacies and remove the physical constrain of handwriting in development of a student's Chinese literacy. These are issues worth of further investigation in a digital literacy age.

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# Promoting kindergarteners' comprehension strategies through story book reading

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KEY-WORDS: comprehension, story book reading, literacy, kindergarten.

ABSTRACT:
The present study describes a two-month literacy intervention program aiming to help kindergarteners develop essential comprehension strategies through reading stories. The program was implemented by 56 third-year kindergarten student teachers of the Department of Preschool Education of the University of Crete, in 15 kindergarten classrooms located in Rethymno, Crete. Student teachers were trained by the researcher to implement 8 daily literacy teaching programs to help kindergarteners develop the following comprehension strategies: prediction, background knowledge activation, vocabulary, questioning, and retelling of story structure. Each daily program was developed as follows. In the first stage, student teachers conducted a playful introductory activity with children to help them discover story characters and elements of the story plot, and encourage them to make predictions and activate their background knowledge about the story theme. In the second stage, they read the story by applying a performance-oriented or a dialogic reading approach. In the final stage, student teachers conducted post-reading activities with children to attain cross-curricular goals and deepen story comprehension. Intervention teaching sessions were recorded and transcribed. Data analysis provided indications with regards to children's story understanding and to the development of the targeted comprehension strategies.

INTRODUCTION:
Comprehension is a complex mental process which requires intentional thinking, so as for the reader to construct meaning through his/her interaction with text (Courtney & Gleeson, 2009, as sited in Roche, 2015). Comprehension can be improved when teachers systemically implement instructional practices to teach a variety of strategies[1] that will help

[1] The term 'comprehension strategies' is used to define "the intentional actions that a reader can take to increase the chances of understanding or remembering the information in a text" (Shanahan, 2005, p. 28).

students understand and extract meaning of what they have read, and, thus, eventually become independent and effective readers (Shanahan et al., 2010). More specifically, prediction is one the most easily identifiable comprehension strategies and it is related to the listener's or the reader's ability to hypothesize what might happen next in a text (Duke & Pearson, 2008). Subsequently, background knowledge activation is a process through which students think and use knowledge that they have already acquired, in combination with clues provided by the text to extract meaning (Shanahan et al., 2010). These two strategies share a common base, since they both encourage students to use knowledge already mastered to understand new ideas and information encountered in texts they hear or read (Duke & Pearson, 2008). Questioning is also a term which has a twofold meaning, since it refers to the process through which the reader answers to questions posed by the teacher and asks his/her own questions to elaborate text information (National Reading Panel, 2000). Knowledge of story structure is another significant strategy which readers apply to organize their understanding of a story, and retell or recall its elements, such as the time, place, problem, characters, plot, and resolution (Duke & Pearson, 2008). Story map and story grammar are also terms used to describe the stories' organizational pattern (Smith, 1990). Vocabulary knowledge is also a parameter directly related to advanced comprehension (Quinn, Wagner, Petscher, & Lopez, 2015). Vocabulary teaching in the context comprehension instruction aims not only at helping students understand the meaning of words they read, but also to motivate their interest toward that aspect of language, and develop the skills needed to independently search and figure out the meaning of unknown words encountered in a text. Research on comprehension strategies instruction have showed that teaching a variety of comprehension strategies may lead to advanced comprehension, and motivate students to use them in order to act as skilful readers (National Reading Panel, 2000).

One of the ways in which comprehension strategies improve in preschool is the practices used in story read-alouds (Mantzicopoulos & Patrick, 2011). Story reading practices that teachers adopt to present a story to young children is a significant parameter which may affect the quality and the quantity of verbal interactions that occur during story reading (Dickinson & Smith 1994; Reece & Cox, 1999; Tafa & Chlapana, 2007). Research data have shown that dialogic reading and the performance-oriented approach are two of the most frequently used reading practices in preschool educational settings (Dickinson & Keebler, 1989; Dickinson & Smith 1994; Reece & Cox, 1999; Tafa & Chlapana, 2007; Whitehurst et

al., 1988). Dialogic reading is a practice introduced by Whitehurst et al. (1988.) At times, different terms, such as interactive style (Dickinson & Keebler, 1989), co-constructive approach and didactic-interactional approach (Dickinson & Smith, 1994), have also been used to describe this reading approach. A common feature in all these reading approaches is the verbal interaction which occurs during story reading; a process through which children construct text meaning cooperatively (Barrentine, 1996; McGee, 1998). The teacher interrupts reading at key-points of the text and asks mainly open-ended questions to help children acquire unknown vocabulary, predict, analyze and evaluate elements of story structure. Performance-oriented style is a high cognitive demand reading practice, based on which teachers read the story uninterrupted and confine discussion to before and after the story reading. The aim of after reading discussions is to help children relate the story content to their personal experiences, and to provide teachers with the opportunity to evaluate children's text comprehension, and discuss with them ideas which might not relate directly to the story, but are considered important for constructing text meaning (Barrentine, 1996). Through after story discussions children are also helped to cooperatively retell the story by recalling the story structure elements (Dickinson & Smith, 1994; Tafa & Chlapana, 2007).

Research data have shown that story reading in preschool education may help children improve their ability to comprehend the content and the structure of stories (Brabham & Lynch-Brown, 2002; Dickinson & Smith, 1994; Eville Lo, 1997; Karweit, 1989; Morrow, 1984, 1992; Reese & Cox, 1999; Tafa & Chlapana, 2007). For example, Brabham and Lynch-Brown (2002) in their study showed that using interactional reading practices can improve comprehension if children are provided with the opportunity to experience the text as a whole and discuss its context. In relation to that, Van Kleeck (2008) suggested that, at the preschool level, children can be supported in their ability to make inferences about story text, a significant comprehension strategy, when the adult readers ask both literal and inferential questions which are related to the causal structure of stories. Furthermore, the results of the study conducted by Denton, Solari, Ciancio, Hecht, and Swank (2010) have shown young children's comprehension improved through discussions conducted in the context of reading aloud sessions and guided with appropriate questions. Furthermore, comprehension was enhanced by extra reading activities which focus on specific comprehension strategies, such as summarizing. In line with the study of Denton et al. (2010) are the conclusions extracted by Swanson et al. (2011) in a meta-analysis of the extant research on the effects of

storybook read-aloud interventions for young children at risk for reading difficulties. One of the main findings was that read-aloud interventions may improve at risk children's comprehension. According to their suggestions, extended child–adult dialogue and questioning around storybooks is a valuable practice which can be incorporated in educational settings. The analysis that Schickedanz and LMcGee (2010) made in the report of the National Early Literacy Panel regarding research related to shared story reading interventions is also of special interest. One of their main conclusions is that different approaches of shared reading may affect comprehension at a different degree. So, there is a need to combine reading practices to produce a wider range of outcomes for comprehension and this approach is more effective than a narrowly focused approach. However, there were just a few studies which focused on comprehension by using a variety of methods to help children use higher level comprehension strategies. So, future research should focus on evaluating literacy interventions which combine different reading approaches and techniques which focus on a range of children's comprehension strategies. As also Duke & Pearson (2008) suggested, comprehension instruction should be balanced, in a sense that it should include explicit instruction in specific comprehension strategies and provide teachers and children with the time and the context to read and discuss texts.

PURPOSE OF THE STUDY:

The present study describes a two-month literacy intervention program aiming to help kindergarteners develop essential comprehension strategies through reading stories. In the present study, comprehension strategies are defined as children's ability to express background knowledge, predict, analyze word meanings, ask questions, and retell story structure elements.

DESCRIPTION OF THE INTERVENTION PROGRAM:

*Participants*

Sample children were recruited from seven public kindergarten schools located in Rethymno, Crete. The program was implemented by 56 third-year kindergarten student teachers of the Department of Preschool Education of the University of Crete in 15 kindergarten classrooms. Student teachers at the time of this study were attending level II of their practicum, which takes place over two academic semesters (winter and spring semester).

*Materials*

For the needs of the present study eight (8) storybooks were used. The books were selected based on a) the theme of the story, to boost children's interest and imagination, b) story structure elements, to be easily recognizable, c) vocabulary, story texts to contain words which are considered useful for children's language development and b) book illustration, to correspond to story plot episodes.

*The design of the daily literacy instructional programs*

The intervention lasted two months and included 8 daily literacy teaching programs. Student teachers were trained by the researcher to implement a daily literacy teaching program once a week, to help kindergarteners develop the following comprehension strategies: prediction, background knowledge activation, vocabulary, questioning and retelling of story structure**.** The activities included in each daily program were designed based on the content of one of the storybooks selected for the needs of the present study. So, each daily program developed as follows.

In the first stage, student teachers conducted a playful introductory activity with children to help them discover story characters and elements of the story plot. For example, children in small groups made jigsaws to synthesize pictures displaying a full moon, a mole, a rabbit, a hedgehog and a squirrel, which were the main characters of the story.

At the next step of this procedure they used the discovered elements to ask questions which encouraged children to predict the story theme and activate their prior knowledge about significant aspects of the story plot. For example,
*Prediction question: What do you think is happening in a story whose main characters are a mole, a rabbit, a hedgehog and a squirrel?*
*Question for activating background knowledge: When do moles, rabbits, hedgehogs and squirrels search for food and when do they sleep?*

In the second stage of each daily program, student teachers read the story by applying a performance-oriented or a dialogic reading approach to enhance kindergartners' story comprehension. The goal of the performance-oriented reading approach was to help children process story structure elements and retell the story through guided conversations. So,

when the performance-oriented approach was implemented, the story was read as follows. Before reading, student teachers presented the basic elements of the book (title, writer, illustrator etc) and, based on the illustration of the front cover, encouraged children to recall and enrich their initial predictions about the story theme. Then they read the story by applying an aesthetic approach which combines techniques such as: alterations in pitch and volume of voice, pauses, and intonation in order to capture children's attention. They also instructed them to interrupt reading in selected parts of the text to ask questions and explain briefly the meaning of unknown words. After reading, student teachers conducted a discussion with children and, with the use of appropriate questions, helped them retell the story structure elements; time, place, characters, theme, plot, resolution; in the proper sequential order. Each story structure question was combined with a respective card which displayed the appropriate question word.

e.g. Story structure questions

- Where did the story take place? (place)
- When did the story take place? (time)
- Who is the main character of the story? (character)
- What did the main character of the story want to achieve? (problem)
- What did the main character of the story do to solve his problem? (plot)
- How did this story end? (resolution)

The main purpose of the dialogic reading was to encourage children's verbal participation throughout text reading by the use of questions and techniques which enhance their oral language productivity and vocabulary learning. When dialogic reading was implemented, the story was read as follows. Before reading, student teachers introduced the book with the same procedure as they did in the performance-oriented approach. During reading, children were encouraged to participate verbally by answering to open-ended, completion, recall and expansion questions. After reading, children were encouraged to summarize key-information, relate the story theme to their personal experiences, and express their personal preferences with regards to the plot episodes and story characters. In dialogic reading sessions there were 2-3 key-words selected from the story texts which were taught to children with several techniques, such as word definitions, pointing, labeling and open-ended questions, examples and non-examples on the use of the words, and dramatization.

At the final stage of each daily program, post-reading activities were

conducted with children, such as art, math, natural science and music activities, to attain cross-curricular goals and deepen story comprehension.

*Data analysis*

Intervention teaching sessions were recorded and transcribed. A coding system was also developed to extract conclusions relevant to the intervention program main purposes. Thus, the teacher's and children's comments and questions were analyzed based on the following parameters: prediction, background knowledge activation, vocabulary, self- questioning, and retelling of story structure.

RESULTS OF THE INTERVENTION PROGRAM:
Data analysis provided indications with regards to children's story understanding and to the development of the targeted comprehension strategies. The data are presented according to the coding system parameters.
*Prediction.* One interesting result which emerged from the data was that children gradually became more confident in predicting the story theme. They also included in their predictions elements connected to the story structure elements, such as the story context, and could combine each others' comments to reach more adequate answers and produce their own short narratives. For example,
*T[2]: What do you think is happening in a story whose main characters are a mouse, a duck, a mole and an owl?*
*C: I think that they came out of their caves and thus they met each other.*
*T: What a nice idea! When and where do you think they met each other?*
*C: In the night.*
*C: In the morning.*
*C: On the moon.*
*C: In the forest.*
*T: Very nice ideas!*
*C: I say that one night all these animals were searching for food. They met each other but then they split up, found their food and then ate all together like a family.*
*Background knowledge activation.* Furthermore, the data provided indications that through appropriate guidance children become more capable to activate their prior knowledge about significant aspects of a story and relate them with the predictions they made during the

[2] T: Teacher, C: Child

introductory activities and with stories that were read in previous daily literacy programs. For example,

*T: What is this?*
*П: A mole.*
*T: What is a mole?*
*П: The animal which digs holes on the ground.*
*C: And eats worms.*
*C: It is a nocturnal animal.*
*C: A mole which wants to touch the moon (the theme of a story presented in a previous daily program).*
*T: Let us all think. What is different in these animals in relation to a duck?*
*C: They are nocturnal animals.*
*T: And what does nocturnal mean?*
*C: Nocturnal are the animals which come out at night and sleep during the day.*

*Vocabulary.* Additionally, it was very encouraging that children gradually responded more adequately to the vocabulary explanation techniques embedded during read-alouds. Their responses to the vocabulary teaching techniques provided indications of children's ability to relate the meaning of the target words to their background knowledge and the story plot. For example,

Word definition.
*T: What does pied mean?*
*C: Multicolored, like that one over there.*
Examples and non-examples.
*T: Apples are pied.*
*C: No! Apples are red or green.*
Open-ended questions.
*T: How do you think Elmer feel because he was pied?*
*C: Sad.*
*T: Why?*
*C: Because he did not have gray color like the other elephants.*

*Retelling of story structure*. Children's answers also showed that the use of the introductory activities, the story structure cards, the closed-type and open-ended questions helped them retell the story structure elements in a sequential order. For example,

*T: This card is asking us to say where this story took place.*
*C: In the stable!*
*T: And how does the picture of the book help us understand that the story took place in a stable?*
*C: Because we see animals.*

*T: Very nice. Let us move to the next card. Let the music play! When did the story take place? Remember what we said the dark fabric symbolizes.*
*C: At night.*
*T: Which night was that?*
*C: The night when Jesus was born.*
*Self-questioning.* Data analysis also showed that while teachers' questions were predominant throughout story discussion, there were observed few children's attempts to make comments and ask questions to clarify story plot elements. For example,
*C: And now they have him as a friend.*
*T: Let's see. I would like you to tell me…*
*C: Where is Elmer?*
*C: The one here which is grey.*
*C: Why is he not multicolored anymore, like the rest of elephants?*
*T: You are going to explain that to me. How did the rest of the elephants decide to celebrate Elmer's return?*
*C: By making themselves multicolored.*
*C: And why does this one remain grey?*

Furthermore, student teachers' reports provided indications on the efficacy of the post-reading activities included in each daily program. As seen in the examples below, children used knowledge acquired in the introductory activities and in the read-aloud sessions to extend their comprehension of stories and represent story structure elements.

*Example 1: A construction of a forest model to represent the context of the story.*

*Example 2: Story dramatization.*

DISCUSSION:

The purpose of the present study was to examine whether an intervention program which combines different reading practices and comprehension related activities can enhance children's comprehension strategies. Data analysis provided indications that the intervention program had a positive impact on children's text comprehension and that story reading can be used as an initial context to introducing essential comprehension strategies to them. In addition, the present study adds to the conclusions of Schickedanz and LMcGee (2010) who highlighted the need to combine different reading practices to produce a wider range of outcomes for comprehension, and help children use higher level comprehension strategies.

A clear finding emerged from data was that children gradually became more capable in making predictions about the story plot based on the clues provided by the teachers. Through appropriate questions, visual aids, and peers' verbal contributions, children gradually produced more adequate predictions. It was interesting to see that, through proper guidance, they started to incorporate structure elements in their predictions, and finally produced short but well-structured narratives in their attempts to predict the plot of the upcoming story. It seems that student teachers at some degree used techniques of scaffolded instruction which is "the systematic sequencing of prompted content, materials, tasks, and teacher and peer support to optimize learning" (Larkin, 2002). Furthermore, the cooperative nature of the activities provided children with the opportunity to build on each others' answers and contributions so as to reach to more coherent and story related predictions.

The indications regarding background knowledge activation were also encouraging. Children's responses showed that they derived information related to several disciplines to answer background knowledge questions. The cross-curricular activities conducted in the context of the daily intervention programs may have contributed to this outcome, since an information-rich curriculum can help students develop a broad conceptual knowledge and that is significant for comprehension improvement (Shanahan et al., 2010). Furthermore, their responses highlighted some occasions where children included in their answers information acquired in prior phases of the intervention program, or related with the theme of previously read stories. This shows a relevance and a continuity in the program activities which can add to children's background knowledge activation and help them discover the interrelations between different

literature texts. Intertextuality, which can be achieved in interactive-dialogic reading contexts, is a process of interpreting and making connections between books which benefit children in comprehension and in meaning-making (Roche, 2015).

Data analysis also showed that children gradually become more confident in responding to vocabulary teaching techniques embedded in reading aloud sessions. On one hand, performance-oriented approach and dialogic reading where the core reading approaches which were selected for needs of the present study. Both of them constitute high cognitive demand reading practices which are found to be effective for children's vocabulary and comprehension enhancement (Dickinson & Smith, 1994; Tafa & Chlapana, 2007; Whitehurst et al., 1988). One the other hand, the specific techniques, such as word definitions, open-ended questions, pointing, labeling, dramatization, that were selected for vocabulary teaching, are considered effective for helping young children acquire the meaning of unknown words (Chlapana & Tafa, 2014) and can lead to gains in comprehension (National Reading Panel, 2000). So, the analytical talk occurred during reading aloud sessions and the use of the techniques mentioned above gave children the opportunity to process word meanings in relation to their prior knowledge and to the story plot, and this sets the foundations for effective vocabulary instruction and improved comprehension. Furthermore, the encouragement of children's active participation was a key-element throughout this process because children could participate in vocabulary teaching procedures according to their level of fluency. This flexibility provides children with the opportunity to respond to the more cognitive advanced or difficult steps of instruction the moment they feel more confident or adequate regarding their language skills.

Retelling of story structured elements was another target of the present study. The data provided indications that guided conversations conducted mainly during performance-oriented reading sessions by the use of appropriate questions and relevant question cards gradually facilitated children's ability to identify and recall story structure elements. This is significant, because helping children build text structure knowledge can improve their ability to remember and understand the content of texts (Shanahan et al., 2010). These conclusions are in line with the results of relevant research (Karweit, 1989; Morrow, 1984; Tafa & Chlapana, 2007), which have showed that questions focused on story grammar elements may improve children's text structure knowledge and foster their skills in retelling stories. Data analysis provided also some mere indications about

the possibility of generalizing children's improved structured knowledge in the context of other instructional activities embedded in the intervention program. The inclusion of story grammar elements in children's predictions and the occasional production of short but well-structured narratives during the introductory activities provided some clues of children's improved story structure knowledge. Furthermore, children's adequate response in cross-curricular activities, such as art construction and drama activities, was facilitated and further developed by their improved knowledge of story structure.

The findings regarding children's self-questioning ability were not very encouraging. Data analysis in the present study showed that there few occasions where children generated their own questions to clarify or further elaborate on information encountered in book text or illustration. Student teachers' questions were predominant in most part of the instructional activities. This might have been helpful in guiding children how to respond in the prediction, prior knowledge, vocabulary and story structure techniques but not effective for helping children develop self-questioning skills. This tendency might be connected to classroom management anxiety and with traditional and monologic instructional models which sometimes have been acquired form past educational experiences and unfold in teachers' educational choices (Kathard, Pillay, &Pillay, 2015). So, there is a need for additional teacher training in order to move beyond this teacher-led model and create the context of a transactional instructional model which can motivate children to think actively and develop their self-questioning abilities.

IMPLICATIONS:

The results of the present study provided indications that literacy programs which combine effective story reading practices with relevant post reading activities may enhance young children's comprehension strategies. Of course the implementation of the intervention program activities for a longer time period and the use of standardized or researcher-created tests are needed so that more reliable conclusions can be arrived at. Conclusively, and taking into consideration the main findings of the present study, it is useful for teachers to combine different reading practices to involve children in cognitively challenging discussions which help children process text structure elements and enhance their language skills. In addition, it is effective to present each comprehension strategy by the use of appropriate playful activities and further support children comprehension with post reading and cross-curricular activities. Finally, it is particularly important to enhance children's self-questioning skills by transferring them

the responsibility of asking questions.

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## Refugees in international education journals: A content analysis

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KEYWORDS: Literacy, Content analysis, Refugees.

ABSTRACT:
The purpose of this content analysis is to determine what topics related to refugees are being addressed by researchers in major, peer-reviewed international education journals published in the last 5 years and to examine the ways in which refugee literacy is addressed. I also desired to learn what theoretical perspectives and methodologies are being used to study refugee issues in international education and to determine which journals are devoting more space to these issues. This process was informed by Altheide's (1987) work in ethnographic content analysis, allowing for a reflexive approach to both data collection and analysis.

RATIONALE:
The purpose of this content analysis is to determine what topics related to refugees are being addressed by researchers in major, peer-reviewed international education journals and to examine the ways in which refugee literacy is addressed. In conducting this content analysis, I desired to also learn what theoretical perspectives and methodologies are being used to

study refugee issues in international education and to determine which journals are devoting more space to these issues. This process will be informed by Altheide's (1987) work in ethnographic content analysis, allowing for a deeper analysis of "situations, settings, styles, images, meanings and nuances," and a reflexive approach to both data collection and analysis. This analysis serves to answer the following research questions:

1. What "top" international education journals are publishing studies on refugees and what topics are being studied over the last 5 years?
2. What theoretical perspectives, methodologies, and data sources are used to study refugees, and in which countries?
3. How is refugee literacy addressed in international education journals, and how is refugee cultural capital recognized?

While the past century has seen numerous refugee crises in various parts of the world, I chose to focus on the past five years because of the relative visibility of the Syrian refugee crisis over this time period. I wanted to see if the increased enrollment of refugees in schools around the world led to an increased amount of research and studies published on their education. While this study is not a discourse analysis, I am also interested in the language and writing used to describe refugees, and particularly whether any deficit perspectives exist within these studies.

REVIEW OF THE LITERATURE:

There are two main forms of content analysis: quantitative and qualitative. While content analysis may not be common within the field of international education, it has been used in various forms throughout history (Krippendorff, 2013). Content analysis is most commonly used in the social and behavioral sciences (Neuendorf, 2002). Quantitative content analysis is more commonly used within the field of communications and media, and applies numerical value to analyze textual data (Krippendorff, 2013), whereas qualitative content analysis requires a deeper look at text through categorization (Weber, 1990). Both methods have been used in a variety of fields, including education.

According to Holsti (1969), content analysis can be used to analyze sources and style, which may be especially pertinent to international education journals publishing work on marginalized groups. Weber (1991) contends that content analysis can be used for a number of purposes, including to identify trends, to show differences, and to reflect cultural patterns of certain groups. Within the field of international education, this

method does not appear to be commonly used.

A search for content analyses of international education journals using both Google Scholar and EBSCOhost returned only two studies. The first focused upon adult education and comparative and international education (Mulenga, Al-Harthi, & Carr-Chellman, 2006). The second offers a broad perspective pertaining to the content within international education and comparative journals (Little, 2010). The definition of the term “international education journal” is reexamined as Mulenga et al. (2006) categorize an article as international based upon the country it is published and whether the author of the article is foreign to that country. Little (2010) does not offer a definition of the term, but does expound on the term “international education” as a concept that goes beyond a single nation and culture. These two analyses do call into question what it means to be an international education journal, however, and for the purposes of this analysis, only journals identifying themselves as international education journals will be included.

A content analysis of the research methodologies used in three comparative education journals reveals a fragmented field in terms of methodology with a small number of studies using comparative methods (Rust, Soumaré, Pescador, & Shibuya, 1999). The findings also indicated that, within the comparative education field, very little research is done using experimental design or quantitative methods generally. The authors contend that this could be explained by a recognition of the “power of naturalistic studies” and the “difficulty of conducting laboratory-like experiments in real educational settings” (p. 107).

In order to provide background for my third research question regarding refugee literacy, I also examined content analyses in the field of literacy. A recent content analysis of six literacy journals found that the most commonly used research design for the periods 2009-2014 was quantitative, with a small percentage using experimental design (Parsons & Gallagher, 2016). Student assessments were the most commonly studied data sources, and interestingly, bilingual students/English Language Learners (ELLs) were the second most commonly studied topics. This content analysis did not include internationally-based journals, although it did include Reading Research Quarterly, which describes itself as a global journal.

THEORETICAL FRAMEWORK:

This content analysis was informed by theories of cultural capital and wealth (Yosso, 2005) and stock stories (Bell, 2010). Yosso's (2005) theories of cultural capital build upon Latina/o Critical Race Theory (CRT) to recognize that Communities of Color bring numerous forms of cultural capital to school systems, but they may not be recognized as such or appreciated. This relates to Bell's (2010) work on stock stories, which are defined in the following way:

> Stock stories are a set of standard, typical or familiar stories held in reserve to explain racial dynamics in ways that support the status quo, like a supply of goods kept on the premises to be pulled out whenever the necessity calls for a ready response. As "canned" stories they are stale and predictable, but they have a long shelf-life. (p. 29).

Yosso (2005) defines (CRT) as a way to counter the deficit perspective prevalent in research and discussion on Communities of Color and a way to recognize assets, skills, and knowledge. Yosso references the United States context in her discussions of deficit perspectives, but unfortunately this perspective can be seen in international settings, too (Woods, 2009). With these theories as a lens, research on refugees will be examined for recognition of cultural capital and possible rejection of stock stories.

METHOD:

*Journal Selection*

For this analysis, I planned to analyze the published research in the following international education journals in relation to refugees from the past 5 years: *International Journal of Inclusive Education, International Journal of Qualitative Studies in Education, International Journal of Bilingual Education and Bilingualism, International Journal of Educational Development, Journal of Studies in International Education, Innovations in Education and Teaching International, International Education Studies, Compare: A Journal of Comparative and International Education,* and *International Journal of Educational Research.* The following journals were eliminated from the analysis after a keyword search on publishers' websites resulted in zero articles directly related to refugees: *International Journal of Educational Development, Journal of Studies in International Education, Innovations in Education and Teaching International,* and *International Journal of Educational Research.*

The journals selected resulted from a search on Google Scholar for the Top 20 journals in the field of international education. Journals from that list were selected based upon their generality. For example, although the *International Journal of Science Education* is listed as the top international education journal for the last five years according to Google Scholar, it was not included in this analysis because it is content specific. Of the original list of journals I planned to analyze, only the following journals yielded more than one study pertaining to refugees: *International Journal of Inclusive Education, International Journal of Qualitative Studies in Education, International Journal of Bilingual Education and Bilingualism, International Education Studies,* and *Compare: A Journal of Comparative and International Education*, for a total of 25 studies.

*Data Analysis*

For this study, I employed ethnographic content analysis methods (ECA). I recorded the number of times a topic was addressed overall in a group of 25 studies in a Google spreadsheet based upon the spreadsheet used in a literacy journal content analysis (Parsons & Gallagher, 2016). I also determined the number of times a method or source of data were used, as well as the most common theoretical perspectives.

Articles on studies of refugees were identified by searching for the word "refugee" within each article that resulted from a keyword search for "refugee" within the journal archives from the past five years. If the article did not mention refugees at least twice, it was eliminated. Then, if an article was only using citations or references on refugees, which was quite common, it was also eliminated. Studies that did not have refugees, their teachers, or school administrators as participants were not included in this analysis.

As I began coding the topics of journal articles according to the a priori codes I identified from Rutter and Jones (1998), I realized there were a number of topics that needed more descriptive codes. So, I used ECA to reflexively reexamine the data and interpret (Altheide, 1987), and further coded the articles inductively. I kept track of the countries in which studies in each article took place and found this to be important for context and language. ECA was also used to examine the articles within context and in relation to each other (Altheide, 1987).

*Thematic Codes*

The following codes were identified based upon Rutter and Jones' (1998) work on the status of the field of refugee education: Acculturation, Adjustment (to Environment), Educational Environment, Elementary/Secondary Education, English (Second Language), Foreign Countries, Immigration, Political Attitudes, Posttraumatic Stress Disorder, Student Adjustment, and Other. Articles in each journal were coded within each theme using word processing software (Krippendorff, 2013). Topics were coded based upon key topics identified by the researchers in the abstract and the lists of keywords.

Theoretical perspectives were coded as they emerged. Unless researchers explicitly stated a theoretical framework used in relation to the study, it was not coded. Theoretical perspectives were coded based upon a search for the words "theory," "lens," "perspectives," and "inform." If these initial searches yielded an explicitly stated theoretical framework applied to the study, it was included in the analysis here.

I also coded the introduction to each article after noticing that some researchers were using refugee population growth statistics to introduce their studies, very often coupled with discussions of trauma and low literacy. As a result of this finding, I also began coding the study participants for each article, wondering if there was a connection between the source of participant data and the ways researchers chose to introduce their studies. This finding will be further discussed in the results section.

RESULTS:
Of the initial 178 articles that resulted from a keyword search for the term "refugees," only 25 of these articles featured studies that address refugee issues. More than half of these were published in the past two years.

*Context*

Ten of the twenty-five studies took place in Australia, and of these, seven were in the International Journal of Inclusive Education. The remainder of the studies took place in the United States, the United Kingdom, Denmark, Sweden, Israel, New Zealand, Norway, South Korea, Jordan, and Lebanon. A variety of educational contexts are represented, too, including public schools, language centers, adult learning centers, and refugee camps.

*Design*

The majority of the studies used qualitative analysis, specifically using the following designs: case study, ethnography, Critical Discourse Analysis, child-led research, and inductive analysis. Case studies and ethnographies were the most frequently used qualitative design. One literature review was included in the analyzed set of studies, and three of the studies utilized mixed methods.

*Theoretical Perspective*

A wide variety of theoretical perspectives are represented in this set, with only the theories of Bourdieu and positioning occurring more than once. Approximately half of the studies identified theoretical perspectives guiding their interpretations of data.

*Data Sources*

The majority of studies drew data from interviews, observations, and focus groups. Participant quotes were frequently used to illustrate interpretations, as well as excerpts from field notes (e.g., Alhassan, A. M., & Kuyini, A. B., 2013; Due, Riggs, & Augoustinos, 2016). For example, in a study of retention in English for Speakers of Other Languages programs, participant quotes were used to illustrate the issue of retention from the perspectives of the tutors as well as the refugees (Phillimore, 2011). The disconnect evident in the participant quotes serves to further the researcher's point that better monitoring and oversight systems are needed for refugee programs to understand their successes and failures. This example also exhibits the necessity of including refugee voices in research, as their input reveals that sometimes the right questions are not being asked.

*Participants*

Over half of the studies included data from refugee participants, whether youth or adult. Within this group, parents, students, and adult learners are represented. One study included principals, and ten studies included in-service teachers.

*Topics*

The most commonly addressed topics in this set of studies were Educational Environment, Adjustment to Environment, Acculturation, and ESL Support. Through the process of thematic coding, I identified 78 topics addressed in each study. Notably, in the past two years, the number of topics addressed in research on refugees in international education increased to 30 in 2016 from 15 the previous year. The lowest number of topics addressed was 3 in 2014, followed by 9 in 2011 and 2012. While it is unclear as to why the variety of topics decreased so much in 2014, the great increase in 2016 could indicate a greater interest in refugee issues in these international education journals.

The greatest variety of topics were found in the *International Journal of Inclusive Education*, with 24 topics identified, followed by the *International Journal of Qualitative Studies in Education*, with 21 topics identified.

*Analysis of Introduction Sections*

Two of the studies with teacher or tutor participants mentioned xenophobia or nationalist movements in the introduction sections. Five of the studies began with statistics related to refugee issues, namely population statistics, and none of these studies had common participants. Two of the studies begin with a discussion of cultural capital, and do have youth participants in common. Eight of the studies can be characterized as introducing a deficit perspective, whether with discussions of interrupted schooling, low test scores, or risks of dropping out of school, and of these, seven studied refugees as participants. The remainder of the articles introduce the studies with either discussions of theory or the overarching topic at hand and do not share common participants. There seems to be no connection between participants and introduction style for the majority of the articles, except for the ones that introduce studies with a deficit perspective.

DISCUSSION:

The Syrian war is in its sixth year and has resulted in approximately 11 million people fleeing to seek refuge in other countries (Migration Policy Institute, 2016). While this particular conflict may be the most visible in terms of news coverage, the need for refugee education is certainly not new (Rutter and Jones, 1998) and warrants deeper study in varied contexts and languages as refugees attend public schools around the world.

I expected to find a much greater number of studies focused upon refugees

published in international education journals in the past five years. But, the number of studies within the set that resulted with refugee students as participants could indicate that the researchers who are studying refugee education issues value the perspectives of refugees and believe that their voices could be useful input as practitioners and researchers work to improve school systems. While it is important to hear from teachers, too, more data from preservice teachers could serve to inform teacher educators and school systems as to what is needed for future teachers to successfully serve refugee students.

Additionally, while the varied qualitative methods utilized within this set produced rich and detailed data, only one study utilized the self-described "child-led research methods" (de Heer, Due, Riggs, and Augoustinos, 2016). Greater use of Youth Participatory Action Research (YPAR) could challenge deficit perspectives prevalent in research on language learners and allow teachers to learn more about the students they serve. Some of the research questions asked in the studies here could be answered further with YPAR.

As stated in the Results section, nearly half of the studies contained a clearly identified theoretical perspective guiding the interpretation of data. This finding cannot be attributed to any one journal; the results were mixed across the set. A clear identification of theoretical perspectives or interpretive lens should be considered vital for a greater understanding of researchers' viewpoints and attitudes towards their work. Without an explanation of the theoretical perspective, readers must make their own inferences as to why researchers interpreted data one way or another.

Furthermore, a clear pronouncement of researcher identity could be useful for building understanding of refugee issues. It is not made clear how relationships may have affected data collection or interpretation. Given the difficulty in studying refugee issues due to transience, it may be useful for readers to understand how researchers were able to gain access to participants for data collection and whether their researcher relationships had an impact.

*Gaps in the Research*

Based upon the set analyzed, Australian universities and researchers are producing much of the research on refugees in international education. While the data analyzed in Australian studies provides a greater window

into that particular context and could provide a basis for asking more questions in other countries, it is no substitute for research in other contexts.

Only two of the articles analyzed here address refugee literacy specifically. This is problematic given that non-governmental organizations as well as school systems work with refugees across the world to improve their literacy. Practitioners, administrators, and policy-makers working in literacy must be informed by up-to-date, peer-reviewed, scholarly work in a variety of contexts. The first article focused on Australia and was a literature review (Naidoo, 2013). The second focused on the United States context and utilized a mixed methods design (Ardasheva & Tretter, 2015). The introduction to this study characterized students as “low-literacy bilingual English learners (ELs)” and went on to note that refugees have “minimal literacy” (p. 1) in their native languages, and therefore struggle with content-area vocabulary, one of the other main themes coded for this article. Naidoo’s (2013) review also introduces the topic with a list of struggles faced by African refugees.

While these academic struggles are important and merit discussion, if this is the way refugees are introduced in research articles with no mention of cultural capital or other knowledge and skills throughout the remainder of the text, the impression left is characterized by deficit. This is especially problematic in studies addressing literacy, as it implies that refugee students do not bring prior knowledge with them to the classroom and leans towards a banking method of teaching and learning (Freire, 1985). If researchers took the opportunity to challenge the deficit discourse used in discussion of refugees via counter-storytelling, which utilizes CRT to go against majoritarian stories, perhaps refugee students could exist and learn in schools without negative labels attached to them from the moment they enroll. As literacy is a fundamental human right (UNESCO, 2005), students deserve the opportunity to gain literacy skills and participate without predetermined labels based upon their citizenship status and background.

One study in the *International Journal of Bilingual Education and Bilingualism* stood out as the participants were four bilingual teaching assistants, one a refugee from Somalia (Thorstensson Dávila, 2016). Besides the unique participants, this study was one of the two offering a discussion of cultural capital specifically. The researcher also noted that the participants were served by their bilingual status in a positive way as it

helped them connect with refugee students. This discussion could serve as a counterstory (Yosso, 2005) to the typical deficit narrative, as it positions refugees as the knowledge holders and recognizes their cultural backgrounds as an asset.

The other article providing a counterstory of refugees introduced the concept of resistance capital in addition to an analysis of students' cultural capital (Araujo & de la Piedra, 2013). The transnational Mexican participants were labeled as "refugees from violence" (p. 269), but the study also provides analyses of ways in which the students countered violence with their own agency. This stands in contrast to the remainder of the studies in this set, which more commonly positions refugees as victims of trauma with little to no discussion of agency.

CONCLUSION:

There are numerous NGOs working with refugee children and adults in literacy and education across the world, in areas suffering from both prolonged and recent conflict. Some of these NGOs implement literacy circles (Finnish Refugee Council, n.d.; Abuzeid, Lockwood, Abdel Mutalib, & Wrightson, 2003), but there is a wide variety of programs across the world administered for refugees and varying definitions and conceptions of literacy contribute to these vast differentiations as well as the existence of programs with unclear designs and scope (Zakharia & Bartlett, 2014).

A United States Agency for International Development (USAID) commissioned report on literacy programs serving refugees demonstrates the lack of clarity and unified direction among literacy programs and practitioners in regards to refugee literacy (Zakharia & Bartlett, 2014). This report characterizes the literacy field as lacking in terms of links to study of conflict-affected areas specifically, and further charges programs as largely failing to address both literacy and conflict. Given these important findings from two years ago and the researchers' call for more research to be done on literacy and conflict-affected areas, the ever-present number of refugees worldwide (Rutter & Jones, 1998), and the importance of literacy as a fundamental human right (UNESCO, 2005) it stands that leading international education journals should not only address refugee issues with more frequency, but especially issues of literacy and refugees.

Freire (1985) characterizes illiteracy as an instance of social injustice, and posits that illiteracy is a political issue. The lack of international education journal space devoted to refugee issues and literacy could then be framed

as a political issue, rather than a simple case of neglect. As refugee issues gain more visibility in the media and public school settings, international education journals must keep up and urge researchers to be at the forefront of discussions on refugees, and particularly refugee literacy.

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## A landscape of literacy programmes in europe: features and perspectives

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KEYWORDS: literacy, policies, practices, adolescents.

ABSTRACT:
Taking into account the central role of literacy in the social and educational European context, in this text we seek to characterize 114 literacy programmes, projects and/or initiatives from Portugal, Spain, Greece, Romania and Ireland collected within the framework of a study developed at the University of Minho. The characterization is based on a content analysis of documents and descriptions of the programmes considering seven categories: (a) period of activity, (b) financing/support, (c) goals, (d) contexts, (e) participants and/or promoters, and (f) resources. The findings show several similarities among the studied examples. The most important one is the fact of the conceptual framework is underpinned by a traditional approach of literacy, whereby literacy is a technical ability to read, and more rarely to write, that once acquired – almost always in educational learning environment – can be applied in any situation or context. In fact, the analysed initiatives occur mainly in school settings, with teacher's supervision and support. Additionally, given its goals and activities, the majority intend to promote reading, especially reading for pleasure, and/or the use of the literary book by itself neglecting writing and other reading purposes.

INTRODUCTION:

*Literacy challenge in Europe*

The 'problem' of literacy, caused and simultaneously reinforced by the unsatisfactory performance of the population in the PIAAC and PISA tests

(OECD & Statistics Canada, 2000; OECD & UNESCO Institute for Statistics, 2003), led to the spread of a folk theory on the value and consequences of literacy at individual, social and economic level (Carrington & Luke, 1997). In accordance with this theory, the population's literacy levels have strong effects on economic growth and citizen's social mobility. Such correlation is based on the belief that individuals who dominate literacy have higher cognitive characteristics. It is, indeed, a traditional approach of literacy whereby reading and writing are technical, decontextualized, and measurable skills that, once they have been acquired, they can be transferred and used in any situation or context (Gee, 2004; Hannon, 2000; Stromquist, 2005).

Despite of the lack of such evidence in the history of nations, in several reports of international organizations, such as OECD (2007; 2015) and UNESCO (2005; 2015), literacy is systematically believed as a crucial indicator of economic, social and political participation and development. Similarly, the High Level Group of Experts on Literacy (HLG, 2012) argues that improving literacy skills has substantial benefits for employees, because it reduces workforce turnover, increases productivity, improves the technology use, and decreases the costs of communication. According to the Final Report of the HLG (2012), 'low' literacy levels among population can set up and increase social problems, such as unemployment, social exclusion and poverty.

It is upon these beliefs that European Union substantiates the four strategic objectives to address challenges in education and training systems, drawn up, firstly, under the scope of the Lisbon Strategy, and ten years later within the 'Europe 2020' strategy: i) making lifelong learning and mobility a reality; ii) improving the quality and efficiency of education and training; and iii) promoting equity, social cohesion, and active citizenship; and iv) enhancing creativity and innovation (Rodriguez, Warmerdam, & Triomphe, 2010; European Commission, 2010). Following these recommendations countries have developed a range of educational reforms in the last decades intending to: (i) standardize school curricula focusing on literacy in all areas/disciplines, lifelong learning and labour markets demands; (ii) set up targets and tests; (iii) promote school self-management; (iv) foster parental choice and school competition; and (v) ensure the quality of teaching through teacher's accountability and inspection (Lingard, Martino, & Rezai-Rashti, 2013; Ozga & Lingard, 2007; Poulson, 2005).

In Portugal, these guidelines incorporated policy initiatives such as: (i) the

implementation of National Reading Plan (PNL), (ii) the inclusion of a new subject area in the curriculum – Portuguese as a Non-mother Tongue (PLNM), (iii) the development of the National Plan for Teaching Portuguese (PNEP), (iv) the readjustment of the framework for teachers' professional qualification, (v) the introduction of the assessment of teachers' performance, and (vi) the creation of new options of education and training as alternative to the regular education system, namely the Adult Education and Training (EFA) courses and the Recognition, Validation and Certification of Competencies processes (RVCC). These initiatives are carried out with the purposes of promoting literacy among school population and improving the position of Portugal in the ranking of international literacy assessments (Afonso & Costa, 2009; Costa, 2011; DataAngel Policy Research Incorporated, 2009; Dionísio, Castro, & Arqueiro, 2013).

Furthermore, according to the official documents of the 'Europe 2020' strategy, the European Commission recommended to the EU members to share the "existing good practice and research findings on reading performance among pupils"(Council of the European Union, 2009, p. 9). Because of this, there is today a spreading of programs, projects and initiatives supported by European and/or national founds aiming at, on the one hand, analyzing the educational policies of the countries (Afonso & Costa, 2009; Bottani, 2006; ELINET, 2015; HLG, 2012) and, on the other hand, improving the population's performance in the international assessments (Garbe, 2013; Garbe et al., 2009; Neves, Lima & Borges, 2007).

*Contributions to improve literacy policies and practices in Europe*

Due to the constant concerns not only with the achievement of the EU goals for 2020, concerning education and training, but also with the resolution or at least the mitigation of the 'European literacy crisis', in 2011, the European Commission created the High Level Group of experts on literacy. The research developed by the group have culminated with a Final Report (HLG, 2012) in which the authors advocated the "co-operation between national and regional literacy-related policies and initiatives at EU level in order to identify, disseminate and mainstream good practices" (HLG, 2012, p. 88).

In the High Level Group report, it was presented an action plan aiming the development of literacy and consequently the 'empowerment' of all

European citizens. The plan was organized into three key intervention actions: (i) creating more literate environments, (ii) improving the quality of teaching, and (iii) increasing participation and inclusion. In addition, several recommendations for the improvement of countries' literacy policies as well as a set of good practice examples were identified (HLG, 2012).

In 2014, it was established by European Commission the project ELINET – European Policy Network of National Literacy Organisations (EAC/S05/2013), which sought to continue the work of the High Level Group of Experts on Literacy. The project was coordinated by the University of Cologne, and had 78 partner organisations in 28 European countries, including the University of Minho (Braga, Portugal).

ELINET strived to improve literacy policies in all country members, reduce the number of children, young people and adults with low literacy skills in Europe, and help increase reading skills and reading for pleasure. The network's approach was to develop evidence based on standards and tools that can be used by all actors in the heterogeneous field of literacy activities on local, regional and/or national level. Thus the project's design combined a top-down approach (producing standards, guidelines, materials) with a flexible bottom-up approach (supporting existing activities and encouraging new ones). As results of the research, the network presented (i) one European Framework of Good Practice in Literacy Policies (EFGP) covering all age groups, (ii) good practice examples based on the EFGP, (iii) thirty country reports covering literacy performance and good practices (iv) one common European literacy communication platform, and (v) fundraising tools, awareness raising tools and indicators of success (ELINET, 2015).

Within the theoretical and methodological framework of the ELINET project, it is currently in development, at the University of Minho, a Ph.D. study whose title is *Education Policies and Practices on Literacy. Portugal and the European Educational Context*. The main goal is to characterize literacy policies and practices from five European countries: Portugal, Spain, Greece, Romania and Ireland. The selection of these five countries is grounded on two reasons: the existing educational and socioeconomic similarities among them and because they are the most affected by the economic crisis in Europe.

On the basis of this study the present article strive to respond to the following: Do literacy policy measures of the five European countries are

following similar directions? Are they based on the same European concerns and objectives? And due to this, is it possible to identify similarities that unify them. These questions under investigation are also in line with the recent anxieties about the value and legitimacy of the decisions carried out under the auspices of the OECD and PISA tests (Boyum, 2014; Grek, 2009; Ozga, 2012).

RESEARCH DESCRIPTION:

*Research goals*

Based on comparative analysis, this text pursuits one major goal: to characterize 114 literacy programmes, projects and/or initiatives from Portugal, Spain, Greece, Romania and Ireland. More specifically, we intend to highlight (a) similarities and differences, (b) political context and circumstances of implementation, and (c) literacy approaches that underpin the conceptual framework of the analysed examples.

Grounded on preliminary findings of the research, as final inputs, we also expect to provide some recommendations which might be useful in guiding the implementation and design of further literacy programmes in Europe.
The following section contains a brief description of the investigation, namely an overview of the methodology for data collection and data analysis.

*Methodology of data collection and analysis*

This is a qualitative research which adopted a ‘top-down’ approach. This means that an overall picture resulting from the international concerns and guidelines as well as from an exploratory moment of desk research in websites and European reports made possible the definition of preliminary features of literacy programmes, projects and initiatives. The features were organized into the following key intervention policy areas and subareas:

1. Creating more literate environments
   1.1. Literate environment out of school
   1.2. Literate environment in school
   1.3. Digital environment in and out of school
2. Improving the quality of teaching
   2.1. Literacy curricula in secondary schools
   2.2. Teacher Training on literacy

3. Increasing participation, inclusion and equity
   3.1. literacy learning opportunities to disadvantaged groups
   3.2. Support for children with special needs or with language difficulties
   3.3. Support for adolescents whose home language isn't language of school
   3.4. Preventing early school leaving

Given these key intervention policy areas and subareas, several examples were identified and described, by consulting many reports (such as ELINET Country Reports or Eurydice Reports) and important websites of the countries (for instance, the official website of the Ministry of Education). In this phase of data collection process, the contacts established with ELINET members from Spain, Greece, Romania and Ireland were crucial. In fact, they enabled not only an easier identification of the examples but also a reliable a clear description of them.

Simultaneously, a pool of documents (legislation, curricula, guidelines, reports, research studies, and other official information) related with each examples was set up.

These procedures allowed the constitution of the research sample which consists of a total of 114 literacy initiatives: 31 from Portugal, 31 from Spain, 6 from Greece, 16 from Romania, 14 from Ireland and 17 in which one or more countries of the study are involved in a partnership. The identified examples were distributed according to three key intervention policy areas and the corresponding subareas as illustrated in Table 1.

| Key Intervention Policy Areas | Subareas | |
|---|---|---|
| **Creating more literate environments** | Literate environment out of school | **16** |
| | Literate environment in school | **20** |
| | Digital environment in and out of school | **17** |
| **Improving the quality of teaching** | Literacy curricula in secondary schools | **11** |
| | Teacher training on literacy | **14** |
| **Increasing participation, inclusion and equity** | Opportunities to disadvantaged groups | **13** |
| | Support for children with special needs or language difficulties | **3** |
| | Support for adolescents whose home language isn't language of school | **6** |
| | Preventing early school leaving | **14** |
| | **Total** | **114** |

*Table 1. Research sample*

As methodology for data analysis it was elected a content analysis of the descriptions and gathered documents. Indeed, as said by Bryman (2004, p. 542), it is:

> "An approach to documents that emphasizes the role of the investigator in the construction of the meaning of and in texts. There is an emphasis on allowing categories to emerge out of data and on recognizing the significance for understanding the meaning of the context in which an item being analyzed (and the categories derived from it) appeared".

The content analysis was carried out based on seven categories defined *a priori*. On the contrary, the subcategories emerged *a posteriori* from the preliminary analysis of the documents. All categories and subcategories are listed in Table 2.

| Categories | Subcategories |
|---|---|
| **1. Period of activity** | **1.1.** < 2000<br>**1.2.** 2000 – 2005<br>**1.3.** 2006 – 2010<br>**1.4.** > 2010 |

| | |
|---|---|
| **2. Financing/Support** | **2.1.** Private<br>**2.2.** Governmental<br>**2.3.** Public and private partnership<br>**2.4.** International funds (egg. U.E.) |
| **3. Goals** | **3.1.** Reading promotion and development<br>**3.2.** Writing promotion and development<br>**3.3.** Digital literacy promotion and development<br>**3.4.** Creation and/or improvement of techniques or models of teaching<br>**3.5.** Promotion of the link between libraries and educational system<br>**3.6.** Improvement of libraries<br>**3.7.** Promotion of citizenship, autonomy and critical thinking<br>**3.8.** Reducing inequalities<br>**3.9.** Reducing early school leaving<br>**3.10.** Raising community awareness |
| **4. Activities/Actions** | **4.1.** Reading activities<br>**4.2.** Writing activities<br>**4.2.** Oral activities<br>**4.3.** Using technological devices<br>**4.4.** Raising awareness campaigns<br>**4.5.** Training<br>**4.6.** Producing/disseminating materials<br>**4.7.** Competitions and awards<br>**4.8.** Conferences, meetings, seminars, workshops |
| **5. Contexts** | **5.1.** Familiar/household<br>**5.2.** School environment<br>**5.3.** In and out of school (simultaneously)<br>**5.4.** Public environments /community<br>**5.5.** Online<br>**5.6.** Formal<br>**5.7.** Informal<br>**5.8.** Formal e Informal (Simultaneously) |

| | |
|---|---|
| **6. Participants and/or Promoters** | **6.1.** Teachers/trainers<br>**6.2.** Parents or other relatives<br>**6.3.** Education institutions<br>**6.4.** Higher education institutions<br>**6.5.** Political decision-makers<br>**6.6.** Libraries<br>**6.7.** Book publishers<br>**6.8.** Organisations and/or enterprises<br>**6.9.** Community |
| **7. Resources** | **7.1.** Traditional supports<br>**7.2.** Technological/digital support<br>**7.3.** Traditional and technological or digital support (simultaneously) |

*Table 2. List of categories and subcategories.*

The categories and subcategories seek to demonstrate the diversity of the examples under review. However, we do not intend to highlight the quantitative data. Hence, it is crucial to bear in mind that the qualitative data have the merely purpose of helping to describe the research sample. The preliminary findings from the content analysis will be presented and discussed in the following section.

PRELIMINARY FINDINGS:

*Political context and circumstances of implementation of literacy programmes*

The implementation period of the initiatives collected in Portugal, Spain, Greece, Romania and Ireland corresponds to the establishment of the Lisbon Strategy (fifty three examples were launched between 2000 and 2010) and 'Europe 2020' Strategy (fifty one were created after 2010). In addition, fifty eight examples are supported by governmental funds and, in many cases, by European Union funds.

Therefore, it is evident the European recommendations' influence on literacy programmes under discussion, not only concerning the underlying causes and assumptions, but also in relation to reasons that justify their creation and implementation. The most prevalent reason is the

(unsatisfactory) results of the population in international or national assessments. Consequently, we can find several references mainly to PISA tests but also to other assessments, such as:

> "the main objective of the National Reading Plan is to raise the level of literacy of the Portuguese people and to place the country on a par with its European partners" (*National Reading Plan,* Portugal).

> "[The main goal is] to improve the students' literacy skills, which are tested in national examinations" (*Reading Circles*, Romania).

> "in Ireland, the further development of literacy skills is critical across all ages, as recognised by several international reports including (…) PISA 2012 survey" (*Right to Read Campaign*, Ireland).

> "the analysis of the PISA results show that one of the variables that are more linked with the good results is the reading for pleasure. The students who enjoy reading obtain better results"(*Read to Learn*, Spain).

> "to improve the students' literacy skills, which are tested in national examinations" (*Reading Circles*, Romania).

It is important to highlight that some initiatives stem from others that were redrafted over the years. Sometimes they take on other titles and new specific goals. We can assume that its results were positive hence they remain active.

*Similarities and differences among identified literacy programmes*

The findings suggest that there are several similarities among the identified literacy programmes. First of all, looking at the titles of the studied examples we can conclude that thirty of them have the word 'reading' or 'read'. The word 'writing' and its variations occur only in four titles and the term 'literacy' only in eight examples.

This evidence is in line with the main goal which is, in effect, 'reading promotion and development' in sixty two examples. Fifty examples have the intention of 'creating and/or improving techniques or models of teaching' and thirty seven 'reducing inequalities'. Only twenty seven intend to promote or develop writing.

Concerning the foreseen activities or actions, reading activities are the most frequent: eighty study examples provide reading activities to the participants. In the analysed documents, reading in pairs, reading in family, reading in groups, reading for pleasure or reading for comprehension are the most recurrent practices. Training of teachers or other promoters, such as librarians or trainers, is the objective of fifty initiatives, followed by producing and disseminating materials which is a predicted action in forty five examples. Once again, writing is only mentioned in twenty initiatives that were analysed.

In this regard, we can conclude that writing practices tend to be undervalued, serving almost exclusively as “an assessment tool that enables students to show what they have learned” (National Council of Teachers of English, 2007, p. 2). It is the case of “Reading in Pairs”, “I want you to read for me!” or “Reading Circles” in which writing is used with the main purpose of exposing what is read.

Considering school as the ideal educational environment to the practice and development of literacy – or more specifically, of reading – seventy two of the studied initiatives take place in school settings, and especially in an informal context.

Therefore, it is not surprising that teachers (in ninety seven examples) and education institutions (in eighty examples) are the main organizers, promoters and facilitators. Ministry of Education and local authorities are also involved on the implementation planning of these actions.

Similar conclusions were presented in a study carried out in Portugal within the framework of the *National Reading Plan* on practices of reading promotion in OECD countries (Neves, Lima & Borges, 2007), according to which among one hundred forty four programs analysed seventy two take place in school settings and ninety involve teachers or teaching professionals in the implementation process.

*Literacy approaches that underpin literacy programmes conceptual basis*

In considering the data presented above, it is possible to note that the studied initiatives are developed under a ‘deficit model’ that focuses on what people cannot do, and on its negative consequences for individuals, for the wider society, and for countries’ global competitiveness (Clarke,

2005). Also, their creation is justified by the problematic results of the countries in the successive literacy international assessments.

It is also clear the influence of literacy perspectives of OECD and UNESCO on the reproduction of a narrow literacy concept. Indeed, the identified policies are supported by a ‘skill-focused’ approach (Hannon, 2000) or, as street (2005) says, an ‘autonomous’ approach, whereby literacy is understood as a set of technical skills – ‘skills for life’ (Clarke, 2005) –, measured in terms of levels and tests (Hamilton, 2011) that, supposedly, have powerful impact on individuals’ life, making them better citizens, employees, parents.

A social perspective of literacy, which “looking at the uses of language, literacy and numeracy that effectively exclude people from jobs, courses or other activities” and “opportunities and strategies for including people in the everyday language” (Clarke, 2005, p. 5) seems to be excluded or at least hidden in the prevalent discourse of the studied initiatives.

CONCLUSIONS AND RECOMMENDATION:

Seeking to respond to the European Union demands under the aegis of OECD and thus to improve both the quality and effectiveness of education systems and student outcomes in international assessments, the dissemination of literacy programmes, projects and initiatives has been increasing and occupying a prominent position in European political agenda (Looney & Michel, 2014, UNESCO Institute for Lifelong Learning, 2010). In fact, there are a large number of programs that are currently under development across Europe which are being adopted and/or reshaped in several countries, assuming, in many cases, similar features and goals (Neves, Lima & Borges, 2007). The "Familias Lectoras", of Spain, and "Ler+ em família", of Portugal, or even "Llegim in parella", of Spain, and “Paired Reading”, of the United Kingdom, are some of the most representative examples of such evidence.

The main findings of this research also emphasize other similarities among the programmes under study. The most relevant is the fact of the conceptual framework is underpinned by a traditional approach of literacy, according to which “literacy is the ability to read and (sometimes) to write” (Gee, 2008, p. 42) that once acquired by individuals – almost always in educational learning environment – can be applied in any situation or context. Besides this, the studied initiatives occur mainly in school settings, with teacher’s supervision and support. Finally, given its goals and

activities, the majority intend to promote reading, especially reading for pleasure, and/or the use of the literary book by itself excluding writing and other reading purposes.

Grounded on these preliminary results, important recommendations can be provide to the development of further literacy initiatives on Europe. In this sense, it is important to broaden and diversify the field of action focusing not only on reading but also on writing, orality and digital literacy. In effect, the same idea is stressed by HLG on Final Report since the group encourages the promotion of writing practices using alternative forms of communication, such as social networks (HLG, 2012).

Alongside this, since "literacy is neither an issue just for the educational sector, nor a problem to be solved by policy-makers alone" (HLG, 2012, p. 96), it is also crucial to extend the contexts in which they are developed involving the wider community or, in other words, "all those who perform educational functions, not limited exclusively to classroom or even to the school" (Dionísio, 2007, p. 98).

Last but not least, as underlined by National Council of Teachers of English (2007), “Adolescents are successful when they understand that texts are written in social settings and for social purposes. Adolescents need bridges between everyday literacy practices and classroom communities, including online, non-book-based communities” (p. 4). Given the increasing relevance and the proven effectiveness of ‘situated practices’, ‘social practices’, ‘contextual learning’, ‘lifelong and life-wide learning’, and ‘social engagement’ on adolescents' learning, there is an urgent need of incorporating such concepts/methodologies on the conceptual framework of forthcoming literacy programmes, project and initiatives.

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## Croatian prison reading program for detainees and their children

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KEY WORDS: prison, reading, family literacy.

ABSTRACT:
About 15000 children in Croatia have at least one parent in prison - invisible to community and vulnerable, as they are direct or indirect victims of their parent’s crimes. Research in Croatia carried out in Požega and Glina prisons has confirmed that detainees who preserve quality ties with their families show better adaptation to detention. Organisation Parents in Action - RODA in partnership with the Croatian Reading Association conducted in 2015 and 2016 the Prison Reading Program for parents and their children in Požega, Glina and Lepoglava prisons, financially supported by the Ministry of Social Policy and Youth. Croatian Reading Association members developed workshops, prepared a manual for implementation of the programme and composed a list of books for children and the young, while imprisoned fathers were free to choose a story for their children. The story they read was recorded, also on behalf of project. In the course of one-day workshops, the prison staff and prisoners were trained to participate in the project activities and learn about the

importance of reading aloud for achieving a close relationship between parents and children, same as for development of their reading skills. The results of the evaluation participated by the families show that in 88.9% of children were happy to receive their father's present in the form of a book with an audiotape of their father reading that book and all of the families emphasised that this reading programme strengthens the connection with the father and child.

INTRODUCTION:

The Croatian Reading Association is a nongovernmental, not-for-profit and voluntary association whose mission is to encourage, research and promote reading and literacy. The initiative for establishment of the Croatian Reading Association (CroRA) came in 1991 and its founding assembly was held in 1995, while the CroRA was charted as a member organisation of the International Reading Association in 1997. The CroRA gathers approximately 450 members who are mostly librarians, teachers, university professors, pedagogues, special education teachers, psychologists, writers, publishers, students etc. They all actively work to promote CroRA's goals which are promoting and encouraging reading and literacy at all levels, raising awareness about the importance and impact of reading and literacy, promoting and developing optimal level of literacy and reading skills of every individual, providing an openning a forum for the exchange of experiences and ideas and to facilitate professional development. CroRA has many projects among which the most interesting are the publication of Association's newsletter Hamster (Hrčak), organizing different activities for the celebration of the International Literacy Day; an annual Conference is organized in partnership with central Zagreb City Library, on the September 8th, more than 100 participants attend the conference and an annual photography contest "Smile... while reading!" for the best photography of a person reading (winning photographs CroRA publish on the website, in the newsletter and promotional material – bookmarks, brochures etc.) has become very popular since it was organized for the first time in 2005 and the winners are awarded with a selection of books. CroRA members regularly publish news and other relevant information in the electronic newsletter. CroRA also participates in the ELINET - the European Literacy Policy Network, 2014 – 2016 (ELINET, 2016). Very important project in which CroRA members are involved is the organization of the first national campaign "Read to me!", promoting early reading aloud and encouraging parents and other adults to read out loud to children (Čunović and Stropnik, 2015). It is organized by the Croatian Reading Association, Croatian Library Association -

Children and Youth Services Commission, Croatian Paediatric Society, Croatian Association of Researchers in Children's Literature, Croatian Logopedic Society with support of UNICEF. Campaign was launched on the occasion of the European Year of Reading Aloud (2013.) with the aim to continuously promote early literacy and reading in families over the next few years and to make reading aloud a part of daily routine in Croatian families with small children. As a special confirmation of the “Read to me!” campaign value should be also taken into account its nomination for the esteemed international children books prize the Astrid Lindgren Memorial Award ALMA in 2017.

CroRA also participated in a project named *Step by Step to Recovery: Bibliotherapy project for children in Bosnia and Herzegovina who have lost parental care* (Cupar, 2015). Project was organized in 2014 in SOS Children's Village in Sarajevo, Bosnia and Hezegovina. Bibliotherapy project was financed by International Reading Association (IRA) through Grants for Literacy Projects in Countries with Developing Economies. Four partners participated in this project. Croatian Reading Association (CroRA), acted also as the applicant for the Grant in the name of Bosnia and Herzegovina, Zagreb City Libraries (KGZ), NGO Legological Association of Bosnia and Herzegovina (LUBiH). Main goal of this project was promotion of reading and using literature for therapeutic and educational purposes and it is based on awarded project named Step by Step to Recovery which was a psycho-social programme in Croatia organized and conducted by dr. Arpad Barath, psychologist, and Ljiljana Sabljak, librarian from Zagreb City Libraries in 1993-1994. This project was vital for war-affected children and in 2001 CroRa received an award for that project from IRA for Innovate Reading Promotion. The technique was Bibliotherapy – books were used to cure the traumatic experiences of war. Poems, drawings and stories used in the project became the voice for children to express themselves, their deepest fears and a vision of the future. This project was rewritten to be used in ten steps project which can be named step by step to growing up. Every workshop was based on one emotion and its counterpart (Power vs. Powerlessness; Meaning vs. Meaninglessness) and dependently on type of emotion or problem, children were introduced to a game, or a story or a part of a book or even a poem connected to that emotion. Project on bibliotherapy was excellent example about collaboration on many different levels – between different countries, different areas of profession (education, librarianship, psychology, pedagogy...), between different organizations (NGO-s, SOS village, libraries, schools).

*National context of parents in prison in Croatia*

In Croatia, about 15,000 children have at least one parent in prison. These children are invisible to the community and are a vulnerable group that are sometimes direct, but always indirect victims of their parents' crimes. For most children imprisonment of a parent is a traumatic experience. Feelings of loss and confusion may well be compounded by the altered financial and emotional resources of the remaining parent. Children are frequently distressed, disturbed and confused, as well as financially disadvantaged, particularly by a father's imprisonment. When a parent leaves their family to serve a prison sentence both children and parent have the right and indeed the need to maintain close contact. Maintaining the parent-child relationship while the parent is in prison is necessary for the child to grow up balanced and helps the child overcome developmental crises. This relationship can be maintained through visiting the parent in prison or through other contact through letters, packages or by telephone. Although children have the right to visit their parents over 60 times per year (weekends and holidays) children on average make only 4 visits per year. Some children visit their parents more often, while others do not see their parent for years. The emphasis in different activities should shift from re-establishing family contact to maintaining family contact.

Croatian Reading Association is a partner in the project *Croatian Prison Reading Program for detainees and their children* with the association RODA. RODA is a Croatian civil society organization with a 15 year history of working with and for parents and children, especially in helping them attain their guaranteed rights and advocating for policy and legislation improvements. Over the past four years RODA has been working with parents in the prison system, in projects geared to increase their parenting competencies and help them build and maintain better relationships with their children on the outside, especially with mothers through the *ma#me* project. RODA is a member of COPE (*Children of Prisoners Europe*) and is continually working nationally and at the European level to share best practices and knowledge on improving the parenting competencies of prisoners and helping them maintain quality contact with their children. *The Prison Reading Program* began at the Požega Women's Penitentiary and has spread to men's prison's in Croatia. CroRA was in partnership with association RODA in 2015. and 2016, in a reading project for parents prisoners in Požega, Glina and Lepoglava penetentiaries with the financial support from the Croatian Ministry of Social Policy and Youth which

recognized this project as one of the high quality projects oriented towards supporting the family and promoting protection of children's rights. This pilot-project was only implemented among fathers prisoners and in threee penetentioneries.

OBJECTIVES:
When a parent leaves their family to serve a prison sentence both children and parents have the right and indeed the need to maintain close contact. Maintaining the parent-child relationship while the parent is in prison is necessary for the child to grow up balanced and helps the child overcome developmental crises, but there are deffinite benefits for the imprisoned parent too. The research shows that inmates who maintaine quality contact with family members throught their sentence are better adjusted to their life in prisone and are less likely to return to their criminal lives. (Some research shows that they are 6 times less likely to return to criminal behevior if they have quality family relationships.)

Aims of the project:

- Increasing the attachment between a parent-prisoner and their childe while the parent is serving a prison sentence
- Increasing parenting capacities of parent-prisoners
- Improving the reading skills of children whose parents are in prison
- Increasing awareness of prison employees and the public on the needs and rights of children whose parents are in prison

By implementing this project we expect to raise social awarness about the problems, needs and rigths of children whose parents are in prisons, as well as the the need for the community to get involved and give support to their families.

We expect that parents-prisoners will recognize the need to built closer relationships with their children, if they didn't exist before, or the need to keep close relationship to their family, especially children, during their imprisonment. We especially hope that they will recognize the chance to achieve such closness through the participation in the project which includes reading stories or making and sending an interactive book, and that those motivated to participate will send at least one book to their family, and idealy one to each childe, which will result in many benefits for that child/children, especially reffering to the reduction of stress and fear that the child feels for the imprisoned parent.

*Description of the Prison Reading Programme*

Modern technology allows a parent to enjoy listening to their parent's voice reading a book out loud to them, even when their parent is not nearby. Listening to the audio recording while reading the book (or picture book) helps the child develop listening skills, imagination, increase their concentration and enriches their vocabulary. It is just as important in helping the parent and child bond during reading and listening, despite the difficulties they are facing. In this project children share a beautiful story through the audio book they have received from their parent, and are given the opportunity to have their imprisoned parent with them, while the parent has the opportunity to give their child a piece of themselves.

CroRA was involved in this project in the domaine of its expertise – promoting the importance of reading both among grownups and children, and especially reading out loud to children. Members of CroRA Kristina Čunović, Snježana Berak and Ljiljana Sabljak in cooperation with association RODA have developed and implemented one day workshops for prisoners and prison staff in penetentiaries in Glina, Lepoglava and in penitentiary and prison in Požega, and they prepared the manual for the implemenation of the Reading programme (Berak, Čunović and Sabljak, 2016). They also prepared a list of quality picture books and books for children and youth which were acquired for the prisones as part of the programme.

The programme is organised so that fathers in prison get picture books and books appropriate for older children, among which they choose a book for their child. They read the text aloud as if they were reading it to their child directly, and the prison employees assist them in recording the audio. With the assistance of Roda, the audio recording is then sent to the child.

This is a very encouraging way of strengthening or renewing a strained relationship with their father, especially for young children. On the other hand, it is the opportunity to increase a fathers' parenting capacities, who through this activity can learn and experience how their photo and voice are important to their children. Even though they are in prison, this is a chance for them to do something for their children and continue to be present in the child's life in a special way. On the other hand, the child has the opportunity to remember their father's voice and appearance, continues contact with him, although virtual, providing them the opportunity to be with their father whenever they choose, and whenever they can listen

to the recording, reminding themselves that their father loves them and thinks about them. This security in knowing that their parent loves them strengthens the child's self-confidence and knowledge about their own identity. Moreover, reading to a child has been proven to provide strong developmental support in helping a child develop its reading skills, which form the basis of its literacy and further education.

Reading programme is a part of the compaigne „Read to me!“ which was an official candidate for the Astrid Lindgren Memorial Award (ALMA) 2017. g, the world's largest award for children's and young adult literature. „Read to me!“ campaigne has been nominated because it is the first big campaigne that promotes reading on the national level, and turns the attention of the public, parents and decisionmakers to the importance of reading. Initiators of the project are Croatian children librarians, and the project gathers engaged associations and renowned experts interested in reading and children, and also croatian publishers who in their own way give extra value to the campaigne (Čunović and Stropnik, 2016).

*Project activities in brief*

Activities in the project are executed as a partnership between *Croatian Reading Association* and association *Parents in action – RODA*. Programme activities have five programme providers from those organisations, and three volunteers. Associators of the programme are the office of Ombudsperson for Children. Activities of recording and shiping the books are conducted by the prison staff. Only with this kind of participation of the prison treatment staff can a later sustainability of this programme be secured. Special attention is directed towards motivation and inclusion of the male prisoners in the realisation of the programme. During the programme flyers and posters are being sent to the prison so that prisoners are better informed about their options for participation and the benefits for the child. In every prison and penetentiary, programme providers will performe at least one workshop and/or presentiation of the programme to the prisoners and treatmant staff.

The project includes lectures for prisoners where they will be introduced to the importance of reading aloud in creating a close relationship with their children and in importance of developing good reading skills and school success, as well as introducing them to the methodology in implementing these activities and how they are to participate.

Prison employees receive training on implementing the project activities

and are taught about the importance of reading aloud in creating close relationships and developing reading skills.

At least 100 fathers and 200 children participated in the reading program 2015./16 and as such got the opportunity to bond through reading and listening to chosen picture books and stories being read aloud. After participating in this activity the family will have better opportunities to maintain their closeness despite being separated due to being in prison, children will feel more secure that their fathers in prison are well and will not worry about their wellbeing. The fathers' reading skills will also improve (most often the fathers have lower levels of education) and the prison employees will more easily be able to see the prisoners as parents, not only people serving a prison sentence.

During the hole implementation of the programme all of the planned activities are being monitored, and there are evaluation questionnaires for every target group so that we can evaluate their satisfaction in implamentation and participation.

External evaluators  make te evaluation of the partner connection and work, as well as  the evaluation of the reading programme from the treatment staff's point of view.

Special attention is payed to the ethics of the implamentation and reporting. Associations that are implementing the programme are familiar with all the rules of cooperation within the prison system, and with the house rules in prisons and it is taken in consideration in evey step of the way. All the activities are monitored by the treatment staff in the penetentiaries so that no child would be indangerd by unappropriate contact with a perent or a famlily member that are not usually alowed to communicate with children. Programme executives, members of the project team don't take private information from the prisoners which participate in the project, or from their families and children.

*Results and evaluation of The Reading programme*

After the lectures and the workshops, around one hundred fathers from three penitentiaries were introduced to the importance of reading aloud to children in order to establish a closer relationship with their children, as well as to contribute to the development of their child's reading skills and better school results. They were introduced to the methodology of project

realisation to ensure their competent and motivated participation in activities. The lectures and the workshops on the relevance of reading to children were held by Kristina Čunović, the president of The Croatian Reading Association (2014-2016.), Snježana Berak, the vice president, and Ljiljana Sabljak, MA bibliotherapist and a member of the CRoRA.

The proposal and materials from one-day workshops for prisoners held in Glina, Lepoglava and Pozega penitentiaries are still available for activity multiplying in other prisons and penitentiaries. In cooperation with the RODA association, workshops for penitentiary staff had been designed and carried out simultaneously with the prisoner-father workshops. Based on the experience and the implemented programme, a handbook for implementation of the reading programme for fathers and penitentiary staff was arranged.

Evaluation of the reading programme that was implemented between April and November 2016. was made according to the results of questionnaires answered by parents/prisoners, prison staff included in the programme and the families of the prisoners. Evaluation was anonimous. In the evaluation fathers/prisoners point out positive emotiaonal changes, improvemnt in the communication between them and the child, and overall mutual benefits. They were mostly satisfied with the collection of chosen books but some of them expressed a wish for a wider selection. They were very pleased with the staffs involvment and spoke highly of their engagement and professionalism. They also made suggestions to improve recording process, make them more regular and a wish to read obligatory school books with their children. 94% of them gave the highest grade possible to the programme and expressed the wish to participate again.

Prison staff's evaluation made it clear that they support the programme and mentioned challenges they faced which were all technical.

Prisoner's family members also spoke highly of the programme, and they evaluated that the programme strengthens the bond with the father and helps preserve that bond. Also that it makes the child feel happier and more secure. All the children listened to the recording and it made them happy, they enjoyed listening to their father's voice. Most of the family members also stated that the child wanted to write to the father and expressed a wish to visit him more often.

The implementation of this programme is a small step towards the

sensitization of the society and raising the level of awareness of the problems, needs and rights of the children whose parents are in penitentiaries and the need of the community to engage in supporting their parents. Parents-prisoners recognized the need to build a closer relationship with their children and to maintain the intimacy with their families, especially children, during their sentence time, as well as the possibility to achieve this intimacy through participation in this reading programme. The families of the prisoners participated in this project by following given instructions and including children in the reading programme activities, respecting the child's willingness to participate under the careful direction and motivation. The children were thus enabled to develop their reading skills, but also to build a caring relationship with their father. The results of the evaluation participated by the families show that in 88,9% of the families children were happy to receive their father's present in the form of a picture book with an audiotape of their father reading that picture book. The same percentage of families responded that the child was glad to hear their father's voice and that they will listen to the tape again. 66,7% of the children express their need to show their picture book and their father's audiotape at school or their kindergarten, and 22,2% doesn't know or isn't sure whether they would show it and whether this act would stigmatise them. But, the good result is that 90% of the children would like such a picture book to be sent by their father again along with the audiotape because when they hear the tape it seems that their father is nearer. Up to 77,8% of the children will draw and send something from that book to their dad. It is a pleasure to notice that 77,8% of the children would like to visit their father upon receiving the present. All of the families in this evaluation emphasised that this reading programme strengthens the connection with the father and that the child is happier. A comment from a mother: "This action is for every recommendation. It is given that these activities help to connect the child to its father. The whole family listened to the audiotape of dad reading the picture book. It was very emotional for us, and the child was happy and joyful."

*Future of the Reading programme*

From the beginnig of the programme to this day, programme is slowly working on it's sustainability on sveral different levels: instruction mannual for the participation in the programme was written so that the programme can be independantly implemented in the correctional facilities; inmates have in great procentage expressed their willingness to continue the participation in the programme even if they would have to provade the

money for the book and postal costs.

All the prisons will get dictaphones for voice recordings  so that the programme activities can continue even after the programme is finished, and the programme is techincaly undemanding and there is no need for the staff to have any special skills for it's implementation (it demands only their time where motivation for the project's implemenation becomes very important).

For the last two years, associations providers of the programmes, transmit in public very positive massages about the programme, trying to get a very positive attitude, support and affection from the public, professionals, decisionmakers so that they would get involved and give their support to the project. Reading programme for the prisoners and children will continue for the next three years thanks to the financial support of the Ministry of Justice the same way it was implemented as the pilot project in the Požega penitentiary, and penitentiarys in Glina and Lepoglava and since recently in the Zagreb prison. It is excpected that in the programme will paricipate 5000 male nad female prisoners during the threee years of it's implementation, by which we excpect to include most of the prisoners who were parents of minor children during the time of their sentence. Inmates will have a chance to send one of the books or picture books with their own voice recording to their child. Their participation will be free and the postal expenses will be paid for the children living in Croatia. Modern technology makes it possible for the child to enjoy the benefits of reading aloud  even when their parent is not present. Listening to the recording and reading a book or a picture book the child develops listening skills, imagination, concentration and enriches  dictionary. And it is at least equally important building the child/parent connection through the moments of reading and listening to the stories inspite of the obvious obstacles. In this intimate and magical moment of sharing a beautiful story, through „audio picturebook/book“  that a child will receive from his parent, the child gets a chance to have the imprisoned parent by his side an the parent has a chance to give his child a part of himself.

According to the project's idea fathers and mothers will receive books and picturebooks in prison, among which they will choose a story for their child. They will read a chosen story to their child and the prisons staff will help that the recording gets send to the child. Expenses of the recording and shiping of the recording will be paid by the project holders. With the help of simple tools that develop communication skills throug the activities of

developing an interactive picturebook called The Story writer we will make available a building of stronger connection and better communication between parents prisoners and their children. Fathers and mothers with children aged between 4 and 10 will get a specially designed interactive book called The Story writter, which will help them develop communication throuh different assignments. The family will also, after they have received The Story writter, encourage the childe to do the assignments and send them to his father or mather in prison in different ways – by post, when talking on the phone, when they visit in prison. Interactive book will be designed by a special creative team in cooperation with professional associates which are experts in the field of developmental psychology, so that it will be encouraging and stimulative for the parents as well as children. And also it would be done so that it will in a way acceptable to the children explain the situation in which they are at the moment and the love and care their imprisoned parents have for them. The book, Story writter, will be the result of a workshop that will be implemented with the imprisoned fathers and treatment staff in the Lepoglava penitentiary. It will be printed in the printing workshop in the Glina penitentiary. The whole project will be done in the cooperation with the Center for psychological counseling and development „Razvoj“.

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# Leer y escribir con memes: configuración de identidades juveniles en la escuela

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PALABRAS CLAVE: Memes, identidades juveniles, ciberdiscurso, alfabetización digital.

RESUMEN:
El presente trabajo persigue dos objetivos. Por un lado, anclar los memes de internet como un código con elementos y reglas propias de relación entre dichos elementos; por otro lado, analizar las formas en la que estos memes se convierten en elementos adecuados para la generación de discursos reflexivos de las identidades juveniles de los sujetos que los practican. Para lograr esto, en primer lugar, realizamos un análisis faneroscópico de los memes de internet, tomando algunos casos significativos, siguiendo la propuesta de C. S. Peirce retomada por Vitale (2004). A partir de este análisis que nos permite definir los memes como un código con reglas propias, realizamos un análisis de casos de producciones discursivas montadas en sitios web donde estos memes se emplearon para reflejar identidades, colectividades, y para fortalecer un discurso marcado generacionalmente. Consideramos que los discursos a los que apelan los memes pueden ser circunscriptos al concepto de “ciberdiscurso juvenil” de Palazzo (2010), por ser nacidos dentro de culturas juveniles y por ser principalmente practicados por jóvenes que se identifican como tales. Además, este código permite una expresividad que supera algunas limitaciones de la sola palabra escrita y brinda a los jóvenes nuevas herramientas para su comunicación, siendo, como analizamos al finalizar el trabajo, una posibilidad diferente para el trabajo en el aula.

INTRODUCCIÓN:
La palabra meme fue acuñada por Richard Dawkins (1976)[1], para definir “un nuevo tipo de replicador” que dará lugar a “un nuevo tipo de evolución”

[1] Todas las citas de esta obra y de las que se presenten en inglés son traducciones propias.

(1976, 193), son, para él, los genes de la memoria o de la cultura: “Ejemplo de memes son melodías, ideas, frases hechas, prendas de vestir, maneras de hacer cosas, jarrones o arcos de edificios. Al igual que los genes, (..) los memes se propagan saltando de cerebro a cerebro a través de procesos que, en un amplio sentido, podemos denominar imitación” (1976, 192) La palabra meme proviene del griego “μιμεμα” que significa “algo imitado”, empleado porque la imitación es el modo de replicación de la cultura, la forma privilegiada para su transmisión.

El diccionario de Merriam Webster lo define como “una idea, una conducta o un estilo que se esparce de persona a persona dentro de una cultura”. Otra definición la encontramos en una infografía de la red sobre memes “Memes” (OpenSchools, 2010) que lo define como “una idea cultural, sea moda, tecnología o ideología, que se auto-multiplica y esparce entre las personas. Usualmente comparados con genes y evolución, un meme puede sufrir variaciones y mutaciones; pueden extinguirse o evolucionar junto a la sociedad. Un meme de internet, por otro lado, es una idea que se esparce velozmente a través (…) de internet. Es lo “viral” en un video “viral”

Esta última definición, siguiendo con la teoría de Dawkins, añade que, así como los genes pueden mutar y producir como consecuencia la evolución de una especie, los memes también son susceptibles de mutar y de hacer evolucionar la cultura.

Por su parte, Knobel & Lankshear (2007) indican que el empleo de memes está íntimamente relacionado con la “Alfabetización con A mayúscula”, en el sentido de que cada elemento, alterado, implica competencias tecnológicas, manejo de nuevos materiales y “generar sentidos, crear significados sociales y configurar identidades en la vida cotidiana” (Knobel y Lankshear, 2007, 220).

Los memes, además, comenzaron a salir de su esfera natural de circulación y se convirtieron en elementos propios de la cultura popular, adquiriendo un valor lingüístico importante, permitiendo un cambio de código para expresar ciertas ideas de manera distinta a como lo hacen los emojis o emoticones.

En el presente trabajo realizamos, en primera instancia, un análisis faneroscópico de los memes de internet, tomando algunos casos significativos, siguiendo la propuesta de C. S. Peirce retomada por Vitale

(2004).

En segundo lugar, realizamos un análisis de casos de producciones discursivas montadas en sitios web donde estos memes se emplearon para reflejar identidades, colectividades, y para fortalecer un discurso marcado generacionalmente.

Consideramos que los discursos a los que apelan los memes pueden ser circunscriptos al concepto de “ciberdiscurso juvenil” de Palazzo (2010), por ser nacidos dentro de culturas juveniles y por ser principalmente practicados por jóvenes que se identifican como tales.

OBJETIVOS:
Nuestra hipótesis fundamental es que los memes de internet son un código con elementos y reglas propias de relación entre dichos elementos; por ello, primero, intentaremos definir los memes a partir del análisis faneroscópico para luego analizar las formas en la que estos memes se convierten en elementos adecuados para la generación de discursos reflexivos de las identidades juveniles de los sujetos que los practican. Finalmente, intentaremos realizar una propuesta para la reflexión de esta práctica a la hora de incorporar estos elementos en el aula.

ANÁLISIS DEL CONTENIDO:

*Los memes en tanto signo*

El estudio de los memes nos conduce a dos interrogantes esenciales. Por un lado, qué procesos o qué fenómenos dan lugar al nacimiento de una nueva imagen que va a ingresar al mundo de la web y que de esa manera se convertirá en un signo más dentro del que denominamos “código de memes”. Por otro lado, qué es lo que hace que en determinada comunidad un meme represente ciertas cosas y en otra algo diferente.

Consideramos que los memes son un tipo de signo similar al signo lingüístico; esta afirmación está basada en un estudio desde los conceptos de la teoría Peirciana. Consideramos que los memes pueden ser pensados como representámenes, es decir, son signos, pero intentamos, aplicando las categorías de primeridad, secundidad y terciridad, analizar qué tipo de signos son, cuáles son los objetos a los que designan y cuáles son los interpretantes que intervienen en esta relación.

Como el mundo de los memes, ya lo dijimos, es amplio, consideraremos, dentro de los que se muestran de manera gráfica dos tipos para este trabajo: Los específicamente denominados “Rage guys” y otros personajes, que nosotros denominaremos, “Rage face”.

Denominamos “Rage Face” a “rostros” o escenas “congeladas” de determinados personajes que ingresan al mundo de los memes anclados a un significado específico. Dentro de los objetos dinámicos, externos a la semiótica, “la realidad” que concibe Peirce, se toma un elemento aislado. Por medio de un interpretante particular, es decir, en una situación comunicativa particular, ese elemento aislado adquiere un sentido, queremos decir con esto que queda fijado a un interpretante particular que lo vincula a un objeto diferente del dinámico, es decir, a un nuevo objeto inmediato.

Para explicar esto tomaremos el caso del meme “Yao Ming”[2]. Existe la persona Yao Ming, jugador de Basquetbol, que funciona aquí como objeto dinámico. Se tomó de él un gesto que hizo en una entrevista, se hizo un dibujo y se lo postuló como posible elemento de un Rage Cómic. Al tiempo, un usuario de la web Reddit, dijo que en la imagen Yao Ming pareciera decir “Bitch Please”, y eventualmente se posteo la imagen del rostro de Yao Ming con la leyenda “Dumb Bitch”. En la web reddit la etiqueta se cambió por “Fuck that guy” anclando el significado del meme a esta idea. Las palabras aquí toman una función importante, pues funcionan de interpretantes del representamen presentado anclándolo a un objeto inmediato diferente del dinámico. Lo interesante, es que este fenómeno se da en la web, en colaboración, por la participación de diferentes usuarios, lo que conlleva a que el significado pueda variar.

Siguiendo la teoría Peirciana, entendemos que el rostro de Yao Ming en el principio constituyó un sinsigno, pero con su convencionalización según las pautas y definiciones que se le ha otorgado en la red, cambiando así el modo en que se relaciona con el objeto, entonces ahora constituye un símbolo y, según Peirce, todo símbolo es necesariamente un legisigno y este queda asociado a que es la idea expresada en la frase “Bitch Please”, que es el interpretante, que, según Peirce sólo puede ser remático o indicial para este tipo de signos. En este caso, es complejo, pues a veces

[2] Sobre la historia de este meme y los datos que brindamos son extraídos y traducidos de KnowYourMeme.com (Brad Kim, n.d.) un sitio web dedicado exclusivamente al estudio de estos temas

Yao Ming se comporta como un símbolo remático y en otros casos como un símbolo dicente pues las ideas que comprende son más complejas.

*Imágenes 1 y 2. Yao Ming Fuente: http://knowyourmeme.com/memes/yao-ming-face-bitch-please*

Según KYM el meme puede ser usado o bien para chistes machistas o bien para demostrar una actitud de falta de respeto. Lo interesante del meme de Yao Ming es cómo su significado varía según la comunidad que lo emplee, pues cambia el interpretante al que se lo asocia.

En cuanto a los Rage guys, son una situación más complicada, pues no provienen de un objeto dinámico concreto, sino más bien abstracto. Son también símbolos, y por tanto legisignos, y en general remáticos, pues el interpretante es una idea, un sentimiento, una situación particular. En este caso el signo se presentó originalmente como un ícono de un índice de una idea abstracta, pero, al igual que los anteriores, con la convencionalización se convirtió en un símbolo.

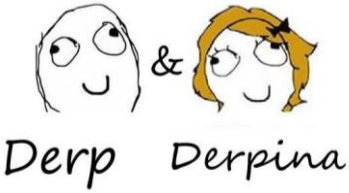


*Imagen 3. Derp y Derpina. Fuente: http://knowyourmeme.com/memes/derp*

Definidos así, vemos que los memes son signos, poseen un objeto inmediato que es una idea, un sentimiento, un pensamiento, una actitud ante la realidad, una reacción ante ciertos eventos. Nosotros al verlos

debemos reconocer en ellos esta idea, por medio del interpretante. El problema con los memes, para delimitar el interpretante, es que los objetos normalmente son complejos, es decir, no poseen un único objeto. El meme “Yao Ming”, como ya vimos, puede al mismo tiempo significar algo como “¡Por favor, mujer!”, que implica además una actitud de desprecio ante un comentario realizado por esa mujer, o puede significar indiferencia.

El objetivo de cada historieta, en todo caso, es asignar un interpretante dinámico que oscila entre los interpretantes inmediatos posibles de cada meme. La comunidad es quien define al interpretante final, o normal. Es sobre este interpretante que algunas páginas son catalogadas como de mala calidad o sencillamente malas, pues no asignan al meme su valor “original” o “convencional”.

*Imagen 4: Rage cómic con distintos Rage Guys. Fuente: http://knowyourmeme.com/memes/derp*

Pero, como afirmaba Dawkins, los memes pueden cambiar y mutar, para adaptarse mejor a ciertas situaciones. Así Rage guy se convirtió en “Derp” como un genérico, y Yao Ming como “Fuck that guy” en “Fuck no guy”, que significa asco o reticencia a cierta situación, y es el mismo rostro, pero, en vez de sonrisa, rasgos faciales de asco.

Lo que sucede en esos casos es que, al necesitar un signo para ideas contrarias o afines, se busca entre los memes algunos que puedan adecuarse a un cambio y así el código se enriquece: procedimientos de estos tipos se comparan a fenómenos de sinonimia o antonimia.

*Los memes como códigos*

Definimos al conjunto de memes como un código en tanto conjunto de

elementos y por otro lado como el conjunto de reglas que rigen, ordenan y relacionan dichos elementos.

En primer término, consideramos que el conjunto de memes es suficiente como para conformar mensajes complejos. Los vemos en algunas viñetas que no poseen ningún tipo de texto y donde se comprenden las imágenes y la trama narrativa sin necesidad de palabras.

Respecto a las reglas que rigen el código, es un tema que aún está en construcción. Hay algunas reglas básicas que tienen que ver con la regulación del interpretante inmediato de cada meme. Hay una tendencia a ubicar el meme al final del cómic para provocar el humor y otros memes que funcionan de puente entre otros dos: estos elementos serían una regla sintáctica. Por otro lado, hay algunas viñetas que reflexionan sobre sí mismas, en lo que podemos pensar como rudimentos de un meta-lenguaje memético.

Además, hay criterios de valoración que hacen que algunos elementos del conjunto sean mejor vistos o preferidos sobre otros elementos del conjunto, así, algunas páginas que aprueban cualquier elemento poseen una valoración negativa respecto de aquellas que respetan los sentidos y significados aprobados por la mayoría. También existen páginas que marcan alguna tendencia y se crean memes que adquieren total dominancia por sobre los demás elementos del conjunto.

Estos memes entran en uso cuando integran, por ejemplo, un texto más grande, como pueden ser los Rage Cómics. Estas historietas o cómics, circulan en la web en sitios especializados. Los memes como signos nacen en foros, en webs de discusión y en portales de imágenes. De allí, si son exitosos, se difunden al resto de la web y pueden llegar a los Rage Cómics y a formar parte de páginas específicas como como las de Facebook que, en la actualidad, son el medio privilegiado para su distribución.

Para ello, es fundamental la velocidad impuesta por el internet y la participación de miles de usuarios alrededor del mundo para darle difusión a estos signos y es necesaria la participación de muchos de ellos para ponerlos en funcionamiento, establecer o “convencionalizar” su significado y luego, más interesante aún, extraerlos de la pantalla y llevarlos a los entornos fuera de línea.

Los memes se utilizan y difunden a velocidades sorprendentes en la web y esto se debe a la posibilidad que brindan los sitios dedicados a los Rage Cómics para compartir y enlazar las publicaciones en otros sitios, incrustarlos en otras webs como en tumblr o en vlogger, o incluso, crear páginas subsidiarias en redes sociales como Facebook.

En el caso de Facebook, no sólo existe la página subsidiaria de sitios dedicados a los memes como puede ser 9gag, sino que, además, existen diversas páginas que se dedican a publicar memes de temáticas específicas, según ideologías políticas, religiosas, o sitios que se animan a generar tendencias como es el caso del sitio argentino "Eameo" que genera, mediante algunos procedimientos meméticos, contenido original que se vuelve viral por la alta relación con el contexto sociopolítico actual. Estos usos están asociados a la generación de nuevas formas de significación pues implica un proceso de apropiación más particularizado, y, en algunos casos, el hecho de ser tomado por los usuarios muchas veces tiene que ver con querer significar, de un modo particular, alguna situación o sentimiento: esta idea fue planteada por Coviello y Sarem (2008, 10), quienes elaboraron el concepto de "comunidades semióticas" para reconocer un "conjunto de individuos que comparten similares mecanismos de construcción de realidades, similares mecanismos de producción y desarrollo de procesos inferenciales y de conocimiento de sí mismos y del mundo que integran."

Un usuario que sube una imagen con la que se siente identificado no sólo hace uso del significado del meme, sino que además lo refiere como parte de un mensaje nuevo, que va acompañado del comentario suyo debajo de la imagen constituyendo así un nuevo tipo de signo.

*Los memes fuera de la red: Interpretación del mundo y aplicaciones didácticas*

Foucault (1995), nos dice que hay dos grandes sospechas que siempre se habían levantado en Occidente sobre el lenguaje: la de que el lenguaje nunca dice exactamente lo que dice, y la de que hay muchas otras cosas que hablan sin ser estrictamente lenguaje. Los memes significan, y se resignifican, como vimos, de acuerdo a los usos que le den, de todo un espectro de posibles interpretantes, el interpretante final se va configurando más o menos estable. Los memes se convierten en un lenguaje, forman un sistema complejo, que se aprende en el uso, aprendiendo las reglas del juego.

Una vez que esto ha sucedido, el meme pasa a una nueva instancia, ya convencionalizado, ya constituyendo un elemento más del sistema, sale de la pantalla, sale del uso que le dio origen y se desplaza hacia nuevos espacios de circulación y atrae la atención del público. La existencia de merchandising con las Rage faces son un importante índice de este fenómeno, pero, por otro lado, su uso en situaciones de contradicciones y de crítica social nos alertan sobre una nueva manera de interpretar la realidad.

Los usuarios de los memes son conscientes de su incidencia en el mundo, son conscientes de su importancia y de que, además de significar lo que significan, también son un elemento que constituye la identidad de un determinado sector.

El meme, además, es un vehículo mediante el cual un grupo de sujetos que podemos caracterizar como jóvenes emplean para expresarse, no sólo dentro, sino también fuera de la red. Esto corresponde con el concepto de “ciberdiscurso juvenil” planteado por Palazzo (2010 y 2014). Esta investigadora plantea que los jóvenes hacen usos específicos del discurso basados en la horizontalidad, la interacción y la apropiación de los medios virtuales, considerando que existe la “formación de espacios discursivos emergentes y alternativos que paulatinamente se vuelven más convencionales y en los que las vivencias del ‘mundo real’ se integran a las del ‘mundo virtual’ como narraciones, representaciones, etc., en un campo de praxis online.” (Palazzo, 2014, 140). Estos discursos permiten a los jóvenes expresar sus modos particulares de ser en entornos donde hay alto grado de intersubjetividad con reglas propias que no son a-normativas, sino que circulan en entornos con lógicas discursivas propias. La salida de los memes de la pantalla es un intento de superación de los mecanismos de orden del discurso, son un intento de devolverle la voz al loco, al no escuchado, con un gesto nuevo, atrayente, grande, generoso en significaciones y que podemos enmarcar dentro de los procedimientos que determinan las condiciones de utilización de los discursos.

En este caso se tratan de las doctrinas que vinculan a los individuos a ciertos tipos de enunciación al mismo tiempo que les prohíben cualquier otro tipo de enunciación. La juventud queda ligada a cierto tipo de discurso, del cual no puede salir, su lucha se da intentando utilizar estos discursos para decir, para interpretar, para explicar las cosas de un modo diferente.

*Los memes como forma de conocer y explicar la realidad*

Si consideramos que los memes son un código específico y complementario al código verbal propio de cada usuario, podemos pensarlo también como uno distinto, como una lengua y como una forma de interpretar la realidad. Esto nos devuelve al problema de cómo comprendemos, a partir de esa “voluntad de verdad” de la que hablaba Foucault, y cómo interpretamos, definimos, caracterizamos, los objetos que están en el mundo.

Y es que, como afirma Grüner (1995, 11), “la interpretación no es un mero intento de ‘domesticación" de los textos, sino toda una estrategia de producción de nuevas simbolicidades, de creación de nuevos imaginarios que construyen sentidos determinados para las prácticas sociales”, por lo tanto, estos cómics e imágenes que vamos a presentar intentan construir sentidos dentro de la práctica social en la que están enmarcados, y en las comunidades diferentes que los contextualizan.

Dice Grüner (1995, 22): “La interpretación, pues, no está destinada a disolver "falsas apariencias" de la cultura, sino a mostrar de qué manera esas "apariencias" pueden expresar una cierta verdad que debe ser construida por la interpretación.”

Ejemplo de esto lo encontramos, entre otros, en algunas apropiaciones que se realizan de la actividad creadora de memes para ejemplificar situaciones en la literatura. Es el caso de la profesora chilena que optó por dar a sus alumnos de tarea elaborar memes en base a la lectura de 100 años de soledad y que repercutió en los medios gráficos (Hola, 2016) Este es un uso posible de un lenguaje que se ofrece como una alternativa a las lenguas naturales, pero con la ventaja de que sus elementos son conocidos y manejados con mayor experticia por los adolescentes.

*Imagen 5: Meme sobre 100 años de soledad. Fuente: http://www.bbc.com/mundo/noticias-america-latina-36500294*

Por otro lado, al ser los memes, en algún sentido, universales, su uso en las aulas de enseñanza de lenguas extranjeras se vuelve un recurso indispensable. Serían signos “puente” entre la lengua materna y la segunda lengua; los memes pueden ser empleados para el trabajo con el léxico, pero también, y sobre todo, para el trabajo con la pragmática, ya que, como vimos, es esta la función principal que le permite a los memes volverse tan versátiles.

Para un adecuado empleo de los memes se requiere, en primera instancia, conocer cuál es el manejo, y tomar una postura frente a qué tipo de elementos son: considerar a los memes como un código permite un trabajo y una aproximación desde los estudios semióticos y lingüísticos.

En segunda instancia, es importante entender que este código circula en determinados entornos y bajo lógicas de producción, distribución y consumo propias, relacionadas, sobre todo, con los discursos que vehiculizan representaciones de identidades juveniles, por lo cual, si se trabaja con jóvenes, la aproximación debe ser en propuestas constructivas e interactivas que permitan que sean ellos quienes construyan y reflejen estas lógicas en las tareas: este código permite una expresividad que supera algunas limitaciones de la sola palabra escrita y brinda a los jóvenes nuevas herramientas para interpretar otros discursos, traducirlos

a este código y comunicarse por medio de éste.

CONCLUSIONES:
Coincidimos con Fainholc (2004, 11) en que: “Leer en internet constituye la habilidad por excelencia de la sociedad de la información para acceder, interpretar y producir sentidos o significados válidos y valiosos dentro de un registro cultural simbólico nuevo, en términos semiológicos, históricos y tecnológicos, conformados en una red.”

Los jóvenes hacen un uso privilegiado de internet y poseen las habilidades y capacidades necesarias para comunicarse eficazmente en este medio, manejando distintos tipos de códigos simultáneamente y desarrollan una competencia comunicativa especial para los nuevos circuitos y lógicas de producción de sentidos.

En este sentido, nos parece fundamental destacar que es necesario comprender la existencia de estos modos discursivos propios de las juventudes, que es necesario estudiarlas para conocer y aplicar en la práctica docente. “Debemos aprender a leer y escribir en este dialecto propio del ciberespacio.” (De Piero, 2014, 99).

Uno de estos elementos del ciberdiscurso juvenil lo constituyen los memes, un código en tanto conjunto de unidades significativas y reglas de composición que rigen su uso. Este uso principal suele ser el humor, sin embargo, los usuarios han sido capaces de trasladar su significación a otros ámbitos.

Su diseño sencillo y los trazos torpes apuntan a otro sentido más profundo, que tiene que ver con la posibilidad de estar al alcance de un gran número de usuarios, continúan la lógica democratizadora y universalizadora de la web. Aquí los usuarios no son individuos artistas, sino que son personas con algo para decir, a la comunidad en general.

Los memes, además, son capaces de construir los objetos del mundo, brindarnos un nuevo modo de experiencia que nos permite interpretar la realidad a partir de nuestra comprensión.

Nos parece que este trabajo tiene las virtudes de haber contemplado un nuevo fenómeno y de haber dado algunas explicaciones a la luz de ciertas teorías.

Creemos que es necesario continuar con el estudio, pues son un campo abundante y rico para la construcción de significaciones y, por lo tanto, como objeto de estudio de la semiótica.

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## Aprender en aulas tucumanas a través de las TIC

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PALABRAS CLAVE: Aulas – Espacios vulnerables – Tecnologías – Ofertas laborales.

RESUMEN:
Este trabajo tiene como objetivo mostrar de qué manera en distintas aulas de la Escuela Municipal Petrona Jiménez Campero de Adami, ubicada en Yerba Buena, Tucumán, Argentina, a partir de 2016 y con voluntad política del gobierno municipal, las nuevas tecnologías comenzaron a aplicarse en los dictados de las materias curriculares con la finalidad de (re)orientar el contenido académico para, de ese modo, obtener un conocimiento práctico que luego pueda ser utilizado para la inserción al mundo laboral en trabajos afines a programación de softwares, informática, etc. Cabe destacar que dicha Escuela se encuentra en un punto geo-económico vulnerable de la ciudad, y los jóvenes que allí asisten provienen, en su mayoría (mas no en su totalidad), de segundas y terceras generaciones de empleo no formal, por lo que resultaba más difícil aún que tomaran el ejemplo cotidiano de sus hogares para insertarse en el mundo laboral.

INTRODUCCIÓN:
La Escuela Municipal Petrona Jiménez Campero de Adami se encuentra ubicada en la ciudad de Yerba Buena, que es el municipio más pequeño de la provincia de Tucumán, allí donde se declaró la independencia de Argentina en el año 1.816. A su vez, Tucumán es la provincia más pequeña de todo el país, con una densidad poblacional de, aproximadamente, 2.000.000 (dos millones) de habitantes. Su particularidad es que, además de albergar a 1.600 alumnos entre Niveles Inicial, Primario y Secundario, es la única Escuela de la ciudad que depende de la Municipalidad de Yerba Buena (tal y como su nombre lo indica) y no del Ministerio de Educación de la Provincia de Tucumán: esto quiere decir que todo lo que allí sucede, aplicación de políticas educativas

incluidas, depende de decisiones de los gobiernos municipales de turno y no de directivas enviadas a nivel provincial y/o nacional.

Para entender lo que aquí sucede, es necesario hacer un breve repaso (sin entrar en demasiadas particularidades propias del tiempo y de la sucesión de distintos partidos políticos que llegaron a ocupar el lugar de Poder Ejecutivo Municipal) de la trayectoria de la Escuela Petrona Jiménez Campero de Adami, más conocida como “Abejitas”, ya que el nombre del Jardín de Infantes terminó por representar a toda la institución: la parte por el todo, como quien dice.Hace falta comprender su origen para, de ese modo, poder entender cuál es la situación que atraviesa en este 2.017.

Tradicionalmente y en el imaginario social de la comunidad yerbabuenense hasta 2.015, la Escuela Municipal era la institución educativa a la que llegaban o asistían aquellos jóvenes que tenían, de alguna manera, contacto político con el Poder Ejecutivo de turno. En sus inicios, casi tres décadas atrás, fue una Escuela creada única y exclusivamente para hijos de empleados municipales, garantizando el ingreso, derecho y permanencia en la educación de los mismos, y así funcionó durante mucho tiempo. Sin embargo, algo sucedió en el transcurso de sus casi 30 años de existencia que logró que ese fin primero termine desvirtuándose, mediante el ingreso de padres y madres (ni siquiera de niños, pues ellos sólo son el producto de un entorno familiar particular) cuyos intereses no pasaban por la escolarización y el futuro de sus hijos, sino por demostrar “poder” frente a la comunidad. En pocas y resumidas cuentas, la Escuela Municipal, con sus oropeles y lujos propios de una destacada inversión inicial en educación, fueron perdiéndose para cederle paso al desinterés, la violencia y la amenaza constante.

Los últimos diez años permitieron a la comunidad entera presenciar la caída y debacle de un gigante ya que, tal y como se mencionó anteriormente, siempre fue un establecimiento educativo con capacidad para albergar a 1.500, 1.600 alumnos en total: es decir, con capacidad para torcer, modificar y forjar el destino de 1.600 niños. Mientras duró el anterior gobierno municipal, que fue reelecto en las urnas en las penúltimas elecciones, la Escuela Municipal sufrió sus mayores ataques. Se permitió el ingreso de docentes que no poseían tal título; se avaló la ausencia reiterada de maestros en las aulas sin mayores justificaciones ni descuentos en sus respectivas boletas de sueldo por tales faltas; se dejó que padres y madres avanzaran por sobre las figuras jerárquicas del establecimiento, minando su autoridad y poder hasta límites

insospechados y, lo que resulta más doloroso que cualquier otra cosa, se permitió que centenares de jóvenes egresaran de la institución sin ningún tipo de aspiración para sus vidas. Se les abrieron las puertas, dejándolos partir de la Escuela, sin encontrarle sentido a la educación que habían recibido y al privilegio que implicaba finalizar un estudio de nivel secundario.

Con ese panorama, cientos de jóvenes partieron de la Escuela Municipal sin saber que podían aspirar a una vida mejor y sin saber que podían, incluso, soñar con algo tan básico para muchos como, por ejemplo, una casa propia y un trabajo estable.

Sin embargo, y aun con este panorama adverso, algo cambió en el último proceso electoral y los resultados se invirtieron: ganó la Intendencia un candidato joven que no estaba corrompido por los vicios políticos tradicionales y que, efectivamente, tenía ganas (muchas ganas) de trabajar en beneficio de la comunidad. Fue difícil al principio: Yerba Buena venía de un bombardeo que la había dejado devastada, aniquilada y sin posibilidad, casi, de recuperación. Las políticas en educación habían sido nulas y no se las había considerado como algo prioritario. Muy por el contrario, la Escuela Municipal había quedado circunscripta a la mera función de servir sólo para realizar favores políticos que, luego, se cobraban y ganaban con un asiento para el niño en cuestión en dicho establecimiento.

Así y todo, el cambio fue posible, pues gran parte de la sociedad decidió frenar, entre muchos otros más, este tipo de atropellos. La educación, como en toda parte del mundo que se jacta de ser seria, comenzó a convertirse en una cuestión central y transversal de agenda: se entendió que nada puede hacerse sin ella, y que era necesario darle un giro a la apatía y el sopor en el que la comunidad toda se encontraba inmersa. Es allí donde entramos en juego nosotros, y me permito hablar en primera persona, pues esto no es más que la narración de experiencias personales y de cómo, con voluntad, podemos cambiar el mundo.

A partir de fines de 2015 y principios de 2016, se crea la Dirección de Educación de la Municipalidad de Yerba Buena. Prueba piloto, pues nunca antes había estado contemplada como tal en el organigrama municipal. La misma tenía como finalidad primera “colaborar con la Escuela Abejitas”, y uno podría pensar en la facilidad de esto, al tratarse de sólo un establecimiento, pero es allí en donde entran en juego los objetivos que

serán plasmados, a modo de muestra, en este trabajo.

OBJETIVOS:
Como primer desafío, teníamos que encontrar el modo de revalorizar tanto la educación en sí como el rol del docente municipal (hablando de este caso puntual). Incluso, teníamos que repensar el modo en que los jóvenes comenzarían a contemplar su futuro, pues era nuestro objetivo que tuvieran uno y, en él, pudieran ser quienes ellos quisiesen sin condicionamientos de ningún tipo (sociales, económicos, etc.).

Teniendo en cuenta el título secundario con el que los jóvenes egresaban de la Escuela Municipal Petrona Jiménez Campero de Adami, decidimos tomar ese factor como algo positivo y re transformarlo, pues el desafío radicaba (y sigue radicando) en que, tanto para alumnos como para los mismos docentes, todos los contenidos enseñados, aprendidos y aprehendidos, resultaban obsoletos y fuera de lugar en relación con sus propias cotidianeidades. Que irónico resultaba enseñar, en 1.500 horas cátedra de contra turno, sobre robótica y programación, si a lo largo de todas sus vidas jamás habían tocado una computadora, salvo las de la Escuela cuando podían hacerlo y no tenían que compartir máquina con uno o dos compañeros más (porque, por supuesto, los equipos tenían que ser menos de la cantidad de alumnos, propio de la des-inversión en educación en los últimos, por lo menos, diez años).

A partir de la intervención y negociación del nuevo gobierno de la ciudad, los alumnos del Nivel Secundario lograron entrar en contacto con grandes empresas del Cluster (conjunto o conglomerado de empresas líderes en programación de software en la región y el mundo, unidas entre sí) de Tucumán como, por ejemplo, Censys, Globant e Infomanager.
A continuación, se detallará el proceso de acercamiento a dichas empresas y el presente de las mismas hoy, en co relación con los alumnos de la Escuela Municipal de Yerba Buena.

DESCRIPCIÓN DE LA INVESTIGACIÓN O DE LA EXPERIENCIA PRESENTADA:
Entendemos a la perfección que las carreras del futuro (futuro que ya está llegando y se está haciendo presente) son todas aquellas en donde la programación de softwares y el manejo y control de dispositivos electrónicos priman. Lentamente, quizás en algunos países con mayor celeridad que en otros, éstas mismas están ganándole lugar a las llamadas “carreras tradicionales”, que implicaban que el joven tuviera que

pasar, por lo menos, cinco o seis años estudiando para recién poder insertarse como profesional al mercado laboral.

Eso, sumado a la falta de conocimiento en el área de parte de los jóvenes egresados y por egresar de la Escuela Municipal, motivó al nuevo gobierno de la ciudad a diagramar un plan de acción para poder brindarles posibilidades de profesionalizarse e insertarse en el mercado de manera inmediata y formal.

La Dirección de Educación de la Municipalidad se contactó con los representantes de la empresa Censys, en primer lugar, especializada en desarrollo, comercialización, implementación y mantenimiento de Soluciones CORE (consultora en Tecnologías de la Información, especializada en virtualización, redes, movilidad, administración de infraestructura, respaldo y seguridad) para entidades financieras. A través del vínculo con ella, se creó un equipo de trabajo también con las empresas Globant (especializada en el desarrollo de softwares y nuevas tecnologías con sucursales en Argentina, Colombia, Uruguay, Reino Unido, Brasil, Estados Unidos, Perú, India, México, Chile y España) e Infomanager (especializada en desarrollo e implemento de herramientas integrales para la administración de empresas comerciales y agropecuarias). Las tres coincidieron en que sus mayores conflictos, hasta el momento, radicaban justamente en la falta de personal para cubrir los diferentes puestos de trabajo, afirmándonos estadísticamente que se perdían 7.000 (siete mil) de ellos anualmente en el país por no tener a personal capacitado y habilitado para trabajar en los mismos.

Frente a esta perspectiva de falta de personal capacitado y, sumado a la buena voluntad de todos los empresarios que trabajaron desde un primer momento en conjunto con la Municipalidad de Yerba Buena, se nos ocurrió la brillante solución de aportarles, a ellos, a los egresados de la Escuela Municipal (quienes estaban excesivamente capacitados para la mayoría de los trabajos, al tener esa orientación específica como terminalidad secundaria).

El intercambio se inició hace, aproximadamente, casi diez meses. Los alumnos de la Escuela visitaron las empresas y recorrieron cada espacio de las mismas, quedando maravillados y sorprendidos con todo lo que había en ellas. Por fin, todo lo que habían visto en los últimos tres años de secundaria y estudiado de manera teórica comenzaba a materializarse y a cobrar sentido. Ya no se trataba sólo de estudiar los distintos idiomas o

niveles de programación, sino que podían ver cómo éstos servían para crear, por ejemplo, una aplicación para cuentas online en los teléfonos celulares o cómo, también, permitían el ingreso al sistema desde cualquier cajero automático del mundo y en cualquier idioma.

Frente a la fascinación y maravilla de los jóvenes recorriendo las empresas, quienes también quedaron asombrados con ellos fueron los representantes de las mismas, pidiendo un acercamiento más real a ellos, pensando en el futuro de ambos. Así, fue como se dio inicio a la segunda etapa, en donde los visitantes fueron Censys, Globant, Viveo e Infomanager y, los anfitriones, los mismos alumnos de la Escuela. ¿La sorpresa? Los chicos habían creado, con ayuda de una de sus profesoras, un robot que contaba con las mismas tecnologías que juguetes que, en ese mismo momento, se estaban vendiendo en lujosas tiendas de Nueva York. Los mismos chicos que formaban parte de una Escuela Municipal, pública, dependiente del Estado, habían creado algo tan (o más) maravilloso que países del primer mundo. En ese momento, terminó de sellarse el amor a primera vista entre ambos: Empresas y Escuela, Escuela y Empresas.

A partir de esa visita, el compromiso ya existente de parte de las empresas se intensificó de sobremanera gestionando, incluso, en los Ministerios de Desarrollo, Trabajo y Educación de la Nación (máximas autoridades) la implementación de un Programa denominado 111 Mil Programadores (Ciento once mil programadores) en la ciudad de Yerba Buena: programa que había sido denegado por el Ministerio de Educación de la Provincia por la simple razón de “no contar con una escuela técnica” que pudiera albergar a todos aquellos interesados en la programación y que consistía (aún consiste) en formar, en los próximos cuatro años, a 100.000 programadores, 10.000 profesionales y 1.000 emprendedores, cubriendo las demandas laborales necesarias de las industrias. Si se analiza de manera estadística la información brindada por las empresas sobre la pérdida de 7.000 puestos de trabajo anuales en el país, en cuatro años (proyección del Programa 111 Mil Programadores) se perderían 28.000. Con la implementación del mismo, se estarían cubriendo esos 28.000 y, a su vez, generando 72.000 puestos nuevos de programadores, que serían más que necesarios al tratarse de un mercado en alza y con excesiva y constante demanda. Recientemente (hace no más de dos semanas), el Ministerio de Trabajo de la Nación firmó el convenio restante que habilitaba a las instituciones educativas de gestión estatal/municipal y a las instituciones educativas de gestión privada a convertirse en sedes del

Programa, así que a partir del mes de agosto éstas mismas funcionarán, por primera vez y de manera simultánea, en la ciudad de Yerba Buena. Más precisamente, en la Escuela Municipal, que cuenta con capacidad para cuatro o cinco comisiones de alumnos por semana.

Cabe destacar, también, que en pos del plan de interacción conjunta entre Municipio y Empresas (entre lo público y privado, si se quiere también), estas últimas han donado, de manera desinteresada, nuevos equipos de informática para la Escuela y, actualmente, se encuentra en obra la construcción de una nueva sala, ya que la existente (por suerte) no da abasto.

RESULTADO Y/O CONCLUSIONES:
Creo que lo más importante de todo lo que en este humilde trabajo ha tratado de resumirse es la importancia del trabajo sinérgico entre dos aristas de la sociedad que, en apariencias y en un principio, nada tenían que ver la una con la otra. Quizás haya parecido la construcción de un relato o de una narración y no de un trabajo académico para presentarse en una Jornada en otro país, pero realmente es tan grande lo que está sucediendo a nivel educativo en Yerba Buena que no quedan más palabras que éstas, de ésta manera, para narrarlo.

Jóvenes que no tenían ningún tipo de compromiso con el futuro, con su futuro, ahora sueñan: eso no tiene precio. Jóvenes que antes tenían como mayor aspiración en la vida “dormir todo el día y salir de joda” (sic), hoy piensan qué harían si ganaran determinadas sumas de dinero por mes, qué comprarían, cómo ayudarían en sus casas. Jóvenes que estaban perdidos, aún antes de empezar a transitar el camino, hoy ven cómo aquellos que van abriéndoles el paso consiguen lo que desean: ven cómo también ellos consiguen lo que desean.

Generar cambios de conciencia en la sociedad siempre ha sido una tarea difícil y siempre ha sido lo que ha movido mi interés personal por ser parte de la buena política y de la buena educación. Esa educación de calidad que te deja pensando y que te mueve todo tipo de estructuras anquilosadas. Esa educación que derriba todo y construye, incluso, más alto todavía. ¿Qué mejor modo de combinar ambas pasiones desde una Dirección de Educación?

Ver la cara de satisfacción de los chicos cuando son invitados a realizar, con todos los gastos pagados, un curso de programación de software de

cuatro meses de duración, con posibilidad de ser contratados después por las empresas mencionadas previamente, es algo que me llena de orgullo. Me llena de orgullo, porque veo que el futuro no está perdido y que la juventud está avanzando hacia los lugares que debe avanzar: ningún joven debe ser privado, jamás, de intentar alcanzar sus sueños. Ningún joven debe creer, jamás, que el otro sí puede y él no.

De manera anecdótica, recuerdo la primera impresión manifestada por los miembros de la Fundación León (encargada de dictar estos cursos de programación): maravillados y sorprendidos con la puntualidad de los chicos al momento de las entrevistas, por la prolijidad de sus vestimentas (y la premeditada selección de prendas para tal ocasión, por supuesto) y por la meditación en cada una de sus respuestas al momento de responder todas las preguntas. Niños, jóvenes, que jamás habían participado de una entrevista de trabajo o de selección de personal para integrar nada, tomándose con más seriedad que muchos otros la oportunidad. Actualmente, hay tres egresados 2016 de la Escuela Municipal de Yerba Buena realizando este curso, hasta tanto se habiliten las nuevas sedes para el dictado del 111 Mil Programadores.

Me llena el alma y me hace creer que no todo está perdido el hecho de saber que, por lo menos, logramos torcer el destino de un joven. Me llena de esperanzas, también, saber que estamos en vías de forjar el destino de otros 1.599 niños, y que el día de mañana, cuando miren para atrás, recordarán con cariño su paso por la Escuela, encontrándole todo el sentido y recomendando, a sus hijos, que “si se quiere, se puede”. Eso es lo que tratamos de hacer: mostrarles que queremos, y que estamos aquí para ayudarlos a poder.

Vaya, a modo de agradecimiento, mi eterna gratitud a Mariano Campero, Ricardo Neme, Alejandro Páez, Gregorio Neme, Alejandro Jatib, Leandro Parache y Santiago Ruíz Nicolini por todo lo que hicieron, lo que hacen y lo que sé, sin dudar ni por un segundo, que van a seguir haciendo por el futuro de los chicos. Ninguna tarea sería fácil o amena sin la colaboración y voluntad de ellos.

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Al tratarse de un caso auto referencial desarrollado en la ciudad de Yerba Buena, Tucumán, y estar actualmente en proceso de modificación constante, el presente trabajo no cuenta con bibliografía referida y consultada. Esperamos servir, nosotros y a partir de este momento, como

ejemplo o caso a tomar para la imitación en el tema.

## Formación y transformación de maestros de lenguaje en el marco de una red académica

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PALABRAS CLAVE: formación, red académica, lectura, escritura.

RESUMEN:
Este trabajo muestra el producto de un proyecto de sistematización que registra las experiencias de la Red de Docentes de Lenguaje - Nodo Córdoba, realizadas desde el año 1998. El acopio de la información se hizo a través de un proceso de revisión documental de trabajos de aula de los docentes de lenguaje participantes en distintos proyectos de investigación auspiciados por la Universidad de Córdoba, de entrevistas informales a miembros de los diferentes colectivos de maestros de la Red de Lenguaje de Córdoba, y de las memorias de eventos municipales, departamentales, regionales y nacionales de dicha Red. En términos de resultados se discute sobre el sentido de la formación y transformación de maestros en el marco de una red académica; se ilustra acerca de cómo se ha ido desarrollando una actitud tanto individual como colectiva de interrogación de las prácticas de enseñanza del lenguaje por parte de los mismos maestros, a partir de ejercicios de investigación en el aula, relacionados con el cómo enseñar y cómo aprender lectura y escritura, en diferentes instituciones educativas de Córdoba y la Región; y por último, se plantean algunas conclusiones del trabajo en red.

INTRODUCCIÓN:

*Formación y transformación en el marco de una red de lenguaje*

*Toda verdadera transformación educativa anida en la conciencia y en el corazón del maestro.*

Toda transformación humana lleva consigo una toma de posición (postura personal e intelectual) en concordancia con unas prácticas concretas sobre un objeto de conocimiento específico, en un contexto sociohistórico determinado (postura epistemológica e ideológica). La toma de posición

implica una actitud autorregulada y autónoma de la persona en contra de toda hegemonía. La postura personal frente al trabajo o frente a la vida misma, por ejemplo, supone autorreconocerse en la medida en que se reconoce al otro y lo otro. De ahí surge la actitud de compromiso consigo mismo, con los demás y con la sociedad en general. Tomar posición como persona y como intelectual requiere, entonces, dar respuestas a muchas interrogantes: ¿quién soy?, ¿cuál es mi papel como persona y como profesional ante el trabajo y la sociedad?, ¿cuál es mi responsabilidad social?, ¿cuál puede ser mi contribución como persona y como intelectual al desarrollo social y cultural de mi entorno?, ¿de qué manera puedo generar tal o cual contribución?

Esto demanda de cada sujeto social establecer una dimensión crítica frente a sus prácticas y el contexto en que estas se realizan puesto que la actividad humana no puede ser ciega ni mecánica, y menos, ingenua. La atomización de las prácticas (sociales o educativas) produce un estado de quietud mental y de mansedumbre ideológica que desembocan en la incertidumbre y el desencanto por las prácticas mismas; entonces, lo que debería constituirse en posibilidad de desarrollo se convierte en estancamiento. En suma, la posición que se tenga frente al conocimiento y la manera como este vehicula la vida social de los ciudadanos, determina la posición ideológica y política de quien pretenda formar y transformar-se en un contexto sociohistórico específico.

Las grandes o pequeñas transformaciones ocurren sólo cuanto alguien decide y se compromete con una causa determinada, cuando habiendo tomado conciencia de la necesidad de cambiar una realidad cualquiera genera ideas y busca interlocutores que puedan vincularse a la puesta en marcha de propuestas alternativas frente a problemas que afectan al común de la gente. De ahí que las transformaciones sean procesos vinculantes, cuyo desarrollo necesita de líderes naturales comprometidos con el alcance de propósitos colectivos. Bajo estas consideraciones, se ha orientado el proceso de formación y transformación tanto conceptual como metodológico de un grueso número de maestros de lenguaje del Departamento de Córdoba, en el marco de una red académica, durante más de diez años, con el propósito de que éstos puedan abordar los problemas de sus prácticas de manera crítica, en un sentido transformador y con el ánimo de generar cambios sociales.

Formarse y transformarse en el marco de una red académica implica una posibilidad de encuentro con el otro desde la mirada de uno mismo, es

decir, cada sujeto se reconoce en la medida en que hay otro (s) (tú - nosotros). Esto define su carácter vinculante, mediante el cual los sujetos entran en relación desde dos perspectivas: conceptual y práctica, teniendo siempre como referente un asunto o problema que los afecta a todos. Una de las características fundamentales de estas es el trabajo cooperativo o colaborativo o socialmente compartido como lo llaman algunos. De todas formas, para que exista una red de este tipo se necesita cierta afinidad tanto conceptual como ideológica, pues, las redes tienen una identidad, y esta se representa en propósitos y acciones comunes a los miembros de un grupo determinado.

Otra de las características de la redes académicas es que son organizaciones de carácter autónomo, que aglutinan a investigadores independientes, grupos de investigación, maestros de lenguaje y de otras disciplinas, lo mismo que instituciones educativas de los niveles de básica, media y superior. Los miembros de dichas redes se van vinculando bajo motivaciones tanto personales como colectivas que se suscitan, generalmente, mediante la participación en actividades y eventos académicos.

Hoy día, el concepto de red y de trabajo en red, lo mismo que el tema de formación de maestros investigadores y la enseñanza por proyecto (tres elementos en estrecha relación), hacen parte de la agenda de los maestros colombianos y latinoamericanos. Y esa tendencia ha permeado el discurso pedagógico oficial hasta el punto que los planes de desarrollo educativo y de formación de maestros más recientes contemplan la investigación y la constitución de redes de maestros como elementos esenciales para avanzar hacia el desarrollo de una educación de calidad en el País. Así se expresa, por ejemplo, en el documento Políticas y sistema colombiano de formación y desarrollo profesional docente (2014, cap. 3, p. 159) en lo correspondiente a la dimensión investigativa, que a la letra dice:

"La conformación de grupos y redes de maestros ha demostrado ser una estrategia potente para promover el intercambio de saberes y experiencias de innovación e investigación. Este modo de interacción entre pares, grupos de estudio e investigación o instituciones, promueve la profundización del conocimiento disciplinar y didáctico y en esa medida, posibilita la generación de saber pedagógico y el fortalecimiento de la identidad profesional docente".

Más adelante, citando a Martínez (2006) se reafirma: "Al hablar de redes y colectivos de maestros nos referimos a espacios donde es posible construir otro modo de ser conjuntos, "suelos fértiles" para producir saber pedagógico, comunidades autogestionarias de investigación y de producción de saber académico". Esto indica que el maestro es un sujeto social y profesional que nunca está solo, que la validación de su saber pedagógico ocurre y transcurre en el intercambio con el otro, en un sentido autogestionario y trascendente, mediante relaciones e interacciones de carácter horizontal y circular.

La sistematización de las experiencias de la Red de Docentes de Lenguaje de Córdoba a que se alude en este trabajo, es coherente con los planteamientos anteriores, pues, es el resultado de un trabajo colectivo pausado pero decisivo y consciente, regido por principios de justicia y democracia, que tuvo como objetivo principal develar las experiencias de formación y transformación de los maestros de lenguaje vinculados a la Red de Docentes de Lenguaje, mediante procesos de reflexión y acción colectiva sobre las prácticas de enseñanza de la lectura y la escritura en instituciones educativa públicas del Departamento de Córdoba.

## METODOLOGÍA: DESCRIPCIÓN DE LA EXPERIENCIA

### *Dinámicas de trabajo en red: la interrogación de las prácticas de enseñanza y aprendizaje del lenguaje en la escuela.*

La dinámica de trabajo de la Red de Docentes de Lenguaje de Córdoba se ha centrado en la idea del trabajo colectivo de maestros, materializada a través de los Grupos de Estudio Trabajo (GET), bajo los principios metodológicos de la IAP y los fundamentos de la lingüística textual y del discurso. Los GET se asumen como una micro-unidad de desarrollo investigativo de carácter colectivo, reflexivo y participativo, cuya esencia está en el vínculo que se logre entre sus actores. Es decir, el vínculo implica una aproximación conceptual y afectiva entre distintos sujetos, que los induce a asumir compromisos compartidos para luego entrar en acción frente a problemas comunes. En este caso, se entiende que el GET no es una simple agrupación de maestros, sino un colectivo de trabajo académico e investigativo, conformado por tres o más docentes, de manera voluntaria (Doria y Pérez, 2008; Doria y Pacheco 2012). Un GET se caracteriza por ser autónomo, dada su capacidad de actuar de manera libre, consciente y autorregulada, en este sentido, el colectivo no se rige por reglas preestablecidas, sino por aquellas generadas por el grupo, de

acuerdo con los principios de la IAP.

Por otra parte, entre las ideas que sustentan la importancia de la IAP en el proceso de formación y transformación pedagógica de los maestros de lenguaje se destacan: 1) La IAP no se trata de una metodología fija, predeterminada, sino, más bien, de un procedimiento vivencial, sistemático y crítico que combina la reflexión teórica con la acción práctica, con el objeto de lograr, de manera simultánea, avances teóricos y cambios sociales. 2) Es un proceso cíclico de indagación y análisis de los problemas prácticos de la realidad, desde la óptica de quienes los viven, para luego proceder a la acción reflexiva sobre esos problemas con el objeto de mejorarlos (Doria, 2009). 3) El propósito fundamental de la IAP es la comprensión de lo humano para la transformación de lo humano. Y en ese ámbito comprensivo, el diálogo es el elemento mediador y generador de intercambios, en los que se concibe al practicante de la IAP como narrador de historias, instaurando el discurso como símbolo de pluralidad y de encuentro entre sujetos.

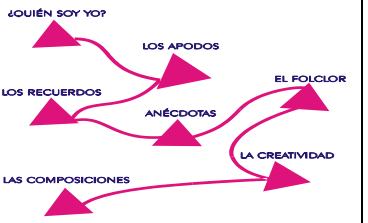
RESULTADOS:

La primera idea de conformar una red de docentes de lenguaje en el Departamento de Córdoba surgió de la implementación y evaluación del *Programa de actualización de docentes al servicio del Estado en el área de Lenguaje, convenio Fondo MEN-ICETEX- Universidad de Córdoba* (Doria, 1999), en el cual participaron trescientos docentes de básica primaria de ocho municipios de Córdoba (San Pelayo, Canalete, Puerto Escondido, Purísima, San Bernardo del Viento, Los Córdobas, Moñitos y Tierralta), cuyo énfasis se centró en el desarrollo de las habilidades comunicativas de los estudiantes: leer, escribir, hablar, escuchar. Se ejecutó durante el año 1998 bajo el concepto de actualización (no como un curso de capacitación) y de formación de maestros, tanto en el aspecto disciplinar (el lenguaje y la comunicación) como en el pedagógico y didáctico (formación, enseñanza y aprendizaje) e investigativo (investigación-acción participativa).

Esta experiencia generó un segundo proyecto: *Investigación pedagógica en el aula a partir de la red de reflexión permanente sobre enseñanza del lenguaje en la educación básica primaria del Departamento de Córdoba* (Doria, 2002). Este estudio, avalado por el Centro de Investigaciones de la Universidad de Córdoba (CIUC), fue ejecutado entre enero de 2000 y Junio de 2001, en los municipios de San Pelayo, Purísima, Canalete y Puerto Escondido, con una muestra de 10 docentes por municipio, los cuales se constituyeron en Grupos de Estudio Trabajo (GET). Con estos

grupos se integró una red inicial de reflexión y de intercambio de experiencias de aula que se materializaron en los primeros cuatro encuentros de maestros de lenguaje, uno en cada municipio participante, con el apoyo de las respectivas Secretarías de Educación.

A manera de ejemplo, se incluye a continuación una síntesis de la propuesta de investigación desarrollada por el GET del Municipio de San Pelayo, titulada *Desarrollo de competencias comunicativas y significativas en lectura y escritura, a partir de la historia local*, presentada como ponencia en el Foro Educativo Nacional, Bogotá (2002), por las docentes Ana Rita Mercado, Ana Díaz Burgos, Gumercinda Pérez Doria, Miriam Durán Zambrano y Juana Luna Durango.

| Propuesta | Propósitos | Metodología |
|---|---|---|
| **El desarrollo de competencias comunicativas y significativas en lectura y escritura a partir de la historia local** | Esta propuesta pedagógica tuvo como objetivo fundamental el desarrollo de competencias comunicativas y significativas en lectura y escritura, a partir de un viaje imaginario por la historia local de San Pelayo.<br><br>Partimos de interrogantes como este: ¿Cómo es que a partir de la historia local se desarrollan competencias comunicativas y significativas en favor de la lectura y la escritura?<br><br>Nos propusimos fundamentar una propuesta metodológica autónoma para tratar de dar solución al grave problema de falta de hábito de lectura y bajas competencias de los niños en relación con la comprensión y producción de textos. Además de combatir el enfoque tradicional de enseñanza de la lengua desde la lingüística abstracta, desde el trabajo desarticulado de los maestros y la función memorística de los niños.<br><br>Esta propuesta tuvo un enfoque textual y contextual, para favorecer el desarrollo de la lectura y la escritura a partir de la imaginación y la creatividad. En este caso el contexto histórico local se constituyó en un elemento trascendental para la indagación y la recreación de la realidad cercana a la escuela. Lo anterior, bajo el criterio de que es el profesor creativo y competente quien, a través de su acción educativa, forma estudiantes creativos y competentes. | **¿Cómo lo hicimos?**<br>A través de *"un viaje imaginario por la historia local"* que incluye en su recorrido varios puertos: ¿quién soy yo?, las anécdotas, los apodos, el folclor, las composiciones, los recuerdos y la creatividad.<br>  <br><br>Cada uno de estos puertos se convirtió en un proyecto de aula con el propósito fundamental de mejorar la práctica profesional de los docentes, constituyendo un modelo curricular en el que es posible lograr un alto nivel de integración, por cuanto los proyectos deben ser acordados, planificados, ejecutados y evaluados colectivamente por quienes participan en ellos.<br><br>El proyecto de aula se entiende como un espacio libre en el que los niños pueden indagar a través de diversas técnicas y expresar en forma escrita, oral y mediante dibujos los pensamientos, los sentimientos, la relación con sus familias, con los maestros, con los compañeros y con su localidad. También se da oportunidad de proyectar su pensamiento hacia el futuro, plantear situaciones problemáticas, tomar decisiones y dar alternativas de solución.<br><br>Se asume entonces la metodología por proyectos con una concepción activa y participativa de la enseñanza y el aprendizaje. El proyecto de aula relega la clase tradicional a su mínima expresión. El trabajo fluye entre el aula y el contexto externo a la escuela, permitiendo la |

| | | |
|---|---|---|
| | | participación activa de niños, maestros, padres y miembros de la comunidad en su planeación, ejecución y evaluación. Dentro de los proyectos se trabaja de manera interdisciplinaria, con base en talleres de lengua, concebidos a partir de los intereses y presaberes de los niños, aprovechando una multiplicidad de recursos del medio y con fundamento en la lúdica y la creatividad. |

**Proyecto de aula destacado**

Se destaca el proyecto de aula ***"Quién soy yo"***, coordinado por las docentes Ana Rita Mercado, Gumercinda Pérez Doria y Ana Díaz Galván, realizado con estudiantes de básica primaria de la Escuela Domiciana Galván.

El objetivo de éste consistió en trabajar con los niños a través de estrategias metodológicas creativas y dinámicas en la construcción de sus biografías (autobiografías), las de sus familiares, maestros y personajes de la localidad, y desarrollar la imaginación y la creatividad mediante la lectura y la escritura, de manera comunicativa y significativa.

*Mural pintado por niños y maestros al interior de la Escuela Domiciana Galván*

¿Quién soy yo? buscó, en primer lugar, a través del diálogo con los niños, que cada uno se identificara, resaltando sus valores. De allí surgieron las autobiografías producidas y escritas por los niños. En segundo lugar, se les pidió a los niños que se dibujen en una hoja de papel, escribieran sus nombres y apellidos completos y algo que quisieran resaltar de su persona (aquí se hace uso de la descripción). Como tercer paso, se le entregó, por grupos, una hoja de papel periódico para que realizaran

**Comentarios de los maestros sobre la experiencia**

La reescritura es un proceso de trabajo vivencial con los textos que permite, por un lado, afianzar el conocimiento de la gramática (número, género, concordancia, verbos, puntuación, mayúsculas, etc.), aspecto este que tienen que ver con la cohesión y la textualidad. Por otra parte, favorece el desarrollo de la parte argumental del texto (coordinación de ideas, claridad del mensaje, sentido global del texto). Estos elementos conducen al logro de lo que en lingüística textual corresponde a la coherencia.

El trabajo de elaboración de textos a través del proceso de reescritura, apunta a resolver la hipótesis de aprender lenguaje desde el uso, es decir, desde el trabajo con los textos, distinto de aprenderlo desde el conocimiento previo de la norma. Trabajando desde el uso los niños pueden evidenciar, con la ayuda del maestro, sus aciertos y desaciertos, y los avances que va logrando paulatinamente.

**¿Cómo se hace la reescritura?**

Lo primero es producir un texto cualquiera sobre una situación de interés, previamente acordada, que tenga un fin determinado. Se toma el texto de un niño, se escribe en el tablero, en un pliego de papel periódico o se fotocopia para cada uno de los participantes. Se asume una actitud de crítica respetuosa bajo la orientación del maestro: "vamos a leer, a revisar y a reescribir el texto de "Carlos", dice el maestro o la maestra.
Se aplican varias formas de anotar observaciones (a veces individual, a veces en grupo): notas al margen, subrayados, encerrar palabras o frases,

el mismo ejercicio hecho anteriormente en la hoja de block, ampliaran sus escritos con base en su creatividad bajo el interrogante ¿cómo se sienten al realizar la actividad? Finalmente transcribieron al cuaderno el ejercicio hecho en las hojas de block y papel periódico. Los escritos fueron reescritos (texto uno, texto dos, texto tres…), leídos y socializados en el aula.

Al conocerse los niños a sí mismos e identificarse como seres sociables, que viven en el seno de una familia y de una comunidad, pasaron a trabajar, a partir del diálogo, el concepto de familia bajo el título “Mi familia es así”, siguiendo el mismo ritmo de actividades. Luego trabajaron “Mi familia en la escuela”, que incluyó a los profesores, al cuerpo administrativo y la historia de la Escuela.

En la parte final del proyecto de aula se trabajó sobre el conocimiento de “Mi localidad”, tratando todo lo concerniente a su historia, relieve, hidrografía, economía, cultura y otros aspectos del Municipio de San Pelayo.

En síntesis, el proyecto de aula “Quién soy yo? buscó que los niños y niñas produjeran y leyeran sus propios escritos, de tal manera que adquirieran el hábito de escribir y leer; desarrollaran su expresión oral; aprendieran a conocerse y aceptase tal como es cada uno; estrecharan más sus relaciones con la familia, con sus maestros y compañeros; fomentaran el sentido de pertenencia a su escuela; conocieran todo lo referente a su localidad y manejaran la investigación como estrategia para la construcción de conocimientos, integrando el proyecto a las demás áreas del saber.

Para la elaboración de textos se adoptó la técnica de la reescritura, en la que se parte de un texto base (texto 1), éste se discute y se reescribe (texto 2), previa intervención y apoyo del docente, y luego se avanza hacia el texto definitivo (texto 3). Los textos producidos por los niños son socializados, convirtiéndolos así en material de lectura y de comprensión, enfatizando siempre en aspectos como la cohesión y la coherencia.

resaltar con colores, señalar con flechas y anotar correcciones, anotar detalles en una ficha (hoja de cuaderno), etc. Luego se ponen en común los comentarios, observaciones y correcciones. Todo esto ayuda a ir tomando conciencia sobre la escritura y afianzando la lectura crítica. Finalmente, bajo intervenciones y orientaciones del profesor, se escriben, a partir del texto 1, los textos 2 y 3, en un sentido progresivo.

**¿Qué se ha logrado con este proceso?**

A través de todo este proceso hemos observado que:

Se han afianzado las relaciones maestros-alumnos, maestros-maestros y maestros-padres.

Ha mejorado bastante la expresión oral de los niños

Se han construido y valores como la solidaridad, la colaboración, la afectividad, la confianza, la comunicación responsable y la creatividad.

La integración de los padres de familia en el proceso de reescritura con sus hijos.

La divulgación del proyecto ha creado inquietudes y expectativas en los maestros y padres de familia.

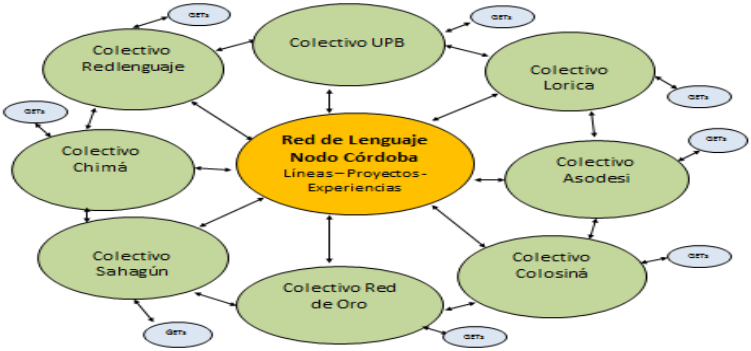
Los padres se notan conformes con el uso que los niños hacen de sus cuadernos: antes que copias, son un medio de expresión.

La satisfacción de los niños al haber identificado a sus padres, hermanos, familiares y profesores, con sus respectivos nombres y apellidos, y la construcción de la historia de la escuela, de la localidad y de sus personajes.

*Consolidación de la Red. El sentido del vínculo: conceptos y experiencias de maestros en contacto.*

El proceso de consolidación de la red transcurre entre los años 2004 y 2006, dada la constitución de los colectivos de Lorica y UPB, y el fortalecimiento del colectivo Redlenguaje de la Universidad de Córdoba. En ese lapso, estos grupos asimilaron, en gran medida, los enfoques conceptuales y metodológicos propuestos por la Red Nacional de Lenguaje. Los aprendizajes de los miembros de los colectivos y la maduración de la experiencia de trabajo en equipo favoreció entonces el desarrollo de una actividad investigativa mucho más consistente y coherente con las necesidades de formación de los maestros de la región. De igual forma, los colectivos anteriores se empeñaron en la tarea concertada y común de sensibilizar a otros maestros y promover la conformación de nuevos grupos de trabajo en varios municipios e instituciones educativas del Departamento de Córdoba. Así, se constituyeron, en lo sucesivo, los colectivos de Ciénaga de Oro (Red de Oro), Sahagún, Chimá, San Carlos y Asodesi del Colegio Visión Mundial de Montería.

*Estructura y organización del Nodo Córdoba*




El Nodo se entiende como una organización de carácter flexible, colaborativa y participativa que aglutina colectivos municipales e institucionales de un departamento o región, y que mantiene contacto permanente con otros nodos y con la red nacional e internacional de lenguaje. Es, además, una organización intelectual de carácter voluntario

y autónomo que surge de manera natural con fines altruistas, orientada a promover la transformación de la formación docente en lenguaje a través de la investigación y la generación de experiencias didácticas relacionadas con el aprendizaje y la enseñanza del lenguaje. El nodo traza políticas de formación de acuerdo con los lineamientos de la Red Nacional y la Red Latinoamericana, a la vez que promueve la organización de colectivos para luego nutrirse de sus experiencias, en un trabajo interactivo de doble vía.

Con base en esta dinámica, la Red de Docentes de Lenguaje - Nodo Córdoba ha realizado ocho encuentros departamentales, incluido uno de la Región Caribe, a la vez que ha participado en todos los eventos nacionales de la Red Nacional de Lenguaje, lo mismo que en eventos internacionales de México, Argentina y Brasil.

El Nodo Córdoba mantiene una actividad constante de investigación sobre problemas de enseñanza de la lectura, la escritura y la oralidad en las escuelas del Departamento de Córdoba, cuyas experiencias se comparten en los encuentros departamentales que se realizan cada año con la asistencia de, aproximadamente, 300 maestros en formación y en ejercicio, y con el aporte de ponentes nacionales e internacionales, como fue el caso del VIII Encuentro Departamental de abril 9 de 2016, en el que participaron los doctores Fabio Jurado Valencia, coordinador de la Red Nacional de Lenguaje, y Norma Corrales-Martin, de la Universidad de Pittsburgh.

ALGUNAS CONCLUSIONES DE ESTA EXPERIENCIA DE TRABAJO EN RED:

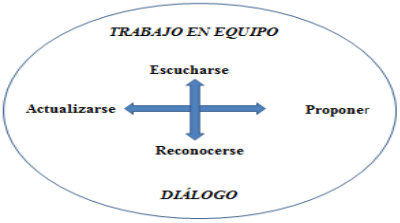
*Trabajo en equipo: el diálogo como opción para superar el individualismo*

La Red de Lenguaje de Córdoba, a través de sus experiencias, ha

comprendido que uno de los factores que más afecta a los maestros es el trabajo insular, o sea, la falta de comunicar y de intercambiar lo que hacen (asociado a otros factores de carácter social, cultural, económico…). Esto genera actitudes negativas como el celo profesional, la subvaloración y rechazo de las experiencias de los otros, las discusiones infundadas, la falta de argumentación y diálogo académico, la indiferencia, hasta llegar al irrespeto personal y la violencia en muchos casos. Por eso, los currículos no cumplen su función orientadora, como ruta pedagógica del pensar y el hacer colectivo y armónico en la escuela, en consecuencia, cada pieza toma su rumbo, cada cual hace las cosas a su manera, afectando la vida escolar en todos sus sentidos.

Frente a esta problemática, los colectivos de la Red de Lenguaje de Córdoba han impulsado, como tarea fundamental, que los maestros avancen en la comprensión de lo que hacen, cómo, por qué y para qué lo hacen, instaurando el diálogo como forma de superar el individualismo. El diálogo académico abre las puertas al encuentro de las voces y al reconocimiento mutuo de los maestros. En ese tránsito del trabajo individual al trabajo colectivo mediado por el diálogo, se han puesto en práctica acciones concretas como: reunirse a conversar sobre lo que hacen, relatar experiencias, registrar datos escritos de las experiencias, leer y pensar juntos sobre temas comunes, cuestionar o interrogar las prácticas de aula, asistir a eventos académicos, dialogar con pares, buscar alternativas de solución a problemas de enseñanza y aprendizaje, idear propuestas para mejorar, entre otras.

Estas acciones se pueden agrupar en cuatro ejes que se relacionan: escucharse, reconocerse, actualizarse y proponer. Reconocerse a través del diálogo, dando espacio a las voces de todos los actores; y actualizarse mediante el estudio e intercambio de experiencias, para después diseñar propuestas colectivas para la solución de problemas comunes a sus propias prácticas de aula. Así se representa en el siguiente esquema:



Esas dinámicas de trabajo en equipo, han posibilitado a los maestros mejorar aspectos como: capacidad de análisis, uso del lenguaje académico, intercambio con pares, construcción de la autoimagen, recocer a los demás como interlocutores, asumir actitudes propositivas y transformadoras, reconocer su rol como ciudadanos y como trabajadores de la cultura. De esta manera, el trabajo en equipo se puede considerar como práctica esencial en la construcción de pensamientos y propósitos colectivos, en red, orientado a generar transformaciones sustanciales en el campo de la formación docente.

*Proceso investigativo: las experiencias como objetos y los maestros como sujetos de investigación*

Se ha dicho arriba que toda transformación implica cambios sustanciales en las concepciones, aptitudes y actitudes del sujeto que se transforma, lo que plantea una relación estrecha entre conocimientos, disposiciones y acciones (pensar-sentir-actuar). Y eso, no es un asunto de fácil consecución, pues exige conciencia, voluntad y trabajo, lo cual quiere decir que se necesita participar de manera interactiva en procesos complejos de búsqueda y de ensayo constante, en terreno; en este caso, en el contexto de las prácticas mismas de los maestros. Sus propias experiencias son los objetos y los laboratorios primarios de indagación, de reflexión y de acción, y los maestros los sujetos activos y críticos de ese proceso. En consecuencia, ya no se aspira a lograr transformaciones a través de una simple capacitación u orientación específica (que puede contribuir pero no define), sino que ello implica actuaciones sistemáticas, con base en métodos y técnicas de investigación definidos e iluminados por teorías y conceptos pertinentes y claros. Sin que lo anterior implique el prerrequisito de cursos de metodología de investigación, sino, más bien, una apropiación de las teorías y de los métodos en el transcurso de la participación y de la acción reflexiva. De esta manera, los colectivos de trabajo del Nodo Córdoba se han aproximado al ejercicio de la investigación con fines de transformación en red, sobre la base de que este es un proceso dinámico, sistemático, contextualizado y compartido, cuyos ejes transversales son: la interrogación, la reflexión, la lectura y la escritura.

*Generación de conocimiento: la construcción y la actualización teórica a partir de las experiencias.*

Las propuestas pedagógicas desarrolladas por los diferentes colectivos de la red de lenguaje, a través de métodos de Investigación-Acción Participativa, se han constituido en escenarios de intercambio teórico y conceptual, dado que la interrogación de las experiencias previas y los enfoques y tendencias teórico-conceptuales según los cuales fueron formados los maestros, y desde los cuales enseñaban (la lengua como sistema), en contraste con los enfoques actuales (el lenguaje como proceso, en uso), produjeron reacciones y tensiones que plantearon la necesidad de actualizarse, como condición para poder avanzar hacia nuevas formas de trabajo pedagógico y didáctico en el aula.

De todo ese proceso queda un constructo teórico-conceptual que ha sido asumido por la comunidad de maestros local y regional, con énfasis en los siguientes aspectos: por un lado, la concepción de enseñar lenguaje para que los estudiantes a prendan a comunicar-se, entendiendo ese "comunicar-se" como un proceso social, cultural y dinámico cuyo fin último es la significación, la cual se configura en y desde el mismo lenguaje, según el uso que de este se haga en diversos contextos de interacción. El énfasis en la significación y el sentido determina distintas maneras de trabajo en el aula, que superan la enseñanza a partir de la norma; las estrategias didácticas se centran en el trabajo con y sobre diversos tipos de textos y modos discursivos, que es a lo que los sujetos sociales se enfrentas en sus relaciones cotidianas. De esta manera, las prácticas de aula de maestros y estudiantes (ya no sólo de los maestros) buscan desentrañar los significados (entender lo que se dice, por qué, cómo y para qué se dice) y los sentidos (contextualizar los significados en el ámbito de las ideologías y de la cultura) de los actos de comunicación cuando se lee, se escribe o se habla, sin que se establezca una barrera de uso entre el lenguaje de la escuela (académico) y el de la vida cotidiana (social).

De otra parte, en concordancia con lo anterior, las experiencias realizadas por los maestros, enfatizan en la generación y actualización colectiva de un cuerpo de ideas y de conceptos que ayudan a comprender nuevas formas de desarrollo de la lectura, la escritura y la oralidad desde la escuela, principalmente, a través del proyecto de aula, entendido como estrategia didáctica integradora, como escenario de interacción participativa y democrática, en el que sus actores establecen relaciones horizontales (soslayando las barreras del poder de uno sobre otros) en igualdad de condiciones, y con base en el acuerdo y el respeto por las diferencias. En el marco del proyecto de aula la lectura, la escritura y la oralidad se ejercitan como prácticas de intercambio y de interlocución (el

maestro como interlocutor) alrededor de objetos de conocimiento respecto de los cuales el grupo planea, ejecuta y valora las acciones y las experiencias de aprendizaje. En este contexto, se lee, se escribe y se habla de manera significativa, real y auténtica: cada texto cumple una función comunicativa-discursiva real; lecturas, escrituras y voces se generan como contribuciones de cada sujeto a la construcción colectiva del conocimiento.

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# Hacia la transalfabetización: leer y escribir de otra forma y con otros lenguajes. Un experimento mediático con Coca-Cola y cola de Mercadona.

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PALABRAS CLAVE: Transalfabetización, alfabetización mediática, publicidad, Destripando Coca-Cola.

RESUMEN:
Los obstáculos para introducir las alfabetizaciones múltiples, y entre ellas la alfabetización mediática en una institución ya de por sí conservadora en el sentido más amplio de la expresión, son enormes. Comienzan con un marco legal que no pasa de las generalidades, y terminan en una escasísima formación del profesorado.

Es en este contexto en el que se enmarca el proyecto que aquí se presenta. Se trata de un proyecto de alfabetización mediática, con la transalfabetización como horizonte, realizado con grupos de alumnos de ESO en los “márgenes” del sistema: ACG (Adaptación Curricular en Grupo) y PMAR (Programas de Mejora del Aprendizaje y del rendimiento) de varios centros.

En el desarrollo de esta comunicación se comentan las FASES DEL PROYECTO, que empieza siempre con unas catas de colas (Coca-Cola y la cola de Mercadona), organizadas por los alumnos con compañeros de otras aulas. Cada cata tiene dos momentos: cata ciega y cata con presencia de envases.

Los resultados de estas catas, siempre dispares y en ocasiones muy llamativos, dan pie para que los alumnos se planteen la enorme importancia del marketing y la publicidad en la educación del deseo, y la necesidad de analizar con las herramientas conceptuales necesarias la retórica audiovisual presente en los spots televisivos.

INTRODUCCIÓN:

*Demasiados obstáculos para llevar la multialfabetización a los centros*

Los obstáculos para introducir las alfabetizaciones múltiples en una institución ya de por sí conservadora en el sentido más amplio de la expresión, son enormes. Empezando por el marco legal de la LOMCE, con currículos cerrados y extensos que apenas las contemplan en sus márgenes, y cuando lo hacen --la materia Imagen y Sonido de 2º Bachillerato--, es tarde y mal, despojando a la alfabetización audiovisual de su orientación emancipadora, y reduciéndola al eficientismo de una iniciación profesional acrítica.

Se amplían estos obstáculos con la escasísima formación del profesorado en los nuevos lenguajes, lo que hace de estas prácticas alfabetizadoras actividades puntuales, sin continuidad, y con los nocivos efectos del voluntarismo.

Y más aún: si aún está lejos de asumirse en los claustros de institutos y colegios de secundaria el que todos los profesores y profesoras, todos, somos profesores de Lengua, muchísimo más lejos aún están todos, incluidos ahora los profesores de Lengua, en asumir lo que supone alfabetizar a los ciudadanos del siglo XXI.

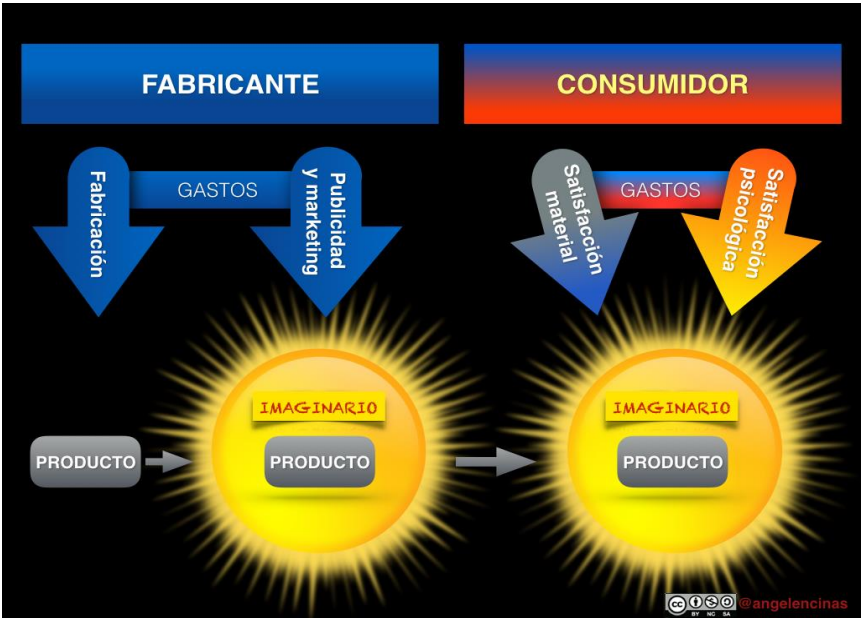
Así que, mientras no se rompa con la asignaturización del conocimiento, que tanto lastra la transversalidad, o se establece una materia específica con la suficiente continuidad y dotación horaria a lo largo de la escolarización, o se seguirá con el voluntarismo de francotiradores y el trabajo en los márgenes del sistema. Un horizonte oscuro que hará perder a la escuela su protagonismo en la nueva alfabetización, siendo casi la única institución que puede marcarse objetivos emancipadores que formen ciudadanos críticos y participativos en un tema tan importante como decisivo.

Es en este contexto en el que se enmarca el proyecto que aquí se presenta. Se trata de un proyecto de alfabetización mediática, con la transalfabetización como horizonte, realizado en los dos últimos cursos escolares con alumnos de ESO en grupos de ACG (Adaptación Curricular en Grupo) y PMAR (Programas de Mejora del Aprendizaje y del rendimiento) de varios centros.

*Trabajar la publicidad*

La publicidad resulta un medio privilegiado para el estudio de una sociedad

mediatizada (De Moraes 2007) que construye sus imaginarios y expectativas vitales a través de los medios. La publicidad es, diríamos, la gasolina que hace posible la difusión masiva y gratuita de estos medios, y los pone a su servicio. Hablamos de medios privados, claro, que son los predominantes en nuestras sociedades capitalistas.




La publicidad actúa mediante un gota a gota persistente y el tipo de aprendizaje asociativo más básico, el del condicionamiento clásico pavloviano. Así es como consigue añadir al producto un especie de aura o nimbo, que yo llamo *imaginario*, concepto éste mucho más amplio que el más común de *prestigio*. Mediante inversiones que llegan en muchos casos a superar el valor material del producto, el fabricante trata de satisfacer dos tipos de demandas de un consumidor mucho menos racional de lo que él mismo se cree. Por un lado, la propia satisfacción material del producto (la sed en el caso de Coca-Cola). Y por otro, una satisfacción psicológica incorporada con el imaginario. Y no hablamos de necesidades secundarias o accesorias, sino de necesidades profundas que tenemos en distinto grado todos los sujetos.

En el caso de Coca-Cola y su publicidad estudiada en el proyecto estas

necesidades serían las que tienen que ver con la diversión, la amistad, el sexo, la fiesta,... Casi nada.

Sobre las implicaciones sociales, políticas y medioambientales de la influencia de la publicidad de los imaginarios colectivos no es este el lugar para extenderse, pero sí lo es para remarcar la importancia y urgencia del trabajo de estos contenidos en una escuela que pretenda formar ciudadanos libres, con criterio propio, capaces de cuestionar la manipulación devastadora del deseo, que hace de los ciudadanos corderos sumisos obsesionados por el consumo como forma de realización personal.

*La transalfabetización como horizonte*

> Sugiero una definición para la alfabetización transmedia que contempla simultáneamente el plano de recepción crítica y expresión-creación. Bajo este enfoque, la alfabetización transmedia sería: La capacidad para evaluar y crear contenido a través de múltiples plataformas con un sentido unitario y complementario, teniendo en cuenta diversos lenguajes y experimentaciones creativas, presentando además una actitud ética hacia su propio contenido y el de los demás y con el objetivo de fomentar la participación plena en contextos interculturales.
>
> María del Mar Grandio (2014), pg.5

Hablar de transalfabetización es hablar de leer, escribir e interactuar a través de la amplia variedad de plataformas, herramientas y medios que permite hoy la llamada sociedad de la información, una de cuyas características es la convergencia (Jenkins 2008) y el mestizaje. Transalfabetización tiene mucho que ver con uno de los significados del

prefijo “trans”, el de “*a través de*”, como algo que recorre y ensarta todas las alfabetizaciones.

Nuestros alumnos se comunican así, recibiendo y comunicando, intercalando y mezclando diversos códigos y medios según su conveniencia y necesidad. No escriben por un lado y hacen fotos y vídeos por otro, sino que utilizan todos estos medios a la vez para decirse lo que quieren y necesitan decirse. Es la *conversación* de múltiples *prosumidores* la que fuerza las mezclas, el guiso, dando lugar a algo diferente a la suma o yuxtaposición de lenguajes.

Y la escuela está obligada en sus prácticas a dar cuenta de la existencia de esta realidad para hacer de estas prácticas auténticos medios e instrumentos para la búsqueda, expresión y comunicación de elementos de cultura e investigación.

Pero no es un camino fácil. Cuando hablamos de nuevas prácticas alfabetizadoras en la escuela, hablamos, sobre todo, de horizontes a los que orientar nuestras brújulas, si lo que queremos es contribuir a la alfabetización ilustrada, crítica y ciudadana de nuestras democracias.

El proyecto Destripando Coca-Cola pretende eso, caminar en esa dirección, explorando el uso y abuso de los distintos medios y lenguajes que enmarcan y adjetivan la sociabilización, la nuestra y la de nuestros alumnos. Y mediante ello propiciar la adquisición por los alumnos de herramientas y procedimientos que les permita acceder  y cuestionar sus retóricas, trucos y trampas.

Y es que Coca-Cola, un producto particularmente poco saludable, es desde hace muchas décadas  uno de los iconos de esta autodestructiva sociedad de consumo. Gracias al marketing y la publicidad, en los que ha gastado desde siempre mucho más que en la fabricación del producto, Coca-Cola ha conseguido instalarse desde siempre entre esos consumos habituales, contribuyendo a definir formas de ser y estar en la sociedad de la mercancía. Imaginemos por un momento a nuestros jóvenes alumnos, con sus frágiles identidades, buscando objetos y consumos que los definen y sitúen. Ahí es donde juega Coca-Cola.

Estudiar la publicidad, el medio fundamental de difusión de la buena nueva de la ideología consumista, con su papel decisivo en la financiación de los medios, resulta una interesantísima oportunidad para esa  alfabetización

que necesitamos en las escuelas. Y es que, por razones que todos podemos comprender, utiliza como nadie todos los medios, lenguajes y retóricas a su alcance, y entre ellos, cómo no, las versiones más domesticadas de las narrativas transmedia.

*Una experiencia para compartir*

Este proyecto se puso en marcha por primera vez en el IES García Bernalt de Salamanca durante el curso 2015-2016, con la participación de varios profesores. Consecuentes con la importancia que la transalfabetización otorga a la conversación en las redes sociales, tuvimos claro desde el principio que los materiales generados deberían publicarse inmediatamente, tanto para animar a otros centros a poner en marcha una experiencia tan fructífera y motivadora, como para generar situaciones de intercambio entre alumnos y profesores de distintos centros y contextos socioculturales. Esta conversación se realizaría de todas las formas posibles a nuestro alcance: intercambios de materiales, reflexiones y comentarios en los blogs de clase, en YouTube, Instagram; estableciendo videoconferencias, y publicando todos los materiales y resultados en el wiki de Transalfabetización (ver enlace en referencias).

No ha sido posible hasta ahora, aunque se intentará en el mes de mayo con, al menos, otro centro escolar de Tordesillas. En cualquier caso, en el wiki de Transalfabetización están desde el principio todos los materiales generados hasta el momento.

OBJETIVOS DEL PROYECTO:
Un proyecto como este tiene la virtud de permitir desplegar horizontes de metas y deseos de mayor o menor alcance y ambición. Todo dependerá del contexto socio-educativo en el que se ponga en marcha, y de las actividades propuestas que se decida trabajar. No es lo mismo trabajar con alumnos de los primeros cursos de ESO con notables deficiencias en el desarrollo de sus capacidades, como ocurre en el presente caso, que con alumnos de Primaria (5º y 6º) o de Bachillerato que cursen con normalidad académica sus estudios.

Por eso la presente relación de objetivos no baja demasiado al detalle.

1. Potenciar desde la escuela la transalfabetización integrando junto a la verbal lectoescritora, alfabetizaciones como la mediática, la audiovisual y la digital en un proyecto al servicio de la formación de

ciudadanos.

2. Estimular el interés por la investigación aplicando el método científico en el propio entorno social.
3. Aportar a los alumnos herramientas críticas y conceptuales para cuestionar los aspectos más perniciosos de la publicidad y la sociedad de consumo.
4. Contribuir a la creación de hábitos alimentarios saludables mediante el cuestionamiento de la información interesada de la publicidad.
5. Desarrollar producciones audiovisuales en las que den cuenta de sus investigaciones y valoraciones sobre los medios de comunicación y la publicidad.
6. Utilizar los dispositivos y redes sociales habituales (Twitter, instagram, YouTube, etc.) al servicio de la exploración, elaboración y transmisión de contenidos culturales y sociales.

DESCRIPCIÓN DEL PROYECTO:

*El punto de partida*

Toda proyecto o experiencia educativa parte de una preocupación y unas intenciones educativas. Quien esto firma ha trabajado muchos años en experiencias de introducción de la educación mediática y audiovisual en la escuela, consciente de su función fundamental para formar ciudadanos libres y con criterio propio.

No es la primera vez que trabajo el tema Coca-Cola, tanto por su importancia simbólica en la sociedad de consumo en la que se insertan nuestros alumnos, como por sus intentos de introducirse en el mundo de la educación mediante cínicas estrategias de marketing como sus concursos de redacción. Véase, por ejemplo, en Ángel Encinas (2007)

Y, a pesar de ello, tampoco me había cuestionado personalmente que, contra toda lógica científica, la famosa fórmula de Coca-Cola no era sino uno más de los argumentos de la multinacional al servicio del mito creado por el marketing histórico de la marca. Y, sin embargo, a poco que nos paremos a pensar en ello, nos debe quedar claro que cualquier laboratorio medianamente dotado es capaz de desentrañar todos y cada uno de los componentes y dosis del dulce brebaje. Y, claro, posibilitar la elaboración de bebidas muy, muy similares. A condición, claro, de no copiar la marca, el logo, que es lo que de verdad importa.

Pensé entonces en la posibilidad de realizar con los alumnos catas comparativas de Coca-Cola y una marca blanca, la cola de Mercadona. Sería el punto de partida para enfrentarnos al análisis de la publicidad y a la lectura del spot de la campaña de la multinacional del año 2016.

Mis primeras pruebas con familiares y amigos me animaron a seguir adelante. Nos quedaba en evidencia que para consumidores frecuentes o no el parecido de las dos colas les resultaba más que notable.

La experiencia posterior con los alumnos que protagonizarían la experiencia, nos corroboraba a su profesora y a mí, el enorme interés de una vía como esta de las catas para cuestionar con argumentos contundentes la labor manipuladora de las mentes y el deseo para moldear consumidores sumisos y manipulables.

*Los primeros pasos*

Aún así, cuando decidimos proponer a los alumnos las catas, yo no las tenía todas conmigo. Me parecía que resultaba demasiado fácil contradecir con datos rotundos ese falso sentido común impuesto por el mercado para determinar la calidad de sus productos.

Así que, rizando el rizo, en la cata con envases decidí cambiar los líquidos de los envases, como puede verse en el vídeo inicial de los materiales generados. Resultó un exceso de celo que enmendaríamos en las catas que organizaron ellos para sus compañeros.

Pero el proyecto estaba en marcha con lo fundamental: había despertado de forma espectacular el interés de aquellos alumnos hartos de unas prácticas escolares que rechazaban, y que ahora empezaban a formularse preguntas, y a buscar caminos donde encontrar las respuestas.

*El método científico aplicado a comportamientos sociales*

Los alumnos acceden a la ciencia por lo general en sus resultados finales, una vez convertidos y asentados como conocimiento, pero no en sus procesos de búsqueda y exploración, muchos de ellos frutos del ingenio y la creatividad de la inteligencia humana.

Peor aún, lo que a ellos les llega a través de los libros de textos es un conocimiento triturado, filtrado y empaquetado en píldoras que deben

incorporar a su memoria, por lo general de forma mecánica. Es posible que una buena parte del itinerario académico se recorra sin haberse enfrentado en ningún momento al proceso de creación del conocimiento, al método científico. Y más aún si hablamos de las Ciencias Sociales.

Por eso, en el arranque del proyecto había que revisar con los alumnos los pasos que sigue el método científico para llegar a unos resultados objetivos, e intentar luego aplicarlos con el máximo rigor a las catas que iban a organizar con sus compañeros.

Fruto de estos primeros pasos fue el vídeo sobre el método científico, cuyos guiones elaboraron con nuestra ayuda después de trabajarlo en clase.

*Pruebas de cata con Coca-Cola y una cola blanca (cola de Mercadona)*

Para el experimento de las catas se organizaron en grupos de 3-4, en los que cada alumnos asumía una función: presentación de la experiencia y forma de proceder en las catas, relleno y limpieza de los vasos con las colas, y un secretario para tomar nota de las valoraciones.

Los grupos de ESO a los que propondrían la experiencia realizarían dos catas comparativas diferentes de : una cata ciega, sin conocer el origen de las colas, y otra con la presencia de los dos envases: las botellas de Coca-Cola y Mercadona.

En aquella primera experiencia participaron 39 alumnos voluntarios de dos grupos de ESO. Se puede ver el proceso en los vídeos realizados con posterioridad.

*Análisis y valoración de los resultados*

Los datos recogidos resultaron muy elocuentes para nuestros propósitos. Vemos cómo en la cata ciega la mayoría se decantó por la cola de Mercadona, mientras que en la cata con presencia de los envases, fue Coca-Cola la que se impuso con claridad.

Sobraba ya el recurso expositivo del profesor remarcando la importancia decisiva del marketing y la publicidad en todos nosotros. Ahora eran ellos los que tenían ante sí unos datos objetivos que habían recogido con rigor exquisito, y que ahora tenían que analizar para llegar por sí mismos a esa misma conclusión. No es pequeña la diferencia.

De esta forma, el camino para analizar cómo la publicidad moldea las mentes y encauza el deseo quedaba expedito para que ellos mismos lo recorrieran. Eran ahora ellos, los alumnos, los que demandaban respuestas a un comportamiento tan poco "*racional*" por parte de los consumidores. Y tenían la respuesta, claro, pero necesitaban fundamentarla y matizarla.

*Comunicación de la prueba y los resultados mediante diferentes medios audiovisuales*

Dar cuenta de todo el proceso desarrollado hasta el momento les exigía un esfuerzo no pequeño para sus capacidades. Pero no eran solo ellos. Casi ninguno de sus compañeros de ESO está habituado a utilizar la lengua escrita para describir y valorar en primera persona, singular o plural, procesos y situaciones que les afectan o protagonizan en su vida diaria.

La tarea ahora consistía en redactar de forma colaborativa unos guiones

para leer ante la cámara con la ayuda del teleprompter.

El teleprompter es la herramienta que utilizan en televisión los presentadores de informativos y de la mayoría de los programas en directo para leer noticias y guiones mirando a cámara. Sus posibilidades educativas, tanto en clase de Lengua castellana o extranjera, como en cualquier otra materia, son enormes. Y, sin embargo, la inmensa mayoría de los profesores desconoce que solo necesitan un par de marcos de fotos y una app específica para tabletas o móviles (véase mi vídeo sobre el teleprompter)

Con el teleprompter casero los alumnos no tienen que preocuparse por memorizar lo que tienen que decir ante la cámara, lo que permite que la mayor parte del esfuerzo se dirija a la redacción de textos naturales, sin la impostación forzada por el copio/pego habitual, y a ensayar la lectura de los mismos con naturalidad. Todo ello les resulta tan motivador como asumible.

Los resultados están a la vista en los vídeos publicados. También dieron cuenta de la experiencia en una entrada del blog de clase y un artículo en la revista del centro.

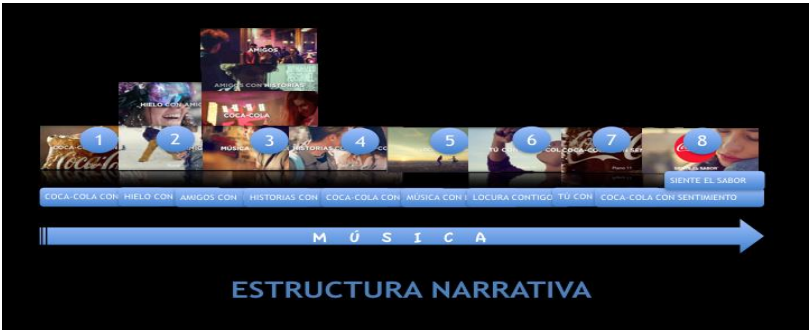
*Lectura audiovisual del spot de Coca-Cola "Siente el sabor"*

Era entonces el momento de iniciarse en la lectura de una de esas extraordinarias peliculillas que son los spots publicitarios. Extraordinarias, porque en 30 segundos tienen que contar una o varias historias e inducir al consumo de un producto. Y, claro, aguantar cientos o miles de pases sin mostrar demasiado las costuras.

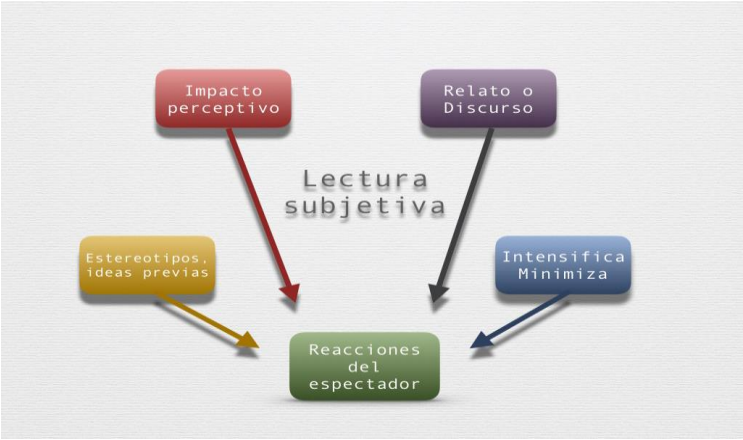
El spot trabajado era el principal de la campaña de 2016 con el eslogan "*Siente el sabor*". Se puede ver en la página del proyecto.

Para la lectura de imágenes hace unos años desarrollé un guión en el que diferenciaba dos grandes apartados: la lectura objetiva y la lectura subjetiva (Ángel Encinas, 2001). Recientemente lo he actualizado (ver wiki Transalfabetización).

En la lectura objetiva se contemplan los aspectos directamente observables, los que no vienen determinados por una valoración previa: ángulo, escala, composición, estructura narrativa, etc.




La lectura subjetiva, al contrario, pretende dar cuenta de las reacciones psicológicas y conductuales que el visionado de una imagen o película producen en el espectador. Abarca desde la respuesta perceptiva de los elementos objetivos (por ejemplo, el mayor impacto de un primer plano), hasta las reacciones finales que se espera provocar en el espectador.




Los alumnos de ESO en su inmensa mayoría jamás se han enfrentado a la retórica audiovisual y sus uso en las imágenes que ven diariamente. Cuando están ante cualquiera de las pantallas que rodean y mediatizan sus vidas, desde el móvil a la TV, decodifican las imágenes suficientemente, pero de forma automática, no reflexiva, lo que les lleva a identificar de hecho las imágenes con la realidad que representan. En esto

radica la esencia y necesidad de la alfabetización audiovisual: hacer conscientes los códigos y valorar su uso.

¿Cómo actuar entonces por primera vez con los alumnos?. Indudablemente este es un momento en que el profesor adquiere mayor protagonismo en el desarrollo del proyecto. Con la ayuda de una presentación guiamos a los alumnos en la exploración del spot, remarcando los elementos más significativos de las lecturas objetiva y subjetiva. Con los antecedentes del proyecto y su protagonismo en el mismo, no resultaba nada difícil implicarlos en la tarea.

Como el resto de los materiales, puede verse esta presentación en la página específica del proyecto en el wiki Transalfabetización.

Después les llegó a ellos su turno. Con esta presentación, con la lectura del spot detallada y por escrito, y con las notas que habían tomado sabiendo lo que les esperaba, se enfrentaron a la elaboración de los guiones que leerían en el teleprompter. A estas alturas ya sabían lo que tenían que hacer, y que el copio/pego les servía poco para sus propósitos. Pero de nuevo les resultó difícil conseguir textos para leer con naturalidad: cuando los querían leer como si fueran suyos saltaban todas las costuras, y había que recoser y retocar. Estaba bien claro para nosotros: si en clase de Lengua Castellana se quiere hablar de tareas competenciales, esta es una de ellas.

Con estas dificultades de partida, solo nos dio tiempo a realizar el vídeo con la lectura objetiva del spot. Puede comprobarse allí cómo trasladaron los contenidos trabajados en clase a sus guiones, y cómo lo leyeron ante el teleprompter. Puede verse también las grandes posibilidades de otro artilugio audiovisual muy sencillo: el chroma key, esa tela verde que se pone detrás y luego, en el montaje, se sustituye por las imágenes que deseemos.

El vídeo de la lectura subjetiva tuve que realizarlo yo en el verano para cerrar el proyecto. Además de ilustrar sobre estos aspectos del spot, puede servir de ejemplo para profesores de las enormes posibilidades que tiene el teleprompter y el chroma key para la realización de vídeos en situaciones de clase invertida (*flipped classroom*).

*Ejercicios de contrapublicidad a partir del spot de Coca-Cola*

La contrapublicidad en una actividad difícil. Lo he comprobado todos estos años, y sobre todo cuando impartí Comunicación Audiovisual en 1º de Bachillerato. Más que conocimientos técnicos para editar y sustituir elementos del vídeo original, exige la adquisición previa de un espíritu crítico madurado y bien macerado que permita situar al creador en el otro lado, y con alternativas claras a lo que cuestiona. Pero aquí reside, precisamente, la importancia de hacer sitio a tareas como esta: será la mejor prueba de que han aprendido a mirar.

Sin llegar a tanto, se puede invitar a los alumnos a buscar y seleccionar en la Web ejemplos de contrapublicidad, comentándolos en el blog de clase; se puede hacer contrapublicidad con imágenes estáticas, mucho más sencilla técnica y conceptualmente… El spot de contrapublicidad presente entre los materiales del proyecto lo he realizado precisamente a modo de ejemplo.

*Análisis químico de las colas*

Esta actividad se está desarrollando con otros alumnos mientras se redacta esta comunicación. Entre los materiales del proyecto figura provisionalmente el primer montaje, a partir del cual los alumnos están desarrollando sus guiones sobre la experiencia.

La actividad es muy sencilla: siguiendo principios del método científico, los alumnos proceden a evaporar y cuantificar el residuo de azúcar de Coca-Cola y otras dos bebidas refrescantes. Y de nuevo, ahora con el profesor de Ciencias Naturales, se tienen que enfrentar a los procedimientos y el rigor del método científico: medidas de líquidos, peso de residuos, etc.

Será el primer paso para preparar un dosier sobre los refrescos y la salud, y un debate entre ellos sobre el tema. Será tarea del último trimestre de este curso.

*Otras actividades contempladas en el proyecto*

Además de las actividades señaladas hasta aquí, en el proyecto se contemplan otra serie de actividades de notable interés en el campo de la alfabetización informacional, como son las siguientes:

- Montaje y publicación de un podcast sobre la experiencia para radio escolar
- Dossier informativo sobre la empresa Coca-Cola y sus problemas

sociales y medioambientales
- Las campañas históricas de Coca-Cola.
- Los estereotipos sociales utilizados con mayor frecuencia (hay una presentación propia de base)
- Puesta en común online de los materiales generados (entre alumnos de varios centros)

*Valoración de resultados de la experiencia por parte de los alumnos*

Como ya se ha indicado, los alumnos del curso pasado fueron incorporando la valoración del proyecto en cada uno de sus vídeos, en el blog de clase y en la revista del instituto.

Puedo decir sin exageraciones que todo el proyecto les resultó extraordinariamente motivador, tanto en los contenidos, como en la metodología seguida. Habían tenido en todo el proceso un protagonismo al que no estaban acostumbrados. No nos olvidemos de qué tipo de alumnos estamos hablando para valorar la experiencia.

*El desarrollo del proyecto en otros centros educativos*

Como ya se ha venido indicando, el proyecto responde a uno de los elementos básicos de la transalfabetización, la publicación de todos los materiales generados con vistas a provocar *conversación* y *remezcla* en las redes sociales con otros alumnos y profesores usuarios. Desafortunadamente, hasta el momento, y a pesar de su difusión en las redes sociales, particularmente Twitter y el blog de *Comunicación Audiovisual*, solo se han animado los profesores de un centro de Tordesillas, con los que trabajaremos en el último trimestre de este curso.

Las razones, muchas de ellas manifestadas personalmente, radican en las dificultades para hacer hueco en las programaciones a un proyecto tan ambicioso como este, incluso quedándose en la “divertida” cata de colas inicial, valorando los datos recogidos. El ofrecimiento sigue abierto a quienes lean esta comunicación.

Pero tiempo al tiempo, porque este es un reto importante. Utilizar las redes sociales, particularmente las que utilizan habitualmente nuestros alumnos, resulta una oportunidad excepcional para ayudarles a que encuentren en ellas mucho más que la función fática y de intercambios sobre temas casuales o superficiales, y lo hagan buscando la coherencia y corrección

expresiva.

*Materiales generados en el proyecto*

Entre los materiales generados, y que están al alcance de todos en las páginas señaladas, destaco los siguientes:

- Guía didáctica del Proyecto.
- Vídeo de los pasos iniciales de puesta en marcha del proyecto.
- Vídeo sobre la experiencia de las catas realizado a partir de un guión de los alumnos y grabado con ayuda del teleprompter.
- Vídeo sobre el método científico y la experiencia de las catas. Guión de profesores y alumnos, y grabación con teleprompter.
- Dos presentaciones ppt sobre lectura objetiva y subjetiva del spot de Coca-Cola “Siente el sabor”. Preparado por el profesor para el trabajo en clase con los alumnos.
- Lectura completa del spot sobre plantilla. La utilizaron los alumnos con las presentaciones para preparar sus guiones.
- Vídeo sobre la lectura objetiva del spot con guiones preparados por los alumnos a partir del material trabajado. Utilización del teleprompter y el chroma key.
- Vídeo sobre la lectura subjetiva preparado por el profesor fuera del tiempo de las clases. Utilización del teleprompter y el chroma key.
- Presentación ppt sobre estereotipos sexistas en la publicidad de Coca-Cola. Es una ampliación a partir de lo trabajado en la lectura subjetiva. Preparado por el profesor.
- Spot de contrapublicidad “Siente el sabor del agua natural” preparado a modo de ejemplo por el profesor.
- Recopilación de materiales de contrapublicidad e imágenes de las campañas de Coca-Cola.

*Instrumentos y materiales necesarios para la realización del proyecto.*

Desarrollar un proyecto como este no demanda medios que no estén al alcance de cualquier centro. Siempre incluyendo, claro, los que pueden aportar los profesores y alumnos implicados:

- Varios envases de las colas a analizar. Vasos (preferentemente de cristal) y servilletas.
- Cámara de vídeo para grabar distintos momentos de la experiencia, así como las intervenciones de los alumnos. Valen las de un smartphone de cierta calidad.

- Cañón con sonido para el visionado de vídeos y presentaciones ppt.
- Ordenadores para el trabajo de los alumnos y la edición de los vídeos.

Si se analizan los materiales elaborados, se apreciará una mejora muy notable entre los primeros y los últimos. Estas son las novedades incorporadas, también perfectamente asumibles:

- Teleprompter casero. Como ya se ha indicado más arriba, con dos marcos de fotos se puede elaborar uno tan sencillo como eficaz.
- Tableta y app de teleprompter con función espejo.
- Tela de color verde para ponerla detrás de los que intervienen y poder incrustar un fondo distinto mediante el truco del Chroma Key.
- Programa de edición de vídeo con la función Chroma Key.

*Contenidos y alfabetizaciones presentes en el proyecto*

A modo de síntesis final, y teniendo en cuenta los objetivos de este Congreso, relaciono a continuación de forma esquemática las distintas alfabetizaciones que, con el horizonte de la transalfabetización, intervienen en el proyecto:

- Alfabetización verbal
  - Escrita:
    - Entradas en el blog personal
    - Comentarios en otros blogs
    - preparación de guiones para los vídeos
  - *Oral*
    - Lectura de guiones con la ayuda del teleprompter
    - Guiones para la radio
    - Participación en debates e intercambios online
- Alfabetización digital
  - Creación y mantenimiento de un blog personal
  - Elaboración de presentaciones colaborativas
  - Montaje y publicación de vídeos en YouTube
  - Montaje y publicación de podcast para radio escolar
  - Edición de imágenes
  - Capturas y edición de pantallas
  - Principios de netiqueta en la Red
  - (...)
- Alfabetización audiovisual
  - Análisis de imágenes y vídeos de publicidad
    - Lectura del spot de Coca-Cola
- Alfabetización mediática

- La importancia de la publicidad para moldear las decisiones.
- Los estereotipos publicitarios
- El condicionamiento de los medios por la publicidad.

- Alfabetización informacional (ALFIN)
  - La búsqueda de información veraz.
  - Búsqueda y procesamiento de información sobre 3 temas:
    - El agua sucia de Coca-Cola
    - Refrescos y salud
    - Campañas históricas de Coca-Cola y formas de manipulación.
  - Elaboración de gráficas digitales

RESULTADOS Y CONCLUSIONES:

*Los resultados de la aplicación del proyecto*

A estas alturas, cuando está en marcha otras dos aplicaciones del proyecto, en el mismo centro y en otro de Tordesillas, estamos en condiciones de comentar y valorar los resultados del desarrollo hasta ahora del proyecto:

1. A pesar de lo que al principio puede parecer algo “aparatoso”, se trata de una experiencia sencilla de planificar y realizar con el protagonismo de los propios alumnos, como puede comprobarse en los vídeos publicados.
2. La presencia tan poco “académica” de unas colas en el aula como objeto de estudio despierta un enorme interés en los participantes, que se implican con entusiasmo en el proyecto. Valórese que los alumnos organizadores son de grupos de Apoyos en 1º y 2º de ESO, y este curso, de PMAR.
3. Partir de una prueba realizada por ellos mismos según los principios del método científico, y con resultados como los arriba comentados, provoca interesantes procesos de reflexión crítica sobre el poder de los medios y la publicidad para conformar nuestras subjetividades.
4. Todo ello proporciona argumentos y herramientas para cuestionar la sociedad de consumo, los perjudiciales hábitos alimenticios que promociona, y el desastre medioambiental que genera.
5. El paso natural en el proceso de indagaciones del proyecto es el de aprender a “mirar las imágenes” de las pubicidad, desentrañando algunos de los procesos manipulativos que la retórica audiovisual pone en manos de los creadores. La lectura objetiva y subjetiva del

spot de la campaña sienta las bases para avanzar en la alfabetización audiovisual.

6. El cierre del proyecto con las actividades finales propuestas, solo llevadas hasta ahora a la práctica parcialmente, completa el recorrido por las alfabetizaciones descritas más arriba y configura un marco completo e interdisciplinar de aprendizaje por proyectos con la transalfabetización como horizonte.

*Algunas conclusiones a tener en cuenta respecto a la alfabetización del siglo XXI*

- Hablar sobre alfabetización mediática, multialfabetización o transalfabetización, elijamos el término que más nos guste en una profusión terminológica para designar (casi) lo mismo, es hablar de la alfabetización del siglo XXI, la alfabetización que demandan unos ciudadanos para protagonizar la vida social y los nuevos y, seguramente, terribles retos que tienen por delante. Una sociedad mediatizada debe ser pensada y cuestionada por sus protagonistas con herramientas conceptuales y críticas para evitar convertirse en dóciles consumidores sin criterio ni horizonte.
- La alfabetización lecto-escritora es consustancial a la historia de la escuela. Se trata de un aprendizaje duro y difícil al que se enfrentan los niños durante, al menos, un año de su existencia. Pero la comunicación audiovisual y mediática se aprende por simple contacto social, y la escuela, en su función reproductora del orden social, tiende a lavarse las manos. Solo puede asumir estas alfabetizaciones cuando la ley deja entrar en juego la otra cara de la escuela, la que, frente a esa función reproductora, propicia y posibilita la emponderación de los ciudadanos.
- Y es que la alfabetización audiovisual y mediática no consiste en otra cosa que en hacer conscientes esos códigos que todos hemos aprendido muy bien por simple contacto social, pero que utilizamos de forma automática, sin pasar por el filtro inquisidor de la razón. Conociendo la retórica audiovisual, y aprendiendo a mirar los medios por detrás de las cortinas del espectáculo, los alumnos/ciudadanos adquieren una mirada diferente, autónoma, crítica.
- Y eso no es funcional para el orden social. La ideología neoliberal que alienta la LOMCE y buena parte de las leyes educativas de la OCDE, y que seguramente no se cuestionará en el próximo Pacto Educativo, configura lo que entendemos como el sentido común dominante. Y para esta ideología el objetivo de la escuela, más que formar

ciudadanos, es dar instrucción a empleados, trabajadores y emprendedores de sí mismos.

- Más allá de la actual ley orgánica de educación, los que hemos estado muchos años trabajando estos temas a pie de aula en centros de enseñanza secundaria conocemos bien el conjunto de barreras y obstáculos a los que se enfrentan los profesores y las escuelas cuando se proponen la introducción normalizada de la alfabetización audiovisual y mediática en las programaciones de aula.
- Así que podemos afirmar sin impostar la voz que resulta imprescindible una materia específica de Educación Mediática como propone la propia Unión Europea y multitud de expertos. También puede tomar la forma de Educación Mediática e Informacional de la UNESCO enlazando su actividad con la de las bibliotecas escolares.
- Sin medidas de calado como estas, los grandes obstáculos seguirán haciendo de la alfabetización mediática algo episódico y sin continuidad. Seguiremos teniendo que actuar desde el voluntarismo y en los márgenes de la organización escolar y del sistema curricular, que es donde se pueden poner en marcha proyectos como el que aquí se ha expuesto.
- Creo haber demostrado con este proyecto que hablamos de contenidos educativos inaplazables, si lo que queremos es que la escuela, además de su función reproductora, proporcione a los ciudadanos de nuestro tiempo instrumentos analíticos, conceptuales y críticos, que les permita empoderarse como ciudadanos activos en una sociedad cada vez más “mediatizada”.

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## Changing literacy standards: are we communicating effectively?

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KEY WORDS: literacy standards, language evolution, language domains.

ABSTRACT:
Even though the English language is well equipped to express very precise meaning, with numerous near-synonyms and subtleties of expression, nowadays many people are not using the language even close to capacity. Looser grammar is introducing ambiguities, precise words are being replaced by descriptive phrases, nouns are being converted to verbs and adjectives, idioms and clichés abound, there is more need to rely on context to support vaguer descriptions, words with broad meanings are being used instead of more precise expressions, superlatives are grossly overused so that supplementary descriptors are needed now to convey information with precision.

This relatively recent liberalisation of both the spoken and the written word

has developed along with the trend towards greater informality. As society becomes more egalitarian, so too does the language it uses, but some of the skills that are needed for effective communication are being degraded, or even lost.

There have always been dialects representing regional differences, and there have always been cants and language domains so that people can identify with particular social or professional groups, but with the trends mentioned above, and the rapidly disappearing Received Pronunciation and BBC English, there has been a concommitant increase in the use of youth culture and the role of peer pressure in driving it. So as speech has generally moved towards the vernacular, the written word has become more informal too and some of the skills that go with using, and understanding, the full range of expression available in a language are being lost or diminished.

There are perhaps two ´forces´ conspiring to frustrate literacy goals: (a) informality, language simplification, youth cultural domains and the twitterification of communication, and (b) the rise, and apparent acceptance as the ´new formality´, of turgid and obfuscating, euphemism-laden business management-type jargon embedded in strange, verbless sentences, which is now well established in most disciplines, including the educational sector. Both ´forces´ seem to be trying to avoid clarity of meaning, but for different reasons.

The negative implications of these language evolutionary trends should not be underestimated: in fact, they need to be taken into account in redefining literacy standards and goals.

INTRODUCTION: WHY DOES LANGUAGE CHANGE?

Language changes for several reasons. It is always changing, evolving, and adapting to the needs of its users. New things need names and new developments bring people into new contacts. As William Croft claims in his book *Explaining Language Change: an evolutionary approach*,´ *Linguistic innovations emerge from the remarkable complexity of communication in social interaction and once innovations occur, they are propagated through the equally complex social structures of the speech communities we participate in´.* Linguistic change affects all living languages, and the pace of change can be remarkably rapid in pidgin and creole development and in ‚Youthspeak‘ communities anywhere, but changes are usually so slow that from year to year we hardly notice it,

except to grumble every so often about the ‘poor language’ being used by the younger generation!

One of the main influences on the evolution of languages is the movement of people between countries and continents. Speakers of one language come into contact with people who speak a different language. No two people are identical in using their language. No two people have had exactly the same language experience. There are minor differences in phonology, grammar and vocabulary so that everyone has to some extent a ´personal dialect´, which is technically known as an *idiolect*. People from different geographical regions speak differently and even within the same community there are variations depending on a speaker´s age, gender, ethnicity, social and educational background. We pick up new words and phrases from all the different people we talk with, and these combine to make something new and unlike any other person's particular way of speaking. At the same time, various groups in society use language as a way of marking their group identity: showing who is and isn't a member of the group.

Owing to these influences, a language always incorporates new words, expressions and pronunciations as people come across new words and phrases in their day-to-day lives and integrate them into their own speech. In documenting these processes, I have drawn inspiration both from authentic texts and the experience of native English speakers in identifying:

a) areas in which new words arise
b) the most productive word-forming processes (derivation, compounding, blending, shortening and conversion).

*Some words with changed meanings.*

Words can change meaning over time, sometimes in very surprising ways. Again, it has been an on-going process as long as there have been words and speakers to use them. This is a small sample of words which did not always mean what they mean today:

Nice used to mean „*silly, foolish, simple*“, today it is used as a compliment.

Silly went in the opposite direction. Originally, in its earliest usage, it referred to things *worthy* or *blessed*; from there it came to refer to the *weak*

*and vulnerable* and later to those who are foolish.

Clue: Centuries ago, a clue was a *ball of yarn*. If you imagine you are threading your way through a maze, you will see how the meaning evolved from yarn to *key bits of evidence* that help us solve things.

Divest: 300 years ago, divesting could involve undressing *as well as depriving others of their rights or possessions*. It has only recently come to refer to *selling off investments*.

LANGUAGE DOMAINS:
There are numerous language domains with specialized vocabularies and syntax and communication problems can arise particularly when one domain addresses another.

*Politicians*

Use euphemisms and imprecise constructions. For instance, a good example of the obfuscation typical of so many statements made by politicians and the military is '*extraordinary rendition'*. Until recently this term had only one meaning: *'a superb interpretation of a piece of music'.* Now we also have: *'the practice of sending a foreign criminal or terrorist suspect covertly to be interrogated in a country with less rigorous regulations for the humane treatment of prisoners',* and we select the appropriate meaning from context.

*Journalists*

Exaggerate, as **Paul Dickson** and **Robert Skole** so amply demonstrate in their 2012 book : *Journalese – A Dictionary for Deciphering the News.* For example, under the greatly over-used and abused adverb *'exponentially',* they advise that *'most reporters and editors have no idea what this actually means, but it sounds impressive for something expanding*!*'* Yet again, Dickson & Skole note that in journalism *'people are never simply Protestants, Catholics or Jews; they are staunch Protestants, devout Catholics and observant Jews'*! One journalist (Guardian, 29 April, 2017), striving for the ultimate emphasis, came up with something being '*increasingly ubiquitous*' – which means '*more and more everywhere'*!

*Youthspeak*

Is full of abbreviations, neologisms and changed meanings. A conversation in **Multicultural London English** (MLE) will illustrate: "Safe, man," says one. "*Dis my yard. It's, laahhhk, nang, innit? What endz you from? You're looking buff in them low batties*." "*Check the creps*". "*My bluds say the skets round here are nuff deep*." "*Wasteman, you just begging now*." (taken from The Independent, 5 November, 2006).

*Scientists*

Can be arcane and use specialised jargon. For instance: ”The phospholipid bilayer allows for bidirectional transport of cellular metabolites via membrane pores and transmembrane proteins” .

A jargon-lite version could be: “The cell membrane allows for the entry of molecules needed by the cell as well as the exit of molecules produced by the cell. Depending on the molecule, it will either pass through small holes in the membrane called pores or through proteins embedded in the membrane”.
(examples taken from https://twp.duke.edu/sites/twp.duke.edu/files/file-attachments/scientific-jargon.original.pdf). Mathematical and scientific writing, for example, is logical, precise and with very little redundancy: miss one word and one can miss the whole meaning of the sentence. But reading a novel, one can usually grasp the meaning even if one doesn’t understand every word.

*Legalese meets technicalese.*

To the average citizen it would perhaps not be far from the truth to define legalese as ‘impenetrable hyperbaton requiring a translator! However, to the initiated, it is a very precise ‘domain dialect’. Contrasting domains often meet in the courtroom. For instance, many people have noted the problems juries, and even judges, face having to try to understand increasingly technical evidence in court cases.

*Corporate jargon*

Variously known as management speak, workplace jargon, or commercialese, is the jargon often used in large corporations, bureaucracies, and similar workplaces.It is criticised for its lack of clarity as well as for its tedium, making meaning and intention opaque and understanding difficult. The tone is associated with managers of large

corporations, business management consultants, and occasionally government. Reference to such jargon is typically derogatory, implying the use of long, complicated, or obscure words, abbreviations, euphemisms, and acronyms. Some of these words may be actually new inventions, designed purely to fit the specialized meaning of a situation or even to "spin" negative situations as positive situations. Marketing speak is a related label for wording styles used to promote a product or service to a wide audience by seeking to create the impression that the vendors of the service possess a high level of sophistication, skill, and technical knowledge. Such language is often used in marketing press releases, advertising copy, and prepared statements read by executives and politicians. https://en.wikipedia.org/wiki/Corporate_jargon

Compare the following sentences:
*"If we realise the large synergy between our companies, we'll be able to seriously impact the marketplace and fund new growth throughout the sector."*
*"If we merge, we'll have more customers and make more money."*

The second sentence may sound a little greedier, but it's much easier to read and makes more sense.

*Some corporate jargon terms.*
The following examples are taken from Wink (2012), editorial director of Technically Media. Note the various word derivations – metaphors, initialisms, new meanings for existing words, use of inflections, etc.

- Alignment — agreement, i.e. *Your plan sucks and mine is better, so let's have a conference call to reach some alignment*.
- All-hands meeting — every person with even a vague relationship to the topic, i.e. *We need to design what font to use on this internal memo, so I've scheduled an hour all-hands meeting for Thursday*.
- Are we on the same page? — do you agree with me? i.e. *I've explained as thoroughly as I feel the need to, so are we on the same page?*
- Asset — stuff, often boring stuff, i.e. *Can you get me the asset list for tomorrow's meeting?*
- Bandwidth — willingness to do something, i.e. *I want to drop a bunch of work on you, do you have the bandwidth to get it done by next week?*
- Champion — be responsible for something that messes up, i.e. *I need*

*you to really champion this project.*

- Circle back — talk later, i.e. I don't really want to deal with this right now, so why don't we circle back later on.
- COB — close of the business day, i.e. Collect the assets and deliver them to me by COB.
- Core-competency — stuff someone is definitely responsible for, i.e. *I know you have taken on a lot of extra responsibilities lately, but this project really seems to be in your core-competency.*
- Digital — Internet stuff. i.e. *What is our digital strategy for our digital assets that will impact our digital users?*
- Download after the meeting — write down notes or share what happened, i.e. *I wasn't able to make that meeting, but he did a download after the meeting and shared with me.*
- Frictionless — fewer people in the decision making process, i.e. *I asked my supervisor and he said he's gotten approval to be the final say on the purchase, so we've made it frictionless.*
- Leverage — use one thing to get another thing, i.e. *The accounting department needs these files, so we can use them as leverage to ask for the thing we want.*
- Offline, take this — Discuss in different company, i.e. *Well, the executive will be pissed about the reasons why we can't do this, so let's take this offline and we'll find a resolution.*
- Proactive — solve my problems before I tell you about them, i.e. *You're doing great work, but I just want you to be a little more proactive.*
- Plug-and-play — technology I don't understand but presume to be simple, i.e. *You don't have to worry about the details of the new point of sale service, it's a real plug-and-play tool.*
- ROI — return on investment, i.e. *What is the ROI of installing a new handrail?*
- Solutioning — to find a solution, i.e. *Somebody fucked up, so rather than solutioning this now, we'll take this offline*.(ie. discuss it in a different company).
- Synergies — opportunities to make money, i.e. *You have a big pile of money and I think I have something you would want to buy, so we should find synergies so we both make out like bandits*.

*Digital messaging.*

Twitterification is based on the concept of microblogging: providing short

snippets of text which invite responses from other users, often in real time. These pieces of text, usually known as tweets, can be a maximum of 140 characters long, and could be questions, responses, descriptions, pieces of information, or any other kind of conversational marker.It has been suggested that regular tweeting may shorten attention spans and diminish the potential for nuanced conversation – so, as words and simple syntax are increasingly employed, more precise and expressive words and sentence constructions are falling into disuse. And, of course, short twitterified messages are more prone to ambiguity than more expressive longhand communications. On the other hand, Crystal (2009) is not concerned – he sees texting as just another facet of language evolution and people readily adapt. Time Magazine reports (McSpadden, 2015) that Microsoft Corporation research has recently determined that the average human attention span has dropped from 12 seconds in 2000 to 8 seconds in 2013. This may be the adaptation Crystal refers to.

Also, we are now in the age of 'alternative facts' and commercialised everything - and what better way to spread messages true, false, misleading and exaggerated than through the internet. But first we must learn the new language:

*Some new information technology words.*

These terms are widely understood today, but note the range of word-forming methods - new coinages, compounds/portmanteaus, abbreviations, new meanings for existing words, etc.

*kindle* = a screen like an ipad, for reading a book electronically.
*dongle* = a device connected to a laptop which enables wireless access to the internet.
*mouse* = a device for moving a cursor on a computer screen.
*texting* = sending brief messages on a mobile phone.
smartphone = a mobile phone able to perform internet functions and run apps.
an app = abbreviation for ‚application' – a programme that runs on a computer or smartphone.
icon = a symbol on the computer screen, which provides shortcut access to an app or programme.

*Native English speakers´ domain*

Often you have a boardroom full of people from different countries communicating in English and all understanding each other and then suddenly the American or Brit walks into the room and nobody can understand them. The non-native speakers, it turns out, speak more purposefully and carefully, typical of someone speaking a second or third language. They generally use more limited vocabulary and simpler expressions, without flowery language or slang. Because of that, they understand one another at face value. Anglophones, on the other hand, often talk too fast for others to follow, and use jokes, slang or references specific to their own culture. (BBC Capital Story, 2016).

TEACHING LITERACY:

Misty Adonieu, a researcher in teacher standards and curriculum at the University of Canberra, in her blog (Adonieu, 2006) is concerned with the need to teach appropriate literacy skills in the workplace – ie within language domains. She notes that the digital economy demands more complex literacy skills, particularly high-level cognitive and interpersonal skills which go beyond basic reading, writing, grammar and spelling. These basic skills are important for learning and general communication, but are not enough for, for instance, today's complex mix of visuals and print on websites. Different workplaces need different reading/writing skills. She mentions a group of prominent international scholars who, twenty years ago, wrote a manifesto outlining the need for "new literacies" for new times. They called for a redefinition of literacy, beyond simply reading and writing print on a page, to being able to communicate in the complex visual, digital and cyber world, but politicians have been much slower to understand the message.

Adonieu claims that the political obsession with back to basics literacy is leaving schools behind. What is taught in school is becoming increasingly distant from what is required in the real world.

These skills can and should be learned together from the very first years of schooling, but increasingly narrow curricula and high stakes testing of basic literacy skills are pushing the teaching of a more expansive notion of literacy off the agenda.

One of my native speaker consultantants advises that there is, for instance, a need for improved science literacy. Universities turn out science graduates with good BSc degrees, but training and experience in scientific writing (scientific reports and papers) and verbal presentation (conferences

etc) does not usually enter the curriculum until the masterate level.

Adonieu recommends literacy for the workplace. She believes that different workplaces require different reading and writing skills, and each workplace should provide literacy training for their workers. Workplaces and professions develop their own ways of communicating. Not only is the vocabulary very specific to the workplace, but so is the way those words are organised into sentences and full texts.

Adonieu concludes:´ *to be able to communicate successfully within your workplace you need to be initiated into the way the language works in that workplace. This is as true of becoming a plumber as it is of joining the legal profession. Good basic literacy skills allow you to pay attention to the general idea and these are the skills students should leave school with. But schools can't prepare students for the specialist literacy of the myriad of workplaces they will move into. That is the job of employers who must pass on their expertise not only in the substance of their work, but also in the language of that work. Employers must also realise that workplace literacy is their core work, not a supplementary remedial programme, and plan their businesses accordingly.The problem is not that literacy standards are falling, it is that literacy demands are changing - and we are not keeping up*.

*From nature to cyber.*

Robert Macfarlane, in his 2015 book *Landmarks*, makes a strong case for preserving words with precise, specific meanings. His passion is collecting British *place words*, a glossary of terms, ancient and modern, describing features of the natural environment – words to more precisely describe numerous types of places or features with generic terms such as *stream, rock, hill*, without having to resort to whole descriptive sentences. Thus: *dun* (a low hill with an extensive level summit); *carraig* (a rugged rock with stones sticking out from it); *gill* (a deep, rocky, wooded ravine forming the course of a stream). Macfarlane is concerned that the Oxford Junior Dictionary, as long ago as 2007, had deleted words such as *acorn, dandelion, otter and pasture* , as *'words no longer relevant to modern-day childhood*', to be replaced with *attachment, blog, celebrity*, etc. It is important for dictionaries to keep up to date with culture and technology, but it is a pity to see words describing the natural environment deleted just because they have declining scores in text corpora. As Macfarlane observes, '*language deficit leads to attention deficit… (as) the nuances*

*observed by specialised vocabularies are evaporating from common usage…*' Of course, in the developed world, most of today's children have recently moved, either literally or metaphorically, from the garden and the countryside to cyberworld, so with the significant shift in interests there has been a significant change in vocabulary and syntax.

It can be argued that the point Macfarlane is making in his detailed study of the description of landscapes can justifiably be applied much more widely in everyday English communication - and frequently at the expense of introducing ambiguities and/or losing subtleties of meaning.

New expressions are one of the most difficult areas of English language teaching and translating especially for non-native speakers working outside an English speaking environment . We are never sure enough whether a word in question is really a new coinage or if – by mere chance – we had just not yet encountered it.

LINGUISTIC CHANGES AND TRENDS:
The English language is highly dynamic and changes have occurred, and are continually occurring, in vocabulary, syntax and pragmatic usage.
Over the past ten years alone, popular internet slang has given rise to common initialisms such as LOL (Laugh Out Loud), YOLO (You Only Live Once) and abbreviations such as "bae" (an abbreviated form of babe or baby).

While some words or abbreviations come from internet or text conversations, others may be entirely new coinings, and sometimes existing words acquire new meanings, or their meanings may become more generalised. For instance, the expression of choice for surprise is no longer blimey: woah is the word in everyday usage now (Croft, 2000).

*Sentence structure has also been affected.*

Once normal questions like *Have you a moment? How do you do?* are increasingly being replaced with *D´you have a sec? and How´s it going? or How're y'doin?*'' Sentences tend to be shortened and new words have been introduced to everyday questions, e.g. *'I'm good'*, in reply to *How're y'doin?*' Native speaker´s comment: *We noticed it first in New Zealand, but now we hear it here all the time and from the media too*. This is to be expected – language changes are more rapid in younger countries like New Zealand, where the culture is more informal. Indeed, in Australasia,

letters and emails are no longer opened with ‚Dear Mr Jones'; In all but the most informal communications it is now ‚Hi Sam, and ofter signed off ‚Cheers'.

Also widespread today are the grammatically odd *'Find your happy'*, for *'Enjoy yourself* ', and the bland *'Have a good day'*. "*See you later*" replaces "*Goodbye*", even from a shopkeeper or casual acquaintance who you have no plans ever to see again. There are also the meaningless conversation inserts, such as *,I was, like, amazed*.' ubiquitous in *Youthspeak*, particularly *American* – although apparently even Prince Harry uses it! , *Yeah...na...*' is a dead giveaway for the New Zealand speech domain.'*To be honest*' and its superlative ‚*To be perfectly honest with you*' is now in epidemic proportions in every language domain!

Pearson English specialists (Croft, 2000) point out that certain words are being replaced with other, more modern alternatives. Verbs like *shall* and *ought* seem to be on the way out, while *will, should* and *can* are just used as they always have been used. *The subjunctive seems to have almost disappeared (except for some literary works), which may be regarded as another indicator of a simplification trend*.

Another change affecting grammar concerns a number of verbs which can take a complement with another verb in either the –ing form or the to-form, e.g. *they liked travelling/to travel, we tried leaving/to leave; he didn´t bother calling/to call*. There has been a steady shift from the infinitive to the participle complement.

*Failures in subject-verb agreement.*

Given that modern English has very little inflectional morphology, this problem can only occur with third person present tense verbs, including those used as auxiliaries, plus 'was/were'. There is a growing tendency to make a main verb agree, not with the head noun of the subject noun phrase, but with the nearest preceding noun. Thus we find examples like 1) with a singular subject head noun but plural verb , and like 2), 3), 4) with a compound, therefore plural, subject head noun but singular verb.

1. In the Guardian newspaper (1 February 2017), this sentence appeared on p.4:
   Theresa May's feeble response to Donald Trump's migrant and refugee orders *risk* making Muslim communities feel further

disenfranchised.

2. This example is from a UK government report:
   The change in trend and the spike at 32 *suggests* that pupils who are on the borderline of meeting the expected standard may have consciously or unconsciously been given the benefit of the doubt and been marked at 32.
3. Guardian newspaper, 10/2/17, p.29:
   Our outrage, horror and anxiety *duplicates* the outrage, horror and anxiety of the next guy.
4. Guardian newspaper, 10/2/17, p.19:
   They are known as the Usukan wrecks, and their near-pristine state and rich coral and marine life *has* attracted recreational divers to Malaysia's Sabah state.

There were *less crimes* committed in London this year. My native English speaker´s comment: ´ In the past we would , of course , have said that there were *fewer* crimes committed in London this year. I have never heard a newsreader say that but *less* instead of *fewer* is used a lot by radio and TV commentators and senior members of the establishment´.

*Dangling participles/clauses.*

Here's a humdinger, from the Guardian newspaper, 4 February 2017:
*Exiled from international capital markets*, completion of the review is essential to Greece being included in the European Central Bank's 9 March bond-buying programme.

The more normal rewrite would be: *Since Greece is now exiled from international capital markets*, ....etc.

*Conversion of parts of speech.*

It is becoming very common to use a noun as a verb:
"Waiting *to summit* Everest gives mountaineers time for introspection." "You hear all the success stories about *those who summited* ..." (examples taken from The Observer Magazine section). ( to summit = to reach the summit)

*To text* = to send a text message. Texting: originally it was called text messaging, because it allowed one person to send another text rather than voice messages by phone. As that became more common, people began

using the shorter form *text* to refer to both the message and the process, as in I just got a *text* or *I'll text Alice right now*. Native speaker´s comment: ´There is some confusion over whether to use it as a regular verb. It is common to say: *I am texting but is the simple past I texted or I text?´*
Another example of a noun converted into a verb: Please *do not graffiti* on the wall. (public warning)

*Changed meaning.*

The Evening Standard: *"Former Tory Business Minister Esther McVey* is said *to be mulling a bid* to stand in ultra-safe seat Hornchurch and Upminster". (to mull = to heat wine or beer together with added sugar and spices).

Air Canada has apologised to a Canadian family and offered "very generous compensation" after the airline *bumped* (=removed) a 10-year-old boy from a flight. (The Guardian, 18th April 2017).

It is a very common practice in journalese to substitute expressive metaphors as a means of making a story more ‚racy'.

*Active verb in place of traditional passive*.

E.g. The new organisation is *launching* next week. The army unit *is deploying* to Estonia. Normally we would expect an object to be attached to these verbs.

*Disappearing comparatives and superlatives.*

There is a growing tendency to replace perfectly usable and simpler Germanic forms with periphrastic Latinate ones. My view is that there IS a trend and it's part of the overall simplification trend that goes with decreasing formality. Because English has divested itself of much of its inflection-based roots, spelling out a descriptor like ‚more rare' is one way of adding emphasis. e.g. in this headline in the Guardian newspaper, 5/2/17:

Fears for hedgehogs grow as sightings become *more rare*.

And this from 2 days later, same newspaper:
There are so many fascinating things here [in an exhibition of Soviet art

1917-32 in London], largely drawn from Russian state collections, that the show might be seen as a corrective to the *more narrow* focus we often have on avant-garde art in revolutionary Russia.

And on 9 February, same newspaper, p.29:
The doctrine of double effect was first expounded by Thomas Aquinas, and has been especially influential in medicine because so many medical interventions are risky to the patient. The *most well-known* example of the doctrine of double effect occurs in palliative care, where people in the last stages of life are often given high doses of pain-relieving drugs.

Psycho-crime novel Thursday's Child by Nicci French, p.430:
Ewan's smile disappeared, and a *more wary* expression replaced it.

*Separable verbs being used as inseparable.*

1. An example from the psychological crime thriller novel Tuesday's Gone by Nicci French:
   (page 54) Frieda … *tried to pull away her hand*.
2. Guardian newspaper, 10/2/17, p.10:
   She initially tried *to pass off the error* as a mistake by a colleague.
3. Guardian newspaper, 17/1/17, p.23:
   Front National ordered *to pay back €600,000* to EU.
4. Psycho-crime novel Thursday's Child by Nicci French, p.224:
   Frieda was going to ask about visitors without coats but she gave up and *handed over hers*.

*Placing object complement before object*

1. (made-up example by a native informant) The man who shot dead Abraham Lincoln. What a waste of a bullet!
2. real example, Guardian newspaper, 15/1/17, p.4:
   Police chiefs are nervous about a looming decision on whether an officer *who shot dead Jermaine Baker* in December 2015 will face charges.
   The fact that 'dead' should follow the object is shown by the impossibility of placing a pronominal object after it.

*Shifting of mid-position adverbials*

Guardian newspaper, 7/2/17, p.9:

Robots can converse with people, provide information and entertain more than *they ever have done*.
- where ‘ever’ should be placed after ‘have’.

Guardian newspaper, 2nd section, 21/2/17, p.5:
Such is the level of [temperature] rising, both 2015 and 2016 *would have still been* the hottest ever [years] even without El Niño.
- where ‘still’ should be placed before ‘have’.

*Inserting unnecessary particles / omitting necessary particles*

Inserting:
Guardian newspaper, 9 February 2017, p.27
If a person’s heart stops, we know we can resuscitate them, but should we *do so*?
The redundant bits are 'do so' - the sentence could just as well (and in a native speaker´s opinion, better) end at 'we'. Adding ‚do so‘ imparts a bit of emphasis, if emphasis is not needed it’s a bit clumsy.

Omitting:
Observer newspaper, 19/2/17, p.37:
[Y]ou cannot rely on charlatans to expose themselves. *You have tune up* your bullshit detector and do the exposing yourself.
- where ‘to’ has been omitted after ‘have’.

*Irregular verbs becoming regular*

e.g. Some governments claim *to have slayed* the demon of inflation. *They strived* with all their might.
This is certainly a trend especially with the more archaic words like strive. People are forgetting the irregular forms and getting away with it because so long as there is no change of meaning or ambiguity it is now generally acceptable – at least in popular writing, newspapers, blogs, etc, to mess with spelling. Part of the informality trend.

CONCLUSIONS:
Evolutionary changes are natural,occur in all the language aspects and need to be acknowleged. As it can be seen from the above examples, new words are formed by all the most productive word-forming processes, i.e. derivation, shortening, compounding, conversion, meaning broadening and blending. Communication is becoming more informal, sentences are

becoming shorter, syntax simpler, new words (or changed meanings) are appearing at an increasing rate, attention spans are shortening as we increasingly multi-task (and particularly multi-screen). As messages are shortened and simplified, recipients are increasingly needing to interpret from context, particularly since so many of the today's communications have commercial or political connotations. With our lives and everyday reality becoming more and more complicated, specific dialects emerging in various domains are becoming more and more diversified. This fact needs to be taken into account in redefining literacy standards and goals because literacy at present cannot be restricted to proficiency in basic reading, writing and numeracy alone. Workplace skills such as cognitive and inter-personal skills are usually required too, and in an increasingly multicultural society, it is to be expected that changes and trends identified in this paper will become even more diverse. Changing literacy patterns will be of particular significance in the field of EFL (English as a Foreign Language). Literacy standards are not declining, but they are certainly changing, and quite rapidly.

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## Concepciones sobre los procesos de lectura de profesores en ejercicio de escuelas primarias chilenas: ¿cuáles son sus perfiles lectores?

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PALABRAS CLAVE: concepciones, teorías implícitas, lectura, comprensión lectora, profesores.

RESUMEN:
Las concepciones de los docentes podrían impactar sobre el desempeño lector de sus estudiantes, es por esto que el presente trabajo expone los resultados parciales de una investigación que tiene como objetivo analizar las concepciones acerca de la lectura de profesores de primaria chilenos. Con respecto a las concepciones acerca de la lectura, se consideró la tipología de transmisión o transacción, que considera esta actividad como

una reproducción del conocimiento o una construcción de este (Schraw & Bruning, 1999). En relación con la metodología, es cuantitativa e incluyó la participación de una muestra representativa de docentes de primaria de la Araucanía (n=300). Para relevar las concepciones, se adaptó un cuestionario de concepciones de lectura (Schraw & Bruning, 1999; Lordán et al., 2015). En su aplicación piloto, tuvo un Alfa de Cronbach de 0,80, por lo que resultó ser suficientemente confiable. Por último, se comprobó que los profesores presentan ambas concepciones simultáneamente, pero que predominan aquellas epistémicas. Dentro de ambos tipos se identificaron perfiles específicos, según el foco de la atención en la lectura, los cuales posiblemente pueden afectar las prácticas docentes.

INTRODUCCIÓN:

Según el Artículo 28 de la Ley General de Educación chilena (2007), uno de los objetivos de la educación primaria es “Leer comprensivamente diversos tipos de textos adecuados para la edad y escribir y expresarse oralmente en forma correcta en la lengua castellana” (p. 51). Por tanto, una de las prioridades de una educación de calidad es desarrollar esta competencia para comunicarse y aprender en todas las disciplinas (Errázuriz, 2014; Errázuriz et al., 2015; Errázuriz y Fuentes, 2012; Tolchinsky y Simó, 2001), sobre todo considerando los efectos cognitivos beneficiosos de la cantidad de lectura en la mente de los niños a temprana edad (Stanovich & Cunningham, 1998). Sin embargo, pese a su relevancia, existen importantes deficiencias tanto en estudiantes del sistema escolar como en los de pedagogía, lo que es corroborado por varias mediciones (Medina, 2006). De acuerdo con la medición internacional PISA 2012, Chile obtuvo 441 puntos en lectura, lo que señala que si bien existe un alza, estamos bajo el promedio de los países de la OCDE que tienen 496 puntos (OECD, 2014). Esto se agudiza en la región de la Araucanía, donde se focaliza esta investigación, ya que tuvo uno de los más bajos puntajes del país en el Sistema de Medición de la Calidad de la Educación (SIMCE) de Lectura de 4º Básico 2014: 262 ptos. (www.agenciaeducacion.cl) Asimismo, la Prueba PISA también confirma la brecha de género en lectura entre alumnos y alumnas, pues estas últimas superan a los niños en 23 puntos. En tanto, los estudiantes de colegios particulares superan ampliamente a los públicos en todas las pruebas de la medición internacional. Por otra parte, en una aplicación del Test de comprensión lectora Clip a 2.277 estudiantes de escuelas básicas de la Araucanía, se obtuvieron niveles de comprensión que no superan el 50% en un nivel superficial o el 20% en niveles de comprensión profunda (Fuentes, 2009). Esto probablemente se puede deber en parte a que esta

zona tiene los mayores índices de pobreza del país (Mideplan, 2014).

Los estudiantes de pedagogía también presentan grandes carencias en esta área. Por ejemplo, en la prueba de Comunicación Escrita de INICIA 2012, que evalúa a los estudiantes que egresan de Educación Básica, el 41% logró un nivel adecuado y el 59% no lo alcanzó, brecha que se profundiza en la región de la Araucanía, pues el 70% obtuvo un nivel insuficiente. Si bien, estos resultados tuvieron un alza en la última evaluación, no sabemos si esta tendencia se mantendrá en el tiempo. Del mismo modo, Errázuriz et al. (2015) y Aguilar, Albarrán, Errázuriz y Lagos (2016), corroboraron que el desempeño en escritura de estudiantes de Pedagogía Básica de la Araucanía y Los Ríos es bajo. En efecto, se ha constatado que la cantidad de cursos de Lenguaje en programas de formación inicial docente (FID) es insuficiente en relación con la presencia de esta disciplina en el currículo escolar (Sotomayor et al, 2011), incluso, no solo las pruebas estandarizas muestran estas falencias, sino que los mismos docentes reconocen que requieren aprender más sobre la enseñanza de la lectura y escritura (Rodríguez et al, 2016). Estos datos resultan preocupantes al pensar que estos egresados serán futuros docentes encargados de desarrollar las habilidades de lectura y fomentarla en el sistema escolar; de hecho, las últimas investigaciones han evidenciado la relevancia que tiene el nivel de las competencias de lectura de los profesores en el desarrollo de esta en los alumnos y lo gravitante del aprendizaje de la lectura inicial para el éxito escolar (Ferreiro, 2008).

Asimismo, según la evaluación docente de los últimos años, la cantidad de profesores que obtuvo un nivel competente o destacado es minoritaria, es decir, la mayoría ha alcanzado los niveles básico o insatisfactorio, si bien se han presentado algunas alzas en el último tiempo (Sun et al., 2011).

Por último, las prácticas de enseñanza de la lectura en Chile han demostrado ser poco variadas, más bien reproductivas y de un bajo desafío cognitivo (Galdames et al., 2011; Medina el al., 2014) y que estas estarían influenciadas por las concepciones de lectura.

OBJETIVO:
De acuedo con lo señalado previamente, nuestro objetivo es analizar qué tipos de concepciones y perfiles lectores presentan profesores básicos en ejercicio de distintas disciplinas en esta región, pues este conocimiento

será un insumo para diseñar a futuro una propuesta de fomento lector más acorde a los actuales requerimientos de la Política Nacional de la Lectura (Consejo Nacional de la Cultura y las Artes, 2015), así como fortalecer los modelos pedagógicos y la didáctica en la formación docente para afrontar determinados cambios curriculares y elevar así la calidad de la educación escolar.

REFERENTES TEÓRICOS:

*Concepciones sobre la lectura de estudiantes y docentes*

Las concepciones, desde el marco de las teorías implícitas, son constructos del mundo y de pensamiento social que median el conocimiento, pues son construcciones epistémicas de representación de la realidad que guían las acciones de los sujetos y reflejan la influencia de diversos modelos culturales. (Dienes y Perner, 1999; Hernández, 2008 y 2012; Makuc, 2011; Pozo et al., 2006; Rodrigo et al, 1993; Schraw & Bruning, 1999). Estas configuraciones de creencias relativas que un sujeto posee sobre un ámbito de la realidad tienen las siguientes características: 1) son producto de experiencias personales y de un conocimiento culturalmente compartido al participar en ciertas comunidades de práctica; 2) tienen una naturaleza implícita, pues son más bien inconscientes; 3) influyen en el comportamiento de las personas y 4) son resistentes al cambio (Pozo et al., 2006).

Ahora bien, acerca de los tipos de concepciones que existen sobre la lectura, estas dependen de las visiones sobre las prácticas letradas, las comunidades discursivas, los géneros, la intertextualidad y la interacción texto, lector, escritor y contexto (Camps, 2003; Hernández, 2005). Aquellas reproductivas son propias de lectores novatos y se caracterizan por solo reproducir el conocimiento sin poner en diálogo distintas posturas y sin cuestionar el contenido, pues se centran en este, sin considerar la situación de comunicación, el fin, el género discursivo y la comunidad discursiva donde circula. Mientras que las epistémicas son propias de lectores experimentados y se caracterizan por construir el conocimiento, poniendo en diálogo diversas voces, problematizando las posturas investigadas, para así construir puntos de vista originales en su lectura (Ruiz, 2009; Schraw & Bruning, 1999; (Hernández, 2008). Además, toman en cuenta los distintos factores que intervienen en la tarea como el entorno, el propósito, las propiedades del género y la comunidad discursiva donde circula. Por ende, conciben la lectura como una actividad

y práctica social y cultural (Cassany, 2006; Fons, 2004) en la cual intervienen mecanismos metacognitivos.

Con respecto a las investigaciones sobre las concepciones sobre lectura y escritura que poseen estudiantes y profesores, Mateos et al. (2006) concluyeron que las tareas de lectura y escritura que más se ejecutan en la educación secundaria tienen una baja complejidad, debido a que enfrentan al alumno con un sola voz o postura. En la misma línea, Miras et al. (2008) evidenciaron que las labores de lectura que los estudiantes del sistema escolar en España consideran más útiles son aquellas que contribuyen a la preparación de las pruebas mediante las cuales los profesores evalúan sus logros de aprendizaje, por lo que es posible constatar que sus cocepciones son superficiales, pues se basan en lo que dice el profesor o el texto escolar.

Asimismo, Makuc (2011) constató que las teorías implícitas sobre la lectura más frecuentes en algunos estudiantes universitarios chilenos son la interactiva -que se centra en el diálogo con el texto, sus voces y el entorno- y la literaria, que se focaliza solo en el placer de la lectura literaria. A su vez descubrió que los alumnos que adhieren a la teoría interactiva tenían buenos resultados en evaluaciones de lectura comprensiva y aquellos apegados a las teorías literarias tenían bajos resultados en estas evaluaciones. Del mismo modo, Errázuriz et al. (2015) y Aguilar et al. (2016), constataron que las teorías implícitas sobre escritura de los estudiantes de Pedagogía Básica de la Araucanía y Los Ríos son cercanas a las reproductivas y que no están alejadas de aquellas sostenidas por los docentes y formadores. También, Makuc (2008) descubrió que un grupo de profesores chilenos presentaban un predominio de dos tipos de concepciones de lectura: lineales e interactivas y no mostraban concepciones más profundas, por lo que comprobó que los docentes adaptan sus concepciones según el contexto, si corresponde a la enseñanza o a lecturas personales (Meneses, 2008).

Mientras que otras investigaciones internacionales (Granado, 2014; Munita, 2013) han descubierto que existen diferencias entre las creencias y los hábitos de los lectores débiles y fuertes, pues los primeros se caracterizan por su función informativa y por una estrecha relación con el contexto escolar y los segundos consideran la lectura como una actividad compleja de construcción personal de sentidos y de confirmación de identidad.

Con respecto al perfil lector de los docentes, Granado (2014) señala que son lectores poco frecuentes e inmaduros, que no dan gran valor a los libros, sobreestiman su práctica lectora, escasamente acuden a las bibliotecas y hacen un uso instrumental de esta actividad. Estos resultados son consistentes con los hallazgos de Daisey (2009), Morrison et al. (1999); Nathanson et al. (2008) y Sulentic-Dowell et al. (2006), quienes descubrieron que los profesores que disfrutan de la lectura en su vida pueden proyectar y recrear estas experiencias positivas con sus estudiantes en el aula escolar (Jiménez, et al., 2015; Lim, 2010) y que la mayoría de ellos no invierte tiempo en la lectura personal, pese a saber su relevancia para la labor docente.

La relevancia de estos resultados radica en cómo los perfiles lectores de los maestros pueden afectar sus prácticas de enseñanza y el desarrollo lector de sus estudiantes, según las evidencias internacionales, (Asselin, 2000; Applegate & Applegate, 2004; Benevides & Peterson, 2010; Cremin et al., 2009; Dreher, 2003; Ferreyro & Stramiello, 2008; García-Rodicio et al., 2015; Guthrie et al., 1999; Larrañaga & Yubero, 2005; Mathewson,1994; Morrison, Jacobs & Swinyard, 1999; Petscher, 2010; Scales & Rhee, 2001; Schraw & Bruning, 1999; Shell et al., 1995; Sulentic-Dowell et al., 2006; Tovar, 2009; Wang, 2000). De hecho, de acuerdo con Medina (2006), los conceptos de leer y escribir de los profesores -asociados a la adquisición formal del código y no a prácticas culturales de construcción de sentidos- pueden ser una de las causas de los bajos resultados en estas competencias, reflejados en las prácticas docentes, pues los docentes han sido resistentes a este cambio conceptual (Jiménez et al., 2015). No obstante, no existen suficientes estudios de este tipo en Chile, por lo que deseamos constatar si la relación entre estas variables también se presenta en nuestro país. A partir de lo anterior, se concluye que las concepciones median la interacción que los lectores tienen con sus procesos de lectura, incrementando o limitando los niveles de desempeño y motivación, por lo que conocerlas resulta fundamental para comprender de qué modo es posible lograr el cambio conceptual (Martín y Cervi, 2006) y, así, elevar estas competencias en los docentes y sus alumnos.

MÉTODO:
En esta etapa de la investigación se presenta un diseño metodológico de tipo cuantitativo.

De este modo, se identificaron, mediante un cuestionario, las

concepciones y perfiles de lectura de 338 profesores de primaria de 18 escuelas públicas urbanas de las comunas más pobladas de la Araucanía Chile, lo que corresponde al 50% del universo, 265 de ellos (78,4% del total) correspondió a sujetos de sexo femenino y 71 de ellos ( 21,0% del total) a sujetos de sexo masculino.

El instrumento utilizado es el Cuestionario sobre Creencias de Lectura, que contiene 31 ítems o afirmaciones y una escala Likert de 6 niveles desde “totalmente en desacuerdo” a “tolamente de acuerdo” y fue aplicado el año 2015 en España con buenos resultados de validación (Lordán et al., 2015). Presenta dos escalas: la reproductiva, centrada en el texto y la mecánica lectora, y la epistémica, enfocada en la lectura activa y su proceso constructivo.

La tabla de especificaciones es la siguiente:

| | **Dimensiones** | **Ítems** | **Escala** | |
|---|---|---|---|---|
| | | | **Reproductiva** | **Epistémica** |
| **Reproductivas** | Centrada en el texto | 2, 9, 16, 20, 23, 26, 29, | 4 - 6 ptos. | 1 - 3 ptos. |
| | Centrada en la mecánica lectora | 1, 3, 5, 12, 13 | | |
| **Epistémicas** | Mediación de la escritura | 6, 10, 14, 28 | 1 - 3 ptos. | 4 - 6 ptos. |
| | Proceso constructivo | 4, 7, 19, 21, 31 | | |
| | Planificación de la lectura | 11, 17, 24, 27, 30 | | |
| | Lectura activa | 8, 15, 18, 22, 25 | | |

*Tabla 1. Tabla de especificaciones del Cuestionario de Creencias de Lectura*

En esta versión, el instrumento fue adaptado y ajustado lingüístiva, cultural y contextualmente a la realidad chilena y validado cualitativamente por tres jueces expertos, cuyas sugerencias se consideraron. También se realizó una validación del contenido, del constructo y la confiabilidad, mediante análisis factorial y del Alfa de Cronbach, según los cuales se obtuvo una adecuada confiabilidad de ,800 en la escala reproductiva y de ,815 en la escala epistémica, además, se confirmaron los 2 factores del instrumento, como se muestra en la siguiente tabla.

| Escala | Dimensión | Nº de sujetos* | Nº de ítems | Mediana | Mínimo | Máximo | Rango | Fiabilidad | Referencia |
|---|---|---|---|---|---|---|---|---|---|
| Reproductiva | | 178 | 12 | 37,5 | 16 | 65 | 49 | .800 | .74 |
| | Centrado la mecánica | 188 | 5 | 17,0 | 5 | 30 | 25 | .631 | .60 |
| | Centrado en el texto | 192 | 7 | 21,0 | 7 | 36 | 29 | .673 | .72 |
| Epistémica | | 179 | 19 | 89,0 | 50 | 110 | 60 | .815 | .77 |
| | Mediación de la escritura | 199 | 4 | 20,0 | 10 | 24 | 14 | .554 | .70 |
| | Proceso constructivo | 193 | 5 | 24,0 | 12 | 30 | 18 | .538 | .57 |
| | Planificación de la lectura | 196 | 5 | 21,0 | 10 | 30 | 20 | .611 | .57 |
| | Lectura activa | 197 | 5 | 23,0 | 12 | 30 | 18 | .571 | .65 |

* Se calcularon los coeficientes solamente con los sujetos que contestaron todos los ítems de cada escala o dimensión.

*Tabla 2. Fiabilidad escalas test Cuestionario de Creencias sobre la Lectura (CCL)*

RESULTADOS:

Con respecto a las concepciones sobre la lectura del profesorado, estos mostraron algo de desacuerdo con la escala reproductiva del instrumento (media de 3,4) y de acuerdo con la escala epistémica (media de 4,6). Por tanto, se manifiestan epistémicos en sus concepciones y prácticas sobre la lectura, pero simultáneamente también se muestran levemente reproductivos, como se presenta en la siguente tabla.

| | Escala reproductiva | | Escala epistémica | |
|---|---|---|---|---|
| | **Media** | **Desv. Típica** | **Media** | **Desv. Típica** |
| Profesores | 3,4 | 0,78 | 4,6 | 0,65 |

*Tabla 3. Media y desviación estándar de la muestra total de profesores en cada escala del instrumento*

Asimismo, es posible constatar que los profesores de la muestra también presentan concepciones más epistémicas en las dimensiones Mediación de la lectura (5), Proceso constructivo (4,5), Planificación de le lectura (4,3) y Lectura activa (4,5). No obstante, simultáneamente también se manifiestan levemente reproductivos en las dimensiones Centrado en el texto (3,53) y Centrado en la mecánica (3,21) como se presenta en la siguiente tabla.

| | Dimensiones reproductivas | | Dimensiones epistémicas | | | |
|---|---|---|---|---|---|---|
| **Media** | **Centrado en texto** | **Centrado en mecánica** | **Mediación lectura** | **Proceso constructivo** | **Planificación lectura** | **Lectura activa** |
| Profesores | 3,53 | 3,21 | 5 | 4,5 | 4,3 | 4,5 |

*Tabla 4. Media de cada dimensión del instrumento en la muestra total de*

Con respecto a las diferencias de puntaje de los sujetos, según variables como la disciplina, los años de sevicios o nivel de estudios de pregrado o postgrado, se aplicaron las pruebas U de Mann-Whitney, T de Student, de Kruskal-Wallis y ANOVA y no se encontraron diferencias signiticativas. No obstante, sí se encontraron diferecias significativas en la variable de género ($p < 0,05$) en dimensiones las Centrado en el texto ($t = -2,956$; $p = 0,003$ / $U = 6493,50$; $p = 0,005$) y Mediación de la lectura ($t = -1,982$; $p = 0,048$ / $U = 7286,50$; $p = 0,018$). En Centrado en el texto la diferencia es favorable hacia los hombres, mientras que en Mediación de la lectura las mujeres obtienen mayores puntuaciones, como se muestra en la siguiente tabla.

| Escala | Dimensión | Género | N | Rango medio | U Mann-Whitney | Sig. |
|---|---|---|---|---|---|---|
| Reproductiva | | Femenino | 239 | 147,86 | 6658,50 | 0,112 |
| | | Masculino | 64 | 167,46 | | |
| | Centrado en la mecánica | Femenino | 254 | 162,06 | 8240,00 | 0,690 |
| | | Masculino | 67 | 156,99 | | |
| | Centrado en el texto | Femenino | 249 | 151,08 | 6493,50 | 0,005 |
| | | Masculino | 67 | 186,08 | | |
| Epistémica | | Femenino | 238 | 153,47 | 7148,00 | 0,450 |
| | | Masculino | 64 | 144,19 | | |
| | Mediación de la lectura | Femenino | 259 | 170,87 | 7286,50 | 0,018 |
| | | Masculino | 69 | 140,60 | | |
| | Proceso constructivo | Femenino | 250 | 158,76 | 8185,00 | 0,921 |
| | | Masculino | 66 | 157,52 | | |
| | Planificación de la Lectura | Femenino | 257 | 161,69 | 8402,50 | 0,503 |
| | | Masculino | 69 | 170,22 | | |
| | Lectura activa | Femenino | 256 | 164,24 | 8514,00 | 0,645 |
| | | Masculino | 69 | 158,39 | | |

*Tabla 5. Diferencia según género*

A continuación, se procedió a seleccionar dos grupos con concepciones epistémicas y reproductivas más puras, debido a que la mayoría de la muestra presentaba ambos tipos de concepciones simultáneamente. Así, se seleccionaron 30 profesores más epistémicos y 30 más reproductivos y sí se encontraron diferencias significativas en sus puntajes de cada escala y dimensiones. El primer grupo estaba conformado por un 83,87 % de mujeres y 16,13% de hombres y el segundo grupo por un 77,77% de mujeres y 22,22% de hombres, por lo que si bien ambos grupos tienen

una presencia mayoritaria del género femenino debido a que la muestra general tenía un 78,4% de mujeres, el grupo epistémico presenta un mayor porcentaje del género masculino.

De este modo, el grupo más epistémico obtuvo una media de 5,32 en la escala epistémica del instrumento y 2,98 en la escala reproductiva. Mientras que el grupo más reproductivo presentó una media de 4,22 en la escala reproductiva y de 4 en la escala epistémica, como se muestra en la siguiente tabla:

| | Escala reproductiva | | Escala epistémica | |
|---|---|---|---|---|
| | Media | Desv. Típica | Media | Desv. Típica |
| Prof. reproductivos | 4,22 | 0,41 | 4,0 | 0,22 |
| Profesres epistémicos | 2,98 | 0,60 | 5,32 | 0,25 |

*Tabla 6. Media y desviación estándar de cada grupo de docentes en cada escala del instrumento*

En este sentido, es interesante destacar que los sujetos más epistémicos muestran bajos niveles de concepciones reproductivas, no así los docentes de concepciones más transmisionales, quienes también muestran cierto nivel de concepciones epistémicas.

En relación con los resultados de los grupos recién descritos según cada dimensión del cuestionario, presentamos la siguiente tabla.

| | Dimensiones reproductivas | | Dimensiones epistémicas | | | |
|---|---|---|---|---|---|---|
| Media | Centrado en texto | Centrado en mecánica | Mediación lectura | Proceso constructivo | Planificación lectura | Lectura activa |
| Prof. reproductivos | 4,47 | 3,98 | 4,1 | 4 | 3,9 | 4 |
| Profesores epistémicos | 3,16 | 2,8 | 5,74 | 5,21 | 5,03 | 5,3 |

*Tabla 7. Media de cada dimensión del instrumento en los profesores reproductivos y epistémicos*

Como es posibe corroborar, el grupo de docentes reproductivo muestra un mayor nivel de concepciones de este tipo en la dimensión Centrada en el texto que en la Centrada en la mecánica y presenta un nivel similar en las dimensiones Mediación de la lectura, Proceso constructivo, Planificación de la lectura y Lectura activa. En el caso de los profesores epistémicos, podemos observar que en la dimensión reproductiva Centrado en la

mecánica presentan menores niveles que en la Centrada en el texto y que la dimensión epistémica con mayor prodominio es Mediación de la lectura, seguida por Lectura activa, Proceso constructivo y, por último, Planificación de la lectura.

Por último, estos grupos también presentan diferencias en sus hábitos lectores, pues el grupo más epistémico declara que le gusta leer entre los niveles bastante y mucho, mientras que el otro grupo señala que esta tarea le gusta medianamente. Asimismo, los profesores más epistémicos se autoperciben como lectores buenos y muy buenos, mientras que aquellos más reproductivos presentan una autoimagen como lectores entre normal y buena.

CONCLUSIONES:

A partir del análisis general de estos resultados, es posible inferir que la mayoría de los sujetos presentan ambas concepciones simultáneamente con un predominio de las epistémicas, pues según Schraw y Bruning (1999), Villalón y Mateos (2009) y White y Brunning (2005), debido a su carácter implícito, es esperable que los participantes muestren inconsistencias en sus respuestas y que mantengan ambas concepciones. Asimismo, si bien resulta curioso que esta muestra de docentes muestre un predominio de concepciones epistémicas, es necesario considerar que los cuestionarios y encuestas tienen limitaciones debido a que los sujetos pueden responder por deseabilidad social, especialmente los profesores; un gremio permanentemente cuestionado, cuyo trabajo se desarrolla en condiciones no siempre satisfactorias y que son poco valorados por la sociedad chilena.

No obtante, también fue posible identificar un grupo de docentes que presenta concepciones epistémicas más puras y que se manifiesta más motivado hacia la lectura y con una alta autoimagen como lectores, en comparación con el grupo reproductivo.

Por otra parte, si bien en la muestra total las profesoras se manifiestan más epistémicas que los sujetos de género masculino, la mayor presencia de hombres en el grupo epistémico de profesores resultaría contradictorio según las evidencias de la literatura general que señala que las mujeres son más lectoras y tienen actitudes más positivas hacia la lectura (McKenna et al., 1995; Lordán et al., 2015), por lo que nos interesaría profundizar en esta variable.

En consecuencia, sería necesario seguir indagando este fenónemo en esta muestra bajo métodos más cualitativos como entrevistas y grupos de discusión, a modo de relevar estos constructos desde otras perspectivas y de manera más profunda, para así estudiar las causas de estos resultados. En efecto, considerando la influencia que pueden tener las concepciones en las practicas docentes y en el desempeño de los estudiantes, sería interesante como proyeccción futura poder observar y analizar las prácticas de enseñanza de estos profesores y constatar cómo son y si corresponden con sus concepciones y hábitos lectores.

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# Aprendizaje de la cultura española y latina: una creciente necesidad de maestros en los Estados Unidos

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RESUMEN:

La comprensión de las lenguas y la satisfacción de las necesidades de una población cada vez más diversa en los Estados Unidos requiere un cambio significativo en los programas de las universidades (Ladson-Billings, 1999) con el fin de prepararlos para carreras de negocios de contenido específico (por ejemplo, banca, gestión de negocios, médicos práctica). Tales cambios no pueden ser instituidos con éxito si los estudiantes universitarios no se ofrezcan oportunidades para examinar y mejorar sus actitudes y creencias relacionadas con las diferencias de idioma (Melnick y Zeichner, 1995) y para aprender los conceptos básicos de un segundo idioma, lo más importante, español. Frye y González (2008) han demostrado que en los últimos años en los Estados Unidos, uno de cada cinco estudiantes son de origen hispano, y que los números están creciendo rápidamente. Ellos (a través de sus investigaciones Pew Center) han pronosticado que el número de estudiantes hispanos que están listos para una carrera superarán en número a los que no hablan español. Woolfolk (2010) señala que, "Siendo medios bilingües y biculturales el dominio de los conocimientos necesarios para comunicarse en dos culturas, así como hacer frente a la posible discriminación" (2010, p. 176). retroalimentación instructiva se obtiene de información de evaluación que reciben los estudiantes a medida que aprenden una segunda (y posiblemente tercera) lengua, específicamente español. Esta presentación proporcionará los resultados de la síntesis de la investigación y un estudio cualitativo de los estudiantes en los negocios de preparación de los estudios universitarios disciplinarias que consideren los beneficios y desafíos de aprender español y la cultura española para poder satisfacer las necesidades de sus clientes en un futuro próximo. Implicaciones para los programas futuros consideran más conexiones globales y necesitan ser infundida en los programas universitarios para la futura preparación de la carrera proyectos interculturales.

INTRODUCCIÓN:

Comprender los idiomas y satisfacer las necesidades de una población cada vez más diversa en los Estados Unidos requiere un cambio significativo en los programas de las universidades (Ladson-Billings, 1999) para prepararlos para carreras de negocios específicas de contenido (por ejemplo, banca, práctica). Tales cambios no pueden ser establecidos con éxito si los estudiantes universitarios no tienen oportunidades de examinar y mejorar sus actitudes y creencias relacionadas con las diferencias lingüísticas (Melnick y Zeichner, 1995) y aprender los fundamentos de una segunda lengua, lo que es más importante, el español.

MARCO TEÓRICO:

Frye y Gonzales (2008) han demostrado que en los últimos años en los Estados Unidos, uno de cada cinco estudiantes son de origen hispano, y que los números están creciendo rápidamente. Ellos (a través de su investigación de Pew Center) han predicho que el número de estudiantes hispanos que están listos para la carrera superará a los que no hablan español. Woolfolk Hoy (2010) señala que "Ser bilingüe y bicultural significa dominar el conocimiento necesario para comunicarse en dos culturas, así como lidiar con la discriminación potencial" (2010, p.167). Se obtiene información instructiva de la información evaluativa que los estudiantes reciben al aprender un segundo (y posiblemente tercero) idioma, específicamente el español.

Un tema interesante en la investigación centrada en los hablantes multilingües es el papel de la traducción, que se refiere a la capacidad de comunicarse y relacionarse dinámicamente entre lenguas y culturas de una manera que representa ambas culturas (Garcia, Johnson y Setlzer, 2016). Los hablantes bilingües aportan sus conocimientos sobre el uso y significado de la lengua al mercado de trabajo y pueden vincular la comunicación entre las diferencias internacionales para los negocios.

Bergman, Watrous-Rodriguez y Chalkley (2008) explican que el uso del lenguaje es un importante marcador de identidad. Sin embargo, señalan, los procesos externos (por ejemplo, las necesidades y normas comerciales) influyen en el uso del lenguaje y las percepciones de los hablantes. Esto conduce a resultados positivos y negativos. Un reto con los bilingües que usan el español para "traducir" o comunicarse con los clientes es que puede crear sentimientos de marginación para los monolingües que no entienden lo que se está explicando o que sienten que el inglés debe ser usado solamente. Sin embargo, otros consideran el uso de un idioma nativo como una opción, es decir, la reflexión, del orgullo

y la identificación con la cultura, incluyendo Tajfel y Turner (2008).

Ochs (1993) describe el uso del lenguaje como la manera en que los individuos negocian sus roles en la sociedad (en Bergman et al., 2008). Fry y Lowell (2003) informaron que a pesar de que a menudo los hablantes bilingües recibían más que los monolingües en el lugar de trabajo en el pasado, es porque a menudo tienen una educación superior, no porque los empleadores valoren esta característica. Encontraron que esto sólo se valoraba en mercados de trabajo específicos que tenían conexiones internacionales.

Específicamente, el idioma español se ha utilizado en muchas profesiones ya que nuestra población crece en diversidad.

Las preguntas de investigación que dieron forma a este estudio fueron:

- ¿Cuáles son los beneficios de entender y hablar español y otros idiomas en sus carreras profesionales?
- ¿Qué perciben ustedes como los desafíos de entender y hablar español y otros idiomas en sus carreras profesionales por delante ya que la comunicación está en el corazón de la mayor parte del trabajo que planeamos hacer?

METODOLOGÍA:

Este estudio se basó en la condensación de información de preguntas de la encuesta con estudiantes de pregrado en una universidad privada urbana en la costa este de los Estados Unidos. Todos estuvieron matriculados en clases de español conversacional, consistentes en tareas requeridas incluyendo trabajos escritos y presentaciones orales sobre temas enfocados en temas culturales bastante universales tales como problemas causados por la inflación, el uso de drogas y alcohol, la revolución tecnológica, las consecuencias del estrés y la diversidad étnica Discriminación. Las discusiones de estos temas fueron en español, y los estudiantes aportaron información de sus variadas experiencias laborales, culturales y familiares. Muchos de los estudiantes eran fluidos versiones de la lengua española de sus diversos fondos culturales y lingüísticos.

Se pidió a los estudiantes que se ofrecieran como voluntarios para tomar la encuesta, y 20 estudiantes participaron de tres clases. De estos estudiantes, 44.5 se describían como fluidos y podían conversar fácilmente con amigos y colegas en español, mientras que el 55.5% describía sus habilidades como capaces de conversar bastante bien con

amigos y colegas en español. Algunos de estos estudiantes también hablaban otros idiomas: 2 hablaban portugués; 2 hablaban chino, y 1 hablaba alemán. Estos estudiantes eligieron varias trayectorias profesionales: el 80% planeaba estar en la profesión bancaria, el 10% se dirigía a los puestos médicos y el 10% planeaba ser mediadores de comunicaciones.

La encuesta utilizó un sistema anónimo de retroalimentación para proteger la privacidad y la confidencialidad de las respuestas, y para permitir a los estudiantes a responder libremente sin consecuencias. Había cinco preguntas:

- ¿Cuáles son los beneficios de saber y usar un segundo idioma en su carrera o negocio? ¿Cuáles son los beneficios de saber y usar un segundo idioma en su carrera o negocio?
- ¿Cuáles son los desafíos de saber y usar un segundo o tercer idioma en su carrera? ¿Cuáles son los desafíos de saber y usar un segundo o tercer idioma en su elección de carrera?
- ¿Cómo describiría su nivel de fluidez con un segundo o tercer idioma? ¿Cómo describir su nivel de fluidez con una segunda o tercera lengua? -¿Cuál es su descripción de carrera anticipada? ¿Cuál es su descripción de carrera anticipada?
- ¿Qué idioma (s) sabe y habla?
- ¿Qué idioma (s) sabe y habla?

Utilizando un sistema de codificación de la teoría fundamentada y un sistema reductivo de asignar temas a las respuestas de los estudiantes a través de lecturas (Corbin & Strauss, 2014), se analizaron las narrativas.

RESULTADOS:
Este estudio proporciona los resultados de la síntesis de investigación y una encuesta cualitativa de los estudiantes en la preparación de negocios de estudio universitario disciplinario a medida que consideran los beneficios y desafíos de aprender español y la cultura española para poder satisfacer las necesidades de sus clientes en un futuro próximo.

Los temas en las respuestas de los estudiantes sobre los beneficios de conocer y usar un segundo idioma, específicamente el español, fueron que proporcionó mejores oportunidades de comunicación, una comprensión enriquecida de la diversidad cultural y mejores posibilidades de establecimiento de redes. La Tabla 1 presenta comentarios representativos para cada tema codificado. Estas respuestas de los pre-

graduados indicaron que sentían fuertemente sobre las ventajas positivas de ser bilingüe en las profesiones que tienen conexiones globales ahora que en el pasado.

Temas en las respuestas de los estudiantes sobre los desafíos de hablar un segundo idioma en su trabajo profesional se centró en las diferencias lingüístico-gramaticales (como las diferencias fonológicas, el orden de las palabras), la terminología (incluidos los vocabularios cognados) y las expectativas de otros en cuanto a su Exactitud / comprensión. La Tabla 1 presenta comentarios representativos para cada tema codificado. Estas respuestas indican que los pre-graduados entendieron los desafíos que ellos y sus colegas tendrían que considerar en sus profesiones elegidas.

| **PUNTOS FOCALES DE LA ENCUESTA** | **TEMAS CODIFICADOS** | **EJEMPLOS DE COMENTARIOS DE LOS PROFESORES DE PRESERVACIÓN A LOS ESTUDIANTES EN LAS APLICACIONES LINGÜÍSTICAS** |
|---|---|---|
| **IN LANGUAGE AFFORDANCES** | Oportunidades de comunicación mejoradas | - "Usted puede comunicarse con más gente y haber estudiado sus culturas."<br>- "Comunicación con [personas de] razas diferentes".<br>- "Los profesionales de negocios multilingües pueden conversar con una audiencia más diversa". |
| | Enriquecimiento de la comprensión de la diversidad cultural | - "Puedes entender diferentes culturas y relacionarte más con otros trabajadores. "<br>- "Mejores conexiones y comprensión de otras culturas." |
| | Posibilidades de redes mejoradas | - "Mejor trabajo en red".<br>- "Para viajar, puedo aprender más de los demás." |
| **DESAFÍOS DEL LENGUAJE** | Diferencias lingüístico-gramaticales | - "Usar gramática incorrecta debido a las diferencias de idioma."<br>- "El aprendizaje de la terminología médica o profesional puede ser difícil." |
| | Terminología | - "Puede haber una confusión con el significado de ciertas palabras si usan jerga". |

| | | |
|---|---|---|
| | | -"A veces todavía se puede entender mal." |
| | Expectativas de los demás | - "La gente puede esperar que usted entienda todo, pero usted puede luchar."<br>"Colegas que hablan español sólo pueden confiar en ti cuando saben que hablas español". |

*Tabla 1: Respuestas temáticas de los comentarios de la encuesta de pre-graduados*

DISCUSIÓN E IMPLICACIONES:

Estos estudiantes universitarios preprofesionales estaban muy influenciados por sus variados antecedentes culturales. En la mayoría de los casos, aprendieron primero español (o un idioma relacionado con el español, como el portugués) cuando eran muy jóvenes, y su conocimiento era de formas informales de conversación. Esta clase enfocó su aprendizaje en formas más formales de la lengua española y en los elementos de alfabetización (lectura y escritura) a través de una inmersión en el discurso y la conversación. Al aprender las diferentes maneras de expresarse usando una variación de vocabulario, estructura, gramática que estaban más allá de su nivel o superior, se les dio la confianza para comunicarse con múltiples personas con fluidez mejorada.

Los resultados de este estudio subrayan los hallazgos de la investigación de que en el caso de los profesionales educados, la capacidad de hablar español en su trabajo será un activo debido al aumento de los mercados multilingües. La investigación también ha indicado que todavía hay dificultades para superar, como el malestar causado cuando hay otros oradores presentes que no entienden el español.

Las implicaciones para futuros programas universitarios incluyen que la consideración de conexiones más globales y los beneficios del conocimiento multilingüe deben ser infundidos en los programas universitarios para la preparación futura de carreras para proyectos interculturales. Es importante que el enfoque en la defensa de los intereses globales y el multilingüismo se convierta en un punto de discusión con los recién llegados y recién graduados.

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## Constructing richer literacy understandings through development of students' aesthetic responses and critical analyses of the arts and humanities

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Historically, elementary and secondary schools have exerted a prominent influence in children's learning about the arts. Unfortunately, contemporary pressures caused by budget deficits and testing mandates

have limited children's exposure to them. All too often many schools in our poorest communities have completely eliminated the arts from their curricula (e.g., Goldberg, 2012; Huffington Post, 2012). Many of the same schools are no longer teaching or even employing specialist teachers of the arts. Consequently, in many respects today's classroom teachers need a richer understanding of the creative arts than previous generations because they are the only ones positioned to teach them to K-12 children. To meet this need, we have developed a university course intended to stimulate undergraduate students' ideas for how creative expression and imagination can be infused into childhood learning experiences, including K-12 education. It provided students with opportunities to learn how the arts offer multiple ways of knowing and constructing meaning about the world (Duckworth, 2006; Gallas, 1994; Gardner, 1993; Perkins, 1994). Students learned how the arts can improve children's classroom engagement (Csikszentmihalyi & Schiefele, 1992), enhanced their academic achievement (Walker, Tabone & Weltsek, 2011) and developed their language performance (Heath & Wolf, 2005).

This course examined how the arts can provide children opportunities for using culturally-based sign systems for composing meaning, interpreting, and analyzing their worlds (Burton, Horowitz & Abeles, 1999; Harste, 2014; Nieto, 1996). It demonstrated how the arts offer children opportunities for expressing ideas and feelings that are not easily composed with alphabetic texts (Kagan, 2009). Finally, the course demonstrated how the creative arts are part of what makes us human, and regardless of budgetary constraints and political pressures, they need to be taught to our children (Eisner, 1992; Greene, 1994).

*Rationale:*

Historically, in the United States, elementary and secondary schools have exerted a prominent influence in children's learning about the arts. Unfortunately, contemporary pressures caused by budget deficits and testing mandates have limited children's exposure to them. All too often many schools in our poorest communities have completely eliminated the arts from their curricula (e.g., Goldberg, 2012; Huffington Post, 2012). Many of the same schools are no longer teaching or even employing specialist teachers of the arts. Consequently, in many respects today's classroom teachers need a richer understanding of the creative arts than previous generations because they are the only ones positioned to teach them to K-12 children. Please see Table 1 for more information regarding

the topics that were developed.

| Assignment Title | % of Grade | Assignment Description |
|---|---|---|
| Autobio-graphic essay | 10% | An analysis one's childhood and adolescent experiences with the arts and humanities – *writing process* |
| Persuasive essay | 10% | Assume the role of parent, caregiver, or teacher and explain how you would introduce the creative arts and humanities to contributes to children's overall development, critical thinking, and knowledge of the world – *writing process* |
| Comparison-contrast essay | 10% | An analysis of the ideas of educational theorists as to how study of the creative arts contribute to children's development and education – *writing process* |
| Author study | 10% | Media/digital project related to an adolescent or children's author and the forces influencing the topics found in his/her work |
| Digital project | 10% | Digital project analyzing the works of a self-selected playwright or performer and his/her significance to theater |
| Multimedia presentation | 10% | Multimedia presentation about the works of a self-selected *photographer's* work about the urban experience. |
| Info-graphic | 10% | Construct an info-graphic of an urban neighborhood in which the locations of important writers, artists, musicians, writers, or performers are identified and described. |
| (8) Design/ Architecture essay | 10% | How have design and architecture reflected and framed the human experience in urban settings? – *writing process* |
| Closing argument essay | 10% | Compose an argument defending the teaching of the arts and humanities in K-12 education – *writing process* |
| Creative project | 10% | Creative project pertaining to music, drama, or dance relationship to either war, peace, labor, or human rights |

*Table 1: Representative Assignments*

This course was intended for those undergraduate students who were considering careers in education as well as those who had interest in educational issues but might have career ambitions in other areas. Education careers include classroom or specialist teachers, school counselors, social workers, school administrators and educational policy makers. Related careers included dance teachers, recreational and vocational skills trainers and others who are drawn to study of the effects

of the creative arts on the human spirit and imagination.

The course was designed to use New York City's urban environment, particularly its museums, archives, theaters, historical sites and neighborhoods, as resources for student learning. Many of the city's museums and exhibits offer virtual tours that can be accessed for students unable to physically visit the sites. For example, the MET, the Frick, MOMA, Museum on Natural History, Guggenheim, International Center of Photography, and the New York Historical Society (audio) all offer video or audio tours/programs. Please see Table 2 for the weekly organization of topics and assignments.

| Week | Topics | Topics, activities and resources | Tentative assignments |
|---|---|---|---|
| **1.** | The role of the humanities and the creative arts in the history of the human experience and contemporary life – a global perspectives | Perspectives from Asia, European, Africa, North and South Americas, Australia, Antarctica, and Oceania, | |
| **2.** | The role of the humanities and the creative arts in representing human experience – the New York experience | Famous and influential New York artists, performers, and writers. | (1) Autobiographic essay analyzing one's experiences with the arts and humanities |
| **3.** | Thinking about the arts from an educational perspective – What do educational famous theorists, such as Dewey, Piaget, Bruner, Eisner, Greene, and Gardner have to say about the creative arts and children's development? | Creative and critical thinking in and out of school; the humanities and the arts and their relationship to children's development | (2) Persuasive essay about how you would introduce the creative arts and humanities to contribute children's overall development, critical thinking, and knowledge of the world |
| **4.** | Creativity, imagination and representation of meaning – artistic | Caldecott, Newberry, and Coretta Scott King Awards; What | (3) Essay – comparison/contrast of the ideas of educational theorists |

| | | | |
|---|---|---|---|
| | voices in reading and language arts | makes literature for adolescents and children artistic? What are its distinctive features, themes, and issues? | as to how the creative arts in children's education |
| **5.** | Creativity, imagination and representation of meaning –multicultural lenses in the visual arts | Forms, colors, and textures used in the visual arts | (4) Study of author in adolescent or children's literature – what cultural and historical the forces influence their work? |
| **6.** | Creativity, imagination and representation of meaning –multicultural lenses in digital media | Multimedia composing, digital story-telling | (5) Digital project analyzing the works of a self-selected playwright or performer and his/her significance to theater |
| **7.** | Creativity, imagination and representation of meaning –multicultural lenses in photography | How do read photography and how does it fit with other visual arts | (6) Multimedia presentation of the work of a self-selected photographer and his/her portrayal of the urban experience. |
| **8.** | Creativity, imagination and representation of meaning – multicultural voices in music | The New York experience in music – historical and contemporary compositions representing their times, events and concepts | Site or virtual visits to NYC museum |
| **9.** | Creativity, imagination and representation of meaning – multicultural voices in drama | The role of the dramatic arts in interpreting the human experience; theater, musical theater, and poetry | Observational visit to a NYC school specializing in the visual and performing arts – Bronx High School for the Visual Arts and Bronx elementary schools |
| **10.** | How do the visual and performing arts inform out understanding of the social studies ?<br><br>Artistic voices about the arts as seen in social studies | Examining Lower Manhattan - Walking tour of lower Manhattan – a perspective from the humanities | (7) Infographic of a New York City neighborhood or in which the location of famous protagonists, artists, writers, or performers are geographically identified. Other neighborhoods and communities near the Pleasantville campus can similarly be used |

| | | | |
|---|---|---|---|
| **11.** | How do the visual and performing arts inform out understanding of math and science | Mathematical and scientific thinking and their relationship to historical events, the humanities and creative arts | (8) Essay - How have design and architecture reflected and framed human experience? |
| **12.** | Artistic perspectives in urban architecture | Study city architecture:<br>Visits to Empire State Bldg<br>Brooklyn Bridge<br>Triangle Building<br>Ellis Island<br>Other public buildings in NYC and area in which design reflects ideological underpinnings can similarly be used | (9) Closing argument essay defending the arts and humanities in K-12 education |
| **13.** | Artistic expression as seen in health and wellness | Narratives of wellness and sickness. Visual arts and performing arts and their depictions of health and illness | (10) Creative project pertaining to music and its relationship to war, peace, labor movement, or human rights are presented |
| **14.** | Artistic voices in the visual arts | Summary and review | (10) Creative project pertaining to music and its relationship to war, peace, labor movement, or human rights are presented |

*Table 2: Weekly Topics and Activities*

In keeping with ACEI's 2007 standards for the arts, undergraduates successfully completing this course will learn the following: (1) how meaningful communication can occur through dance, music, theater, and the visual arts, (2) basic skills in analyzing art from structural, historical, and cultural perspectives, (3) exemplary artistic works from a variety of cultures and historical periods, and (4) how to make connections between the creative arts and the other humanities and sciences.

*New Course Development: Understanding the Potential of the Humanities and Creative Arts in Children's Education and Development*

This course examines the humanities and creative arts and why they are

essential for children's education and development. The goals of this course are (1) to help students develop an informed understanding of the role of humanistic, literary and artistic creativity in the human experience; (2) to examine how study of the humanities and creative arts improves children's understanding and thinking about themselves, others and the world, and (3) to provide a global perspective on the ways in which the humanities and creative arts represent the human experience. A unique aspect of the course is to use the urban environment of New York City and its surrounding areas, particularly its museums, archives, historical sites, theaters and neighborhoods, as resources for learning about the humanities and creative arts.

*Review of Impact*

Our course has now run for two spring semesters and results have been overwhelmingly positive as evidenced in the undergraduate students' responses and engagement with the humanities and arts. The course enrollment has doubled in numbers from the first to second year, such that two course sections are now offered. Students express and display particular engagement about the public arts and history available and found in the immediate university neighborhood. Students offered reflective comments about the impact of the class on their new learning:

- "I learned about art and how it influences children. I also learned about myself and how I learn best!"
- "I learned about how we all make personal connections with the arts, it helps us communicate. The course also helped me to think about peoples everyday connections with the arts."
- "The class made me more aware of the affects of art not only in children's education but in everyday life…made my approach to assignments much more creatively."
- "This class took me out of my comfort zone. I had to think more dynamically."
- "The class helps one understand how art can be used to teach all subjects using art/humanities as a tool for differential teaching.
- "The class pushed me out of my comfort zone and showed me how to incorporate the arts every day."

The students have used enthusiastically adopted digital storytelling to narrate their own learning about the arts, studied children's literature and its authors, eagerly read graphica (graphic novels), and have closely analyzed meaning that is conveyed in urban street arts. Because of

challenges with course scheduling and cost, museum visits have been reduced in number.

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## Programa de intervención para mejorar la fluidez lectora

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PALABRAS CLAVE: fluidez lectora, teatro de lectores, dislexia.

RESUMEN:
La fluidez lectora es considerada una de las habilidades más importantes del aprendizaje del lenguaje escrito. El buen dominio de los elementos que la constituyen —exactitud, automatización y prosodia— es imprescindible para alcanzar la competencia lectora. Dentro del conjunto de estrategias existentes para su desarrollo se encuentra el teatro de lectores. Esta es una estrategia de lectura repetida asistida que ha sido bien valorada, ya que posee las características idóneas para desarrollar la fluidez dentro de un contexto significativo en el que se utilizan textos auténticos. El objetivo de este trabajo es presentar los resultados obtenidos en un programa de intervención de teatro de lectores para mejorar la fluidez de escolares con dislexia. Se utilizó una combinación del diseño preexperimental pretest postest multigrupo y del estudio de casos múltiple de corte cualitativo. La muestra estuvo formada por 11 estudiantes chilenos de tercero y cuarto de educación primaria. Los resultados indican que los niños mejoraron significativamente su fluidez.

INTRODUCCIÓN:
En Chile es motivo de gran preocupación la ineficacia de las políticas públicas dirigidas a la alfabetización de su población. Y aunque la adquisición de la lectura es uno de los ejes centrales del currículo educacional chileno, en los últimos años los resultados del Sistema de Medición de la Calidad de la Educación señalan que en el área de lenguaje el 60% de los alumnos de cuarto curso de primaria se encuentra en un nivel insuficiente para su edad. Es decir, estudiantes que tienen dificultades para comprender lo que leen.

En el año 2000 un grupo de especialistas en lectura del NICHD emitió un informe (2000) en el que se destacan los principales componentes de la lectura experta. La fluidez lectora, hasta ese momento olvidada en los programas escolares, fue considerada como uno de sus elementos claves. Gracias a este documento y otros posteriores que refuerzan esta observación (Daane, Campbell, Grigg, Goodman y Oranje, 2005), los educadores e investigadores del campo de la lectura comenzaron a preocuparse por la fluidez lectora.

Si bien todavía no hay un acuerdo unánime en la definición de fluidez, en general la fluidez en la lectura oral puede ser definida como la capacidad para leer con exactitud, de forma automática y con la expresión o prosodia adecuada. Para su desarrollo en los primeros años de escolaridad es necesario considerar estos tres elementos, así como una exposición constante a diferentes textos.

En congruencia con la definición anterior y la alerta realizada por el NICHD (200), el Ministerio de Educación de Chile, a través de los programas de estudio de la materia de Lenguaje y Comunicación, ha recalcado el cambio de enseñar la lectura con estrategias que sean eficaces. En estos programas se propone que para el desarrollo de la fluidez las estrategias de lectura a utilizar deben estar centradas en la lectura en voz alta, como leer a coro, en parejas o de forma independiente, pero no se hace hincapié en la reiteración de la lectura, aunque la investigación en este campo sugiere que la lectura repetida es la estrategia más utilizada y eficaz para mejorar la fluidez y la comprensión lectora de los estudiantes (NICHD, 2000; Therrien, 2004). La estrategia de lectura repetida se puede definir como una estrategia que se basa en la repetición de la lectura en voz alta de palabras o de textos hasta alcanzar un nivel de fluidez satisfactorio (Samuels, 1979). En diversos estudios se ha documentado que los

programas que han utilizado la lectura repetida tienen un impacto positivo en la fluidez lectora (Chard, Vaughn y Tyler, 2002; Kuhn y Stahl, 2003; NICHD, 2000; Therrien, 2004).

Dowhower (1989) distingue dos categorías para agrupar las estrategias de lectura oral repetida: las que se basan en un aprendizaje independiente de la lectura las denomina estrategias de lectura repetida sin ayuda, y las que proveen a los alumnos de un modelo de lectura fluida, estrategias de lectura repetida asistida. Estas últimas parecen ser más efectivas que las primeras, ya que cuando se facilita un modelo previo se obtiene un aumento mayor de la fluidez (Chard, Vaughn y Tyler, 2002; Kuhn y Stahl, 2003; Therrien, 2004) y los escolares reciben el apoyo necesario para comprender el texto.

El teatro de lectores o lectura dramatizada es una estrategia de lectura repetida asistida que Black y Steve (2007) definen como “una actividad de lectura interpretativa en la que los lectores, a través de sus voces, dan vida a las acciones, a las palabras de los personajes, a la historia y a los contenidos del texto” (p. 3). Diversos autores (Rinehart, 1999; Tyler y Chard, 2000; Worthy, 2005; Worthy y Prater, 2002) sostienen que la característica más importante de esta estrategia es que ofrece un motivo justificado a los estudiantes para releer un texto, es decir transmitir la historia a una audiencia. Así pues, la estrategia de teatro de lectores reúne las condiciones para facilitar a los estudiantes un ambiente lector significativo. Esta característica inherente al teatro de lectores permite a los estudiantes mantener el interés por la actividad, sin provocar cansancio o aburrimiento, al contrario de lo que sucede cuando se repite la lectura de un texto sin una intención auténtica.

La mayoría de los estudiantes que comienzan el aprendizaje de la lectura adquieren la fluidez progresivamente, a medida que van dominando el código alfabético y con una constante exposición a los textos. Sin embargo, otros no logran desarrollar un nivel lector adecuado. Algunos de estos estudiantes son disléxicos, para quienes el proceso de aprender a leer y convertirse en lectores hábiles son tareas arduas. En la última definición de dislexia (Lyon, Shaywitz y Shaywitz, 2003) se manifiesta que uno de los déficits característicos de las personas disléxicas es la incapacidad para leer fluidamente. Los estudiantes con dislexia presentan, fundamentalmente, dos dificultades que impiden que su lectura sea automática: una, decodifican con muchos errores y, otra, no pueden hacerlo con una velocidad adecuada. En lenguas cuya relación fonema-

grafema es más transparente como el castellano, la velocidad de procesamiento constituye el indicativo más fiable del rendimiento lector (De Jong y Van der Leij, 2003; Landerl, Wimmer y Frith, 1997; Wimmer, 1993). Es posible que por esta razón los estudiantes disléxicos presenten menos problemas con la decodificación, pero más dificultad para leer textos con fluidez y obtener una buena comprensión de los mismos. Estas dificultades acarrean consecuencias negativas en la comprensión lectora, pues sus recursos atencionales no están centrados en la construcción del significado del texto.

Ante la falta de programas de recuperación para desarrollar la fluidez, los investigadores (NICHD, 2000) y los propios maestros manifiestan la necesidad de diseñar programas centrados específicamente en la fluidez para solventar el problema persistente que muchos estudiantes disléxicos presentan con esta habilidad. Por ello, centramos esta comunicación en este aspecto.

OBJETIVOS:
Con el fin de compensar la carencia de programas de intervención en fluidez lectora, hemos diseñado un programa de intervención en fluidez lectora con el fin de mejorar esta habilidad en estudiantes disléxicos. Se trata de un programa centrado en la lectura repetida y expresiva de textos teatrales. Nuestro objetivo es comprobar la efectividad del programa en función de la realidad sociocultural y económica de los escolares.

DESCRIPCIÓN DE LA INVESTIGACIÓN:
Para realizar la evaluación del programa hemos seguido principalmente el modelo de Stufflebeam y Shinkfield (1987), conocido como CIPP por las iniciales de los cuatro tipos de evaluación que incorpora: contexto, input (entrada), proceso y producto, pues se acomoda bien a las características del programa, además de ser flexible en el uso de diversas técnicas de recogida de información. La evaluación desde este modelo está orientada a la toma de decisiones, lo que implica un cambio educativo. Estas decisiones pueden conllevar desde cambios en la programación hasta la interrupción del programa. Por lo tanto, la evaluación desde el modelo CIPP tiene un alcance más amplio que una evaluación enfocada a los resultados. Con el fin de lograr el objetivo antes señalado se optó por un enfoque metodológico mixto. Así, hemos utilizado la metodología preexperimental, con un diseño multigrupo con pretest-postest (Campbell y Stanley, 1980) para analizar cuantitativamente el efecto de la intervención en las variables exactitud lectora, automatización lectora y

prosodia. Por su parte, con el estudio de casos múltiple de corte cualitativo se ha pretendido comprender con mayor profundidad los procesos sutiles que se exhiben durante la implementación del programa.

*Participantes*

En el estudio participaron 11 escolares disléxicos (7 varones y 4 mujeres) de tercero y cuarto de Educación Primaria de dos centros educativos de Chillán, en Chile, provenientes de un ambiente socio-cultural y económico diverso. Los participantes asistían a tercero y cuarto de educación primaria. Estos fueron remitidos por los profesores especialistas y tutores por presentar una dificultad específica con la lectoescritura. Posteriormente, los escolares fueron evaluados para valorar si cumplían los criterios que definen a los alumnos con dislexia establecidos en el DSM-V (American Psychiatric Association, 2014). Los participantes fueron distribuidos según su centro educativo de procedencia en: Grupo Escuela (n=5), pertenecientes a una escuela pública, y Grupo Colegio (n=6), pertenecientes a un centro concertado católico.

*Instrumentos*

Los instrumentos utilizados para evaluar la exactitud y la automatización lectora fueron el Test de velocidad de lectura oral de las Pruebas de Dominio Lector Fundar para alumnos de enseñanza básica (PF) (Marchant, Recart, Cuadrado y Sanhueza, 2009) y la Prueba de Lectura de un Texto Teatral (PPT) elaborada para este estudio. La PF es una prueba simple y rápida que evalúa a través de la lectura de un texto narrativo y de un texto informativo-descriptivo el número de palabras por minuto (ppm) que lee un alumno en función de su curso. Por su parte, la PPT consiste en la lectura de un guion teatral de aproximadamente 200 palabras, extraído de uno de los libros de texto de la asignatura Lenguaje y comunicación de cursos anteriores. La prosodia fue evaluada a través de la Escala de Apreciación de la Prosodia Adaptada, un instrumento que se diseñó para este estudio a partir de los trabajos de Pinnell, Pikulski, Wixson, Cambell, Gough y Beatty (1995), Rasinski y Padak (2008) y Fountas y Pinell (2010). Esta escala valoraba el ritmo, el volumen, la entonación, las pausas y el fraseo y un ítem de valoración general de la calidad de la lectura, denominada integración. Cada uno de estos aspectos era valorado en un rango de 1 a 4 puntos, siendo el 1 la ejecución más baja y el 4 la más alta. Con la suma de estas puntuaciones se hallaba la puntuación global que podía fluctuar entre los 6 y 24 puntos. Para

obtener las puntuaciones en prosodia se utilizaron las mismas lecturas que en las variables exactitud y automatización.

*Procedimiento*

En cuanto al procedimiento para realizar las evaluaciones iniciales a los participantes, estas se realizaron en un aula de sus respectivos centros educativos, dentro del horario escolar y con la autorización previa de sus padres y profesores que en ese momento les estaban dando clase. Se llevaron a cabo de forma individual, con una duración aproximada de unos 10 minutos. Se comenzó administrando la PTT, en la que cada alumno debía leer el texto completo tres veces en silencio y, posteriormente, una vez en voz alta. A continuación, se le aplicó la PF (Marchant et al., 2009), siguiendo las indicaciones descritas en el manual de dicho instrumento. Para ambas pruebas el tiempo de lectura en voz alta fue de un minuto, de acuerdo con las recomendaciones de diversos autores (Allington, 2009; Rasinski, 2004). Al finalizar cada lectura, se registró el tiempo (incluyendo las lecturas en silencio), los errores y las observaciones generales. Las lecturas en voz alta fueron grabadas en audio.

*Intervención*

Realizada la evaluación inicial, se aplicó el programa de teatro de lectores durante 60 sesiones de una hora de duración, 5 para cada obra teatral, donde se leyeron 12 textos diferentes.

Se trataba de textos que no superaban las 2000 palabras, pues se pretendía que los alumnos leyeran la obra completa en cada sesión. Además, se intentó que fuesen fáciles de leer para que los alumnos pudiesen decodificarlos con la mayor exactitud posible y que el contenido de los mismos no fuera demasiado infantil para evitar su desmotivación. Los textos fueron seleccionados y adaptados siguiendo algunas de las indicaciones propuestas por Worthy (2005) y Rasinski (2010). Las sesiones tuvieron lugar en un aula de los centros educativos de ambos grupos y se distribuyeron semanalmente, a lo largo del curso escolar.

Aunque no hay un procedimiento específico en cómo llevar a cabo un teatro de lectores, es importante señalar algunas orientaciones generales. Estas orientaciones dependerán de los objetivos que se quieran conseguir, de las necesidades de los estudiantes y del tiempo disponible, entre otros factores. En primer lugar, recomendamos realizar un plan

sistemático semanal, donde la lectura en voz alta y repetida sea la protagonista. En segundo lugar, sugerimos utilizar textos teatrales auténticos de no más de 5 páginas, adaptados al nivel lector de los estudiantes y no al nivel que cursan. En tercer lugar, que el programa sea intensivo. Es decir, que tenga una duración mínima de 4 meses y que las sesiones tengan una duración de al menos 30 minutos si se desarrolla en el aula común y de 45 minutos si se realiza en el aula de apoyo. Por último, es preciso que los maestros que implementen la estrategia con sus alumnos, realicen con ellos el apoyo correctivo o el *feedback* inmediato a su lectura, es decir transmita sus comentarios, correcciones y observaciones una vez que los alumnos han terminado de leer. En la Tabla 1 se puede observar el diseño del programa que contiene las 5 sesiones realizadas por cada obra utilizando la estrategia de teatro de lectores.

| Rol del Profesor | Rol del Estudiante |
|---|---|
| Sesión 1 | |
| ▪ Entrega a sus alumnos una carpeta con dos copias del guion.<br>▪ Presenta el título de la obra y anima a sus alumnos a realizar predicciones a partir del mismo.<br>▪ Lee en voz alta con expresión y velocidad adecuada para transmitir un modelo de lectura fluida a sus alumnos.<br>▪ Discute el texto con sus alumnos.<br>▪ Pide a los alumnos leer en voz alta y por turnos.<br>▪ Pide a los estudiantes a llevar a casa una copia del guion para practicarlo en compañía de un adulto. | ▪ Realiza comentarios respondiendo a las preguntas realizadas por la profesora.<br>▪ Escucha la lectura del profesor, mientras sigue la lectura del texto en silencio.<br>▪ Habla con su profesor y sus compañeros acerca del contenido de la historia. Responde a cuestiones relacionadas con la estructura narrativa del texto y con aspectos comunes a las obras de teatro.<br>▪ Lee en voz alta lo mejor que pueda, según indicaciones de la profesora.<br>▪ Lleva una copia del guion a su casa para practicar la lectura en voz alta leyendo frente a un adulto. |
| Sesión 2 | |
| ▪ Pide a los alumnos leer en voz alta y por turnos. Realiza retroalimentación de la lectura.<br>▪ Realiza preguntas a los estudiantes para analizar los personajes de la historia.<br>▪ Asigna los personajes a los estudiantes, según sus intereses, personalidad, nivel lector…<br>▪ Pide a los alumnos que destaquen con un color fluorescente las partes que corresponden con sus personajes. | ▪ Lee en voz alta lo mejor que pueda. Retroalimenta la lectura de sus pares.<br>▪ Identifica las características de personajes, las emociones y sentimientos representados en el texto.<br>▪ Destaca con color el diálogo correspondiente al personaje asignado.<br>▪ Lleva la tarea a su casa. |
| Sesión 3 | |

| | |
|---|---|
| ▪ Pide a los alumnos leer en voz alta y por turnos según el personaje asignado. Realiza retroalimentación de la lectura.<br>▪ Agrupa a los alumnos en parejas o tríos.<br>▪ Pide a los alumnos leer a sus pares en voz alta el personaje asignado. Anima a los estudiantes a prestar especial atención al papel asignado. Les explica cómo transmitir estados de ánimo y emociones a través de la voz.<br>▪ Pasea por el aula para orientar a los alumnos con sus personajes.<br>▪ Pide a los alumnos leer en voz alta y por turnos según el personaje asignado. Realiza retroalimentación de la lectura.<br>▪ Pide a los alumnos realizar la lectura repetida de sus personajes y les entrega el registro correspondiente. | ▪ Lee el texto de su personaje en voz alta lo mejor que pueda.<br>▪ Se reúne con su pareja.<br>▪ Lee en voz alta a su pareja. Realiza retroalimentación a su pareja.<br>▪ Lee en voz alta lo mejor que pueda.<br>▪ Lleva el registro de su tarea a su casa. |
| Sesión 4 | |
| ▪ Se repite lo realizado en la sesión 3<br>▪ Entrega la tarea de lectura repetida de palabras funcionales y el registro correspondiente. | ▪ Se repite lo realizado en la sesión 3. |
| Sesión 5 | |
| ▪ Pide a los alumnos leer en voz alta y por turnos según el personaje asignado. Realiza retroalimentación de la lectura.<br>▪ Organiza la representación final y pide a los alumnos tomar sus posiciones para representar la obra a través de la lectura en voz alta.<br>▪ Graba la representación.<br>▪ Pide a los alumnos ver el vídeo de la obra representada y valorar su trabajo. | • Lee el texto de su personaje.<br>• Representa la obra leyendo junto con sus pares.<br>• Analiza el vídeo de la representación de la obra junto con sus pares y la profesora. |

*Tabla 1. Diseño del programa de intervención con el rol del profesor y del alumno.*

RESULTADOS:

Para comprobar la eficacia del programa, se llevaron a cabo dos tipos de análisis. En primer lugar, se realizó un análisis comparativo del rendimiento pretest y postest en las variables exactitud, automatización y prosodia para cada uno de los grupos. Para ello, se utilizó el Test de Rangos de Wilcoxon. En segundo lugar, para el análisis del contraste de las diferencias entre los grupos se usó la Prueba U de Mann-Whitney.

En lo que concierne a los resultados, en la lectura de textos teatrales, los alumnos del Grupo Escuela se beneficiaron especialmente del programa en automatización lectora y expresión (ver figura 1). Aumentaron un promedio de 44,8 a 66,6 palabras correctas leídas por minuto y su expresión lectora una media de 11 a 19,4 puntos (de un total de 24) respecto a la evaluación inicial. En cuanto a la exactitud de la lectura, si bien mostraron una mejoría al terminar el programa de un 9,4%, este progreso no fue suficiente. Es posible que esto se debiera a sus graves dificultades en este aspecto.

En la lectura de la Prueba Fundar, el Grupo Escuela tuvo una mejora significativa en la variable automatización Los escolares pasaron de leer en el pretest una media de 41,8 a 59,6 en el postest las palabras correctas leídas por minuto. También, mejoraron su nivel de exactitud una media de 5.9 %, pero esta mejora no fue significativa. Con respecto a la variable prosodia, el Grupo Escuela obtuvo en la evaluación final una ganancia promedio de 4,4 puntos. Esta resultó ser significativa. Estos resultados pueden apreciarse en la figura 2.

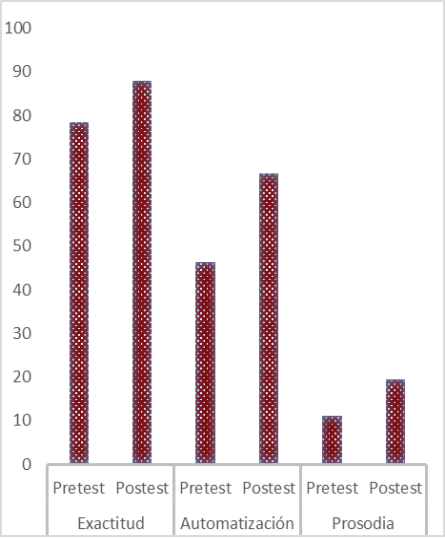


*Figura 1. Resultados del Grupo Escuela en la Prueba de Lectura de un Texto teatral.*

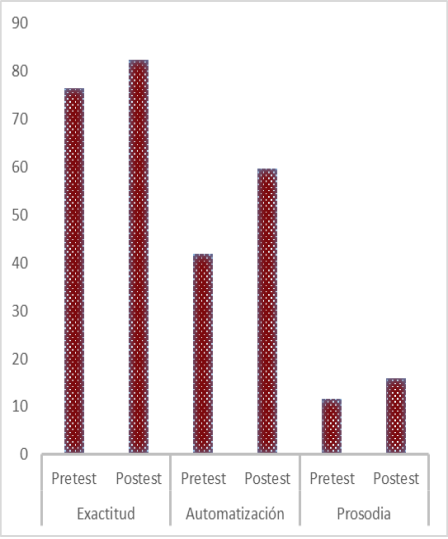


*Figura 2. Resultados del Grupo Escuela en la Prueba de Lectura Fundar.*

Por su parte, los participantes del Grupo Colegio, en la lectura de textos teatrales, se beneficiaron del programa en los tres componentes de la fluidez (ver figura 3). En relación a la automatización de la lectura, los alumnos pasaron de leer una media de 53,1 a 82,5 palabras correctas por minuto. En exactitud los alumnos obtuvieron una mejora de un 7,5%, mientras que en su expresión lectora aumentó de 10,33 a 18,83 puntos respecto de la evaluación inicial.

En cuanto a la lectura en la Prueba Fundar los escolares del Grupo Colegio alcanzaron una mejora significativa en todas las variables evaluadas. En automatización aumentaron de 63,5 a 81,8 el número de palabras correctas por minuto. En tanto, su porcentaje de exactitud mejoró un 2,9 % en el postest y en su prosodia un promedio de 6,7 puntos respecto a la evaluación inicial. Estos resultados pueden observarse en la figura 4.

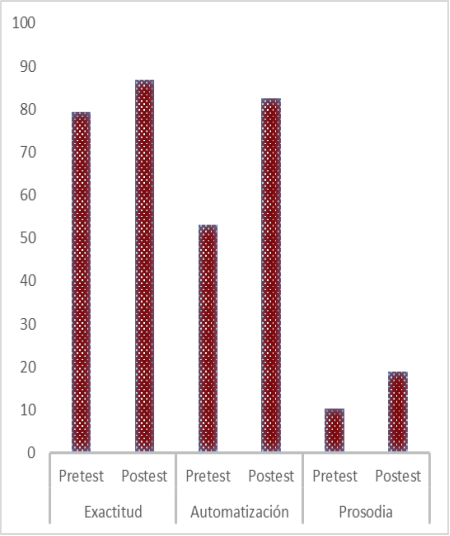


*Figura 3. Resultados del Grupo Colegio en la Prueba de Lectura de un Texto Teatral.*

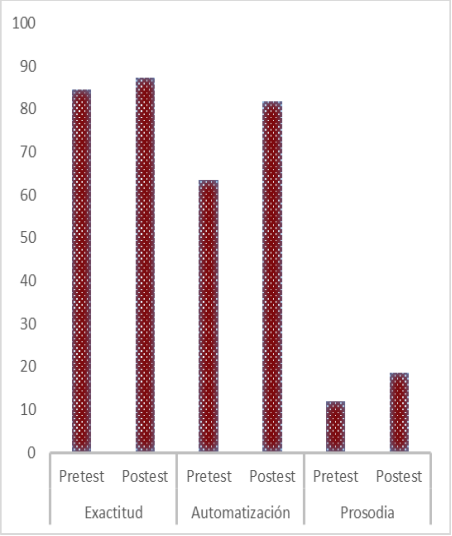


*Figura 4. Resultados del Grupo Colegio en la Prueba de Lectura Fundar.*

De acuerdo con nuestros análisis, los resultados mostraron que los efectos del programa parecen haber sido similares para ambos grupos, a pesar de que observamos mayores ganancias en los escolares del grupo del centro concertado. Además, se aprecia que las ganancias del programa son mayores en el texto teatral, lo cual era esperable, ya que fue el tipo de texto trabajado en el programa.

CONCLUSIONES:

El objetivo de este estudio era determinar la eficacia de un programa de teatro de lectores sobre la fluidez lectora de alumnos con una dificultad específica del aprendizaje de la lectura. Los resultados obtenidos en este trabajo indican que el programa parece producir mejoras significativas sobre la fluidez en los alumnos disléxicos participantes del estudio.

La estrategia de teatro de lectores, que tiene como base el uso de la lectura repetida, permitió que los estudiantes mejorasen su automatización. En este trabajo, la lectura repetida se convirtió en un elemento destacado del programa, pues los alumnos “ensayaban” varias veces y en voz alta sus guiones, con el objetivo de perfeccionar su fluidez. Asimismo, el teatro de lectores permitió que los alumnos desarrollasen su expresión al leer, de modo que podían experimentar con los tonos de voz y poner énfasis a las palabras para expresar las emociones y sentimientos planteados por el autor. Al finalizar el programa se observó que los participantes del estudio aumentaron su prosodia tanto en el texto teatral como en el texto descriptivo-informativo.

En cuanto a la exactitud también observamos un incremento significativo en la exactitud lectora. Aun así, los sujetos no alcanzaron el nivel de exactitud esperado de acuerdo con las normas de referencia utilizadas. Este hecho pudo deberse a varios factores. Primero, la falta de exactitud lectora es una dificultad persistente en los sujetos disléxicos. Segundo, en nuestro programa no se trabajó específicamente esta variable. La lectura repetida de palabras o textos ayuda a reconocer visualmente las palabras y a reforzar las correspondencias, pero para los niños que tienen una dificultad específica con alguna letra este tipo de tareas, generalmente, no son suficientes. Este hecho nos hace reflexionar sobre la necesidad de dedicar horas complementarias en la intervención para trabajar la exactitud lectora de aquellos alumnos con una dificultad pronunciada. Así pues, es necesario trabajar de forma individualizada esta habilidad para lograr que reduzcan sus errores en la decodificación de palabras.

Por todo lo anterior, creemos que se ha propuesto un programa de intervención novedoso, centrado en la mejora de la fluidez lectora, una necesidad sentida en el alumnado con dificultades lectoras de Educación Primaria. Nuestros resultados indican que el teatro de lectores puede ser una estrategia eficaz para desarrollar dicha habilidad en esta población de alumnos y para mejorar la competencia general de lectura.

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## The creation of a virtual magazine as a social task through the work on a webquest for secondary levels

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KEYWORDS: social task, key competences, ICTs, hypertext, webquest.

SUMMARY:
Nowadays we live in a society surrounded by digital technology, this is not a fact we can refuse as we trust on so many electronic devices for working, communicating, spending our free time, etc. Thus, we can affirm that technology help us to make our lives easier. However, we cannot take these assumptions for granted when we analyze how education goes. In many schools teachers and headmasters refuse to use technology within the classroom as it may represent something dangerous as for example, they can complain students can make a bad use of technology, just for having fun and not learning.

Here, I will show a model about how to work on the digital competence while learning a second language in 4º ESO. Social tasks are the most suitable way for working on key competences and with the one we will include here the focus will be on digital competence, learning to learn and cultural and awareness expression and, of course, linguistic competence. Apart from that, part of the social task includes working on hypertext through a Webquest, and it will reinforce the use of ICTs for didactic purposes. The use of hypertext is vital as an ICT resource and source of information and base for transforming the information that we obtain from there. For us, hypertext is a tool that allows us to create and manage hypertext documents, as the documents created with these tools.

INTRODUCTION:
And now, I will deal with the use of social tasks as the main proposal for the development and acquisition of the key competences in English in ESO.

In this case, I will show a model of social task that could be carried out in the upper levels of ESO. This social task is called “How to be a Fashion Blogger” and it was designed regarding the unit 4 of the book Interface 4º ESO by MacMillan.

The didactic unit deals with fashion and my main goal with our social task is to get a time machine and make a trip to the past in order to find out the different fashion trends that have caused the styles we have and wear nowadays. This could contribute to reinforce all the aspects that are worked during the unit apart from dealing with the acquisition and development of different key competences. The final product, which is the creation of a fashion virtual magazine, will help to check that the competence approach works. In other words, the main issue is to put the students in a real context and that they will be aware trough the competence work of English not only to reflect on what it was considered trendy in other decades but also on how could it be to create a virtual magazine.

OBJECTIVES:
In relation to the fulfillment of this social task, I have planned three main objectives that are developed below;

- To carry out an educational project based on an interesting topic for teenagers. One of my main motivations for the design of this social task was to deal with one of the great concerns teenagers have every day, that is the physical aspect and fashion. Day by day, students judge, discriminate against or are integrated due to the way they look. This fact is caused because in this learning stage of a person we, in general terms, tend to pay attention to the physical aspect and we try to be integrated in a specific social group or another based on that. However, as we grow up, this way of social recognition loses strength. Thus, in this project, learners will have to search for information about past fashion trends from the 20th century for making a contrast with the current fashion trends.
- To work the opinion essay in a real context. Although, in this social task students will work different linguistic skills, they will focus on

writing. For doing so, the final product is related with the kind of composition they work in the unit. Thus, they will write about a specific man's and woman's style of a concrete decade they choose and make a comparison between this past trend and what they wear nowadays. We have related this social task with the evaluation criteria, more precisely, with criterion number 8 from the Curriculum of ESO and Bachillerato of the Canaries that focus on the linguistic skill of writing;

> Escribir textos de longitud breve o media, coherentes, con estructura clara y adecuados al receptor y al contexto, que traten sobre temas de su interés, o sobre asuntos cotidianos o menos habituales con el fin de participar con cierta autonomía en situaciones corrientes o menos frecuentes en los ámbitos personal, público, educativo y ocupacional/laboral.

- To create a final product that contributes to the development of awareness, discipline, self-criticism and sense of responsibility by learners. The social tasks facilitate the link between learning and real life and contribute to the preparation of learners for facing possible situations like the ones they practice in their future social, professional and academic, and personal lives. Thus, in this social task I would like to make emphasis on different values that I consider vital for having guarantees of success in the future of the learners.

DESCRIPTION OF THE DIDACTIC PROPOSAL:

In this section, I will describe how the sessions have been planned. However, before dealing with the different sessions it is important to point out that all of them will be carried out in the computer room. This is due to the fact that students need to use computers all the time to achieve the objectives I planned for the fulfillment of the social task.

- First session: I will make an introduction for putting the students in context. I will use a Webquest for being more illustrative and develop all the steps they have to follow. The Webquest will include the distribution of the work, the way students will be organized in teams, the objectives they have to fulfill and the steps to follow for the creation of the final product. It is important to mention the inclusion of different videos there for doing a warm-up activity. In the warm-up activity students will realize how the fashion trends have changed through the decades in the United States and make comments about it. After the introduction, they will start searching the specific information and images they need for describing the decade their team has chosen.
- Second session: Here, students will continue with the work they

started the previous day. They will look for a man's and woman's look that call their attention and that will be representative of the decade assigned to their teams. Thus, the task will consists of getting different images and make a composition about fashion trends. They have to include in the compositions a description of the man and the woman and their personal opinion about it.

- Third session: Once they finished the previous work, they will have to write a comparison between the old styles and their own fashion styles. In the case that in the same team there will be different fashion styles it will be better for wider contrast. The second part of this session will be for the creation of the virtual magazine. For doing so, they will use Wix, that is a very suitable platform, for the creation of their section in the magazine. I would like to highlight that students will have freedom for the creation of their sections because this is important for the development of the sense of initiative and entrepreneurship competence among other key competences that they put into practice with this part of the social task.
- Fourth session: They will be focused on the finalization of their section in the virtual magazine.
- Fifth session: In the last sessions, the teams will check what other teams have done and they will have to write a short review of at least two different sections.

*Context to be developed*

Respect to this section, the social task is designed to work on the formal context and non-formal context. This is due to the fact that the different sessions and the final product are developed in the school but the final product is addressed to the society. Once they finished the virtual magazine, this final product will be accessible to everyone on Internet so people can take advantage of the good work students have done. To realize that fact will contribute to have a more meaningful learning process and students will feel much more motivated than if I had reduced the scope to the school.

*Contribution to the acquisition of the key competences*

As social tasks are part of the competence approach, I will describe in which ways students work on the great majority of them through the different sessions below.

Linguistic Competence: This key competence will contribute to work on the rest of the key competences. It will be developed through all the sessions and apart from writing which is the main linguistic skill students will practice, they will also use reading, spoken interaction and audiovisual reception.

Digital competence: The work on this key competence is crucial for the development of the social task. They will use computers all the time for understanding the purpose of the task and searching for information as well as creating the final product. ICTs are part of our daily lives and I wanted to include them to show how important they are for turning learners into competent citizens.

Social and civic competence: As a result of implementing a social task, one advantage is the development of social abilities by the learners. Through the work on it, they learn how to coordinate themselves as a team, adopt different roles and give constant feedback about their work to develop a critical thinking and carry out a successful work. Thus, I cannot accept every kind of group work. Cooperative work is the one I have to encourage with the social task as it offers many advantages respect to the traditional way of working in groups, that is, the work is divided into different parts and everybody work alone. By adopting the dynamics of cooperative work, they will to feel part of a team and distribute and organize the work according to the roles that will be assigned to them.

Apart from the key competences related to the evaluation criterion chosen, I have also included the work on the following key competences in this social task,

Learning to learn competence: For the fulfillment of the social task, I will create a Webquest that will help learners to understand and know what and how to do. The use of tips will be useful for them to learn how to create a virtual magazine, write a specific type of composition or search for specific information.

Sense of initiative and entrepreneurship: Teams will count with total freedom to choose the decades that call more their attention as well as choose the models they like more and consider more representative. Moreover, creativity and originality will be taken into account in the creation of their sections in the virtual magazine.

Cultural awareness and expression: Although it has not been included as one of the main objectives of the social task, a secondary objective can be considered to reflect on the different changes that the fashion world has experimented through the different decades. Moreover, the development of this key competence can be observed in the creation of the virtual magazine as they have to create a final product that should be attractive.

CONCLUSIONS:
I believe that this social task is very complete due to it works on many key competences. The work on ICTs and the development of learning to learn is vital for providing students resources to turn them into more autonomous learners and promote lifelong learning. Furthermore, when they work in teams following the cooperative work they acquire and develop social abilities that can be useful for their future personal and professional lives.

The work on the linguistic competence is also well worked as they practice productive (writing), receptive (reading and audiovisual reception) and interactive skills (spoken interaction) during the social task.

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## La biblioteca pública un espacio activo para la memoria colectiva y la integración social

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PALABRAS CLAVE: Integración social, poesía, fomento de la lectura, lectura fácil, biblioteca pública, markespace.

RESUMEN:
La Biblioteca Pública desarrolla una actividad constante de colaboración, con entidades educativas (Escuelas Infantiles, Colegios, Institutos, Fundaciones…) y socio-culturales –públicas y privadas-- de la ciudad

(distrito) donde se encuentra. Uno de sus objetivos es el de rescatar a través de “acciones culturales” la memoria cultural de los vecinos, para que pueda ser entendida y transmitida a otros. Una de estas actividades colectivas e integradoras se realizó en la Biblioteca Pública Miguel Hernández (Puente Vallecas), en 2015, participaron entidades educativas y culturales del distrito en el rescate activo de las canciones con las que dormíamos, entreteníamos, jugábamos… a los niños cuando en sus primeros años Nanas y arrullos. Poesía a la deriva visualizamos la experiencia literaria primigenia, generando un markespace en el que los vecinos veían reflejada su experiencia individual de forma colectiva una “playa con botellas naufragas” en un rincón de la biblioteca.

Otro objetivo de la Biblioteca Pública es la de potenciar la integración social y cultural desde hace años, pero sobre todo desde 2013, se realizan diferentes acciones para integrar en la vida de la biblioteca a los diferentes colectivos de con necesidades educativas espaciales del distrito del Puente de Vallecas, a través de la lectura fácil, exposiciones artísticas y visitas a la biblioteca.

INTRODUCCIÓN:
Nos encontramos en, una época en donde todo transcurre con mucha rapidez, una sociedad compleja y con nuevas demandas socio-culturales, que implican una transformación de los servicios que ofrecen las bibliotecas públicas.

Las redes tradicionales de adquisición de información, conocimiento y comunicación social ha cambiado. Vivimos en una sociedad hipercomunicada y a la vez aislada sobre sí misma, creando múltiples comunidades que colaboran entre sí dependiendo de sus necesidades. Se precisa de espacios de encuentro, en donde todos los actores, ya sean colectivos o individuales, puedan interactuar entre sí.

La Biblioteca Pública tiene que atender a las necesidades locales, por ello tiene que estar al tanto de las transformaciones sociales, fijándose en los cambios demográficos, educativos y culturales. Ya no sólo se mantiene una colección sino que debe crear programas interactivos que activen las relaciones entre los vecinos, centros educativos, asociaciones sociales…etc. para adaptarse a una sociedad sin muros, en la que se comparte el conocimiento.

La Biblioteca Pública ya no es el único espacio para adquirir conocimiento,

hasta hace poco tiempo si queríamos sorprender con una cena diferente, aprender a hacer manualidades, buscar información sobre un cuadro o un novelista…etc. se recurría a la colección de la biblioteca –espacio físico- hoy esta información la podemos encontrar en otros espacios virtuales. No es el único recurso para la autoformación, adquisición de conocimiento e información. Está inserta en una sociedad con relaciones culturales, tecnológicas complejas y en permanente evolución..

La Biblioteca Pública tiene que desarrollar otros servicios multisoporte, ya como mediadora de información o promotora de acciones culturales que fomenten las relaciones sociales y el progreso cultural. Es un lugar vivo y activo. Siguiendo las directrices de la IFLA/UNESCO[1], se la considera el motor de la mejora social y personal tiene que propiciar cambios positivos en la comunidad encaminados: a preservar y difundir la memoria individual y colectiva; a brindar las posibilidades para un desarrollo personal; a estimular la imaginación y la creatividad…etc. Además ha de ser un espacio integrador, es un lugar de todos y para todos facilitado el "acceso generalizado" para todas las personas "sobre la base de igualdad de acceso, independientemente de su edad, raza, sexo, religión, nacionalidad, idioma o condición social"[2].

Exponemos, en esta intervención, algunas de las acciones que la biblioteca pública realiza para la promoción de la lectura y la multialfabetización en colaboración con diferentes organizaciones culturales, educativas y de inserción socio laboral, por un lado se transforma en un centro de autoconocimiento social para la recuperación de la memoria cotidiana y por otro en un espacio para la inserción social y cultural; ambas actuaciones se han llevado y llevan a cabo en la Biblioteca Miguel Hernández (Puente Vallecas).

*Actividades para el fomento de la lectura y la interacción social en los distritos de vallecas*

Bajo el nombre de Vallecas se unen dos distritos "Puente de Vallecas " y

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[1] El papel y la finalidad de la Biblioteca Pública". En: Directrices *IFLA/UNESCO para el desarrollo del servicio de Bibliotecas Públicas*. Madrid, Ministerio de Educación, Cultura y Deporte, 2002. Pp. 1-14

[2] Atender las necesidades de los usuarios". En: *Directrices IFLA/UNESCO para el desarrollo del servicio de Bibliotecas Públicas*. Madrid, Ministerio de Educación, Cultura y Deporte, 2002. Pp. 25-47

“Villa de Vallecas”, según el padrón de 2015 lo integran 325.771 habitantes, representa algo más del 10% de la población total de Madrid capital. La edad media es de 40 años. La tasa de desempleo es aproximadamente el 10% y el abandono escolar supone el 15,60%. Los ciudadanos usan la biblioteca fundamentalmente para utilizar servicios como wifi/internet, sala de estudio y préstamo de los materiales (libros, dvds…)

La Biblioteca Pública ante estos datos se plantea realizar en colaboración con las entidades del distrito una serie de actividades que potencien la relación de esta con sus vecinos. Entre la diversidad de la oferta cultural que se lleva a cabo en el distrito y en las que colabora la biblioteca destacamos dos, por su importancia participativa, ambas tienen como objetivos comunes: propiciar el conocimiento de la biblioteca como espacio abierto y generador de cultura lectora (Fomento de la Lectura) y como objetivos específicos conservar la memoria y avanzar en la integración social.

Las acciones que vamos a comentar se enmarcan en:

I. Autoconocimiento social y transmisión de la memoria (Nanas y arrullos, poesía a la deriva).
II. Inserción social y laboral (lectura fácil y participación social).

*I. Autoconocimiento social y transmisión de la memoria (Nanas y arrullos, poesía a la deriva).*

Esta acción surge de una actividad educativa, en un principio iba a estar circunscrita a su centro, que pretende “Fomentar la lectura y recuperar la memoria”; pero al entrar en contacto con la BP Miguel Hernández (Puente Vallecas) se decidió darla a conocer entre las entidades sociales y educativas del distrito del Puente Vallecas, para utilizar tanto “el capital social” como “el capital humano” de los vecinos. La biblioteca se transforma en el “corazón vivo de la comunidad”.

Las colecciones y los espacios de la biblioteca se abren a la colaboración de diferentes esfuerzos creativos, mezclando la actividad formal ( wifi/internet, sala de estudio, préstamo, clubes, talleres…) con los servicios informales (espacio creado para depositar las creaciones de los vecinos). En un markespace de interacción social y cultural. Se creó una playa en un rincón de la biblioteca a las que llegaron “nanas y arrullos” depositados por los participantes en la acción: vecinos y niños/as de los colegios del distrito (foto 1 y 2).

**Foto 1**

La playa en un rincón de la biblioteca, lectura previa de “nanas y arrullos”. Por los bibliotecarios.

**Foto 2**

Los niños/as depositan la “botella naufraga” con las “nanas y arrullos”.

*Recuperamos memoria para impulsar el cambio social y cultural*

Leer no es sólo unir letras, crear palabras y descifrarlas sino es comprender el alcance que cada texto tiene, en este caso, en un contexto emocional, como cuando se produce la comunicación en el entorno familiar, escolar –el aula- o social –biblioteca-. No estamos ante diferentes formas de creación literaria sino ante la emoción que se deriva de un acto de “memoria” ¿Qué es lo que cantabas o te cantaban para hacerte dormir o jugar?, se quiere rememorar esta emoción y que continúe presente ¿Qué se siente cuándo de deposita una “botella naufraga”, con tu recuerdo, en la playa colectiva? Nos planteamos distintos objetivos, que se pueden concretar en:

- Fomentar el papel participativo de las familias en los centros educativos y bibliotecas.
- Organizar acciones formativas que involucren a todo el distrito.
- Utilizar los canales de información y mediáticos del distrito.
- Desarrollar la competencia social y ciudadana para participar en la vida cívica.
- Desarrollar la competencia cultural y artística que engloba tanto la habilidad para apreciar y disfrutar el arte, como otras manifestaciones culturales.

*Descripción del desarrollo de la acción cultural*

Se estableció un límite temporal, se inició el 16 de febrero y finalizó el 30

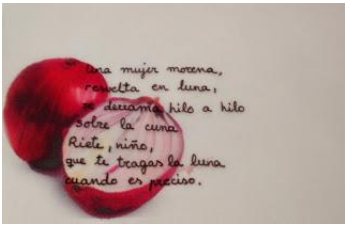
de abril, se pone en valor tres hitos culturales para la difusión del libro y la lectura: el 21 de marzo día internacional de la poesía; 2 de abril día internacional del libro infantil y el 23 de abril día internacional del libro. Así como la participación activa en las actividades que en el mes de abril se programan en el distrito bajo el lema “Vallecas Calle del Libro”. Las fases para la ejecución de la acción son:

*1ª fase*

Reuniones entre la Escuela Infantil Zaleo y la B. P. Miguel Hernández (Puente Vallecas) para desarrollar el proyecto. Se propone la creación de un “contenedor poético” –botellas de vidrio transparente--, este objeto se transformará en “objeto artístico” (fotos 3, 4, 5), en su interior se guardará la “nana/arrullo”. La playa recibirá un máximo de 100 botellas. El proceso creativo será:

- Pensar una “nana o arrullo” pedir una botella bien en la Escuela Infantil o en la Biblioteca. No se aceptaran recipientes que no sean los proporcionados por los centros organizadores.
- Escribir la nana en familia, en el aula, asociación… en un papel bonito, se pueden hacer dibujos para decorarla, enrollarla y sujetarla con una cinta.
- Fotografiar “la nana” antes de introducirla en la botella.
- Para rellenar la botella y decorarla se utilizará un “único material”, ya sea orgánico o inorgánico. La “botella naufraga” se convierte así en un objeto artístico.
- Cuando se haya terminado se realiza una fotografía.
- Llevar la botella del aula, escuela infantil, asociación… o vecinos a la playa que se ha creado en la biblioteca.
- Al depositarla en la playa se recitará en voz alta y si es una escuela la depositarán en grupo y los bibliotecarios leerán “nanas y arrullos”.

Foto 3 Foto 4 Foto 5



*2ª fase*
Se crea un markespace “playa de arena” en el interior de la biblioteca con más de 3 toneladas de arena, una vez terminada la actividad esta pasará a la Escuela Infantil más próxima.

*3ª fase*
El proyecto se presenta como propuesta de activismos cultural-vecinal en las reuniones que organiza “Vallecas Todo Cultura”, que coordina y dinamiza todos los años “Vallecas Calle del Libro” para que se tenga en cuenta esta actividad dentro de la programación de Animación y Fomento de la lectura que se realizan en el distrito.

*4ª fase*
Finaliza la transformación del espacio (markespace), se inicia la recepción de las “botellas naufragas” entre el 15-16 de marzo. La playa poética a la que van recalando las “nanas y arrullos” de las familias… de Vallecas se inaugura el 17 de marzo con la intervención de dos corales, una de alumnos del IES Madrid Sur y otra de personas adultas de la Asociación Cultural al Alba.

*5ª fase*
Se generaron una serie de actividades entorno a la creación poética y las nanas

- Taller “la poesía da que hablar… y mucho más”[3] con AELE, para niños de entre 6 y 12 años, los días 5, 12 y 26 de marzo, elaboraron

[3] Recuperado de http://www.madrid.org/cs/Satellite?c=PLEC_Generico_FA&cid=1354390034092&language=es&pageid=1343065588761&pagename=PortalLector%2FPLEC_Generico_FA%2FPLEC_fichaActividad&vest=1343065588761

sus “botellas náufragas” y al finalizar el taller recitaron las “nanas” y las depositaron en la playa.

- “Itinerarios poéticos de animación a la lectura” con el lema “como si fuera una cereza”[4], del 8 al 11 de abril, en los que participa la Escuela Infantil Zaleo, La librería Muga y la Biblioteca Miguel Hernández (Puente de Vallecas), con el apoyo de la sección de educación de Comisiones Obreras. Estuvieron a cargo de Mar Benegas, para familias, educadores infantiles, maestros, bibliotecarios y todos aquellos profesionales y personas relacionados con la animación a la lectura.
- En la Escuela Infantil Zaleo se celebró “La semana de los susurradores de nanas”, se realizó un taller donde participaron las familias, crearon los “susurradores” tubos de cartón transformados plásticamente, que se usaron en la biblioteca (foto 6), para susurrarlas a los usuarios.

*Foto 6. Niña susurrando una nana a un lector*

- El 23 de abril, visitaron la playa, los alumnos del ciclo de primaria del CEIP Asturias (foto 1). Les recibieron los bibliotecarios junto a la playa. Se recitó una “nana” de uno de los autores (nombre de calles) que rodean la biblioteca –Rafael Alberti, Miguel Hernández…-- y los niños recitaron la suya mientras dejaban su “botella náufraga” decorada y sus poemas a la deriva.

*II. Inserción social y laboral (lectura fácil y participación social).*

Una de las misiones de la Biblioteca Pública es la de atender las necesidades de todos los usuarios sea cual sea su capacidad intelectual, física, nacionalidad… etc., para ello se elabora acciones culturales encaminadas a fomentar la creatividad personal y su sentimiento de pertenencia a la sociedad.

[4] Recuperado de http://www.elsitiodelaspalabras.es/madrid-como-si-fuera-una-cereza-taller/

La Biblioteca Miguel Hernández (Puente Vallecas) se plantea en año 2013 colaborar con la Fundación Carlos Martín, que se encuentra en el distrito de Puente Vallecas, en Palomeras Suroeste, esta Fundación nace en el año 2000 a partir de AFADE (Asociación de Familiares y Amigos de Personas con Discapacidad Intelectual). Es un centro ocupacional que atiende a cerca de 250 personas. Tiene un centro de día y viviendas tuteladas. Han desarrollado diferentes proyectos de integración que se han ido consolidando. En el centro ocupacional se los forma para que puedan tener un puesto de trabajo, en el centro de día se atiende a personas con discapacidad intelectual y en las viviendas tuteladas hay personas que necesitan apoyos intermitentes.

La colaboración entre la Biblioteca y la Fundación tiene como objeto proporcionar y desarrollar en los participantes las actividades las habilidades necesarias para que puedan se autónomos.

*¿Qué queremos conseguir?*
Mejorar su calidad de vida, para ello van a adquirir habilidades que permitan su autonomía individual y social, en la uso activo de los servicios que oferta la biblioteca pública a los vecinos.

*Objetivos específicos*
- Identificar los recursos que del barrio, dónde están y cómo utilizarlos.
- Utilizar de forma autónoma estos recursos.
  - Qué nos ofrece la biblioteca y cómo usar sus recursos de la forma más autónoma posible.
- Trabajar habilidades de participación social:
  - Saber comportarse en un espacio público
  - Respetar a los demás y a los compañeros.
  - Respetar los turnos de palabra.
- Fomentar el gusto por la lectura, la conversación, el ocio/aprendizaje a través de los libros, la música y el cine.

*¿Qué habilidades se pretenden adquirir y poner en práctica?*
- Utilizar la Biblioteca (recurso socio cultural)
  - Cómo hacerse socio (con la implicación de las familias) El placer de descubrir materiales que te gustan.
  - Qué materiales se quieren llevar en préstamo y cómo interrelacionar con los bibliotecarios que dan este servicio.
  - Hacerse responsables de ellos: utilizarlos y devolverlos en

perfecto estado a la biblioteca.

- Fomentar la lectura y la conversación:
  - Lectura y opiniones colectivas.
  - Interpretar y comentar textos e imágenes.
  - Escuchar y responder. Mantener el orden de la conversación.
- Visualizar películas y escuchar música
  - Fomentar la atención.
- Exponer los trabajos realizados en los talleres de la "Fundación Carlos Martín"
  - Mostrar a los demás las manualidades y creaciones artísticas que han realizado en diferentes talleres.

*Descripción del trabajo realizado*

Esta acción se está llevando a cabo con usuarios de bibliotecas públicas con "necesidades especiales" y diversidad funcional, la edad media es de 45 años, tienen una discapacidad intelectual, en casi todos los casos asociada a otros problemas de salud mental, conductuales, sensoriales, físicos…etc. Se realiza en la biblioteca desde 2013, por el personal bibliotecario y los monitores de la Fundación.

Se ha dividido a los participantes en dos grupos: los que saben leer con fluidez y los que no, con cada grupo se han realizado actividades distintas, pero con el mismo objetivo modificar su actitud ante la lectura y utilizar los recursos de la biblioteca.

Las visitas a la biblioteca se realizan al menos dos veces al mes, en otras ocasiones tordas las semanas. Se ha trabajado la responsabilidad individual para devolver los materiales prestados, apenas se han registrado incidentes en la devolución y conservación de los mismos.

*Actividades realizadas y materiales utilizados, dependiendo del grupo:*

- Con habilidades lectoras:
  Han trabajo con textos adaptados para lectura fácil. Peter Pan [de] J. M. Barnie, adaptado para lectura fácil por David Fernández. Editado por la editorial Almadraba en la colección "Clásicos de lectura fácil". Se lee en voz alta, todos tienen que mantener la atención, pueden interrumpir, sino han entendido alguna palabra, dependiendo de la complejidad del capítulo se puede explicar antes de comenzar la lectura o después, se lee un capítulo por sesión, cada uno tiene copia de lo que se está leyendo para que pueda seguir el texto sin

distraerse. Al final de la lectura se habla sobre lo leído.

- Visualización de imagen y cine, para los dos grupos:
  En un principio se digitalizaron álbumes (imágenes) como El gato y la luna., la imagen estática con un narrador y después comentar lo que se veía no les motivó en absoluto, más bien se aburrieron y apenas se captó su atención.
  Visualizaron películas, sobre todo en verano, el género preferido es la comedia española, p.e. al otro lado de la cama.
- Sin habilidades lectoras:
  Lectura colectiva de imágenes del libro Por qué vivimos a las afueras de la ciudad [de] Peter Stamm y Jutta Bauer. Editorial Tandem, 2005. Esta es la actividad que más se ha potenciado, son grupos pequeños, que están dirigidos por un monitor de la Fundación y la colaboración de un bibliotecario. El proceso de trabajo es: se elige una imagen y se comenta entre todos, cada uno, dice lo que le parece que están haciendo los personajes de la imagen, reproducimos alguno de los comentarios realizados por los integrantes del taller en el ANEXO I

CONCLUSIONES:

La biblioteca pública atiende a las necesidades locales fomentando “la cohesión social” a través de actividades que potencien la inserción social y “la cohesión cultural” fortaleciendo la interacción entre los vecinos de Vallecas, ya sea a través de la recuperación de la memoria más cercana las canciones con las que “se dormían” los bebes o bien fomentar la lectura tanto a los usuarios de la biblioteca con necesidades especiales como en los niños y niñas que recitaban sus nanas antes de depositarlas en la ”playa”.

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*Peter Pan* [de] J. M. Barnie, adaptado para lectura fácil por David Fernández. Almadraba, 2009 (Clásicos de Lectura Fácil).

*Por qué vivimos a las afueras de la ciudad* [de] Pater Stamm y Jutta Bauer, Tandem, 2008.

ANEXO I:

Lectura de la imagen “6. Cuando vivíamos en un hotel”. En *Por qué vivimos a las afueras de la ciudad* [de] Pater Stamm y Jutta Bauer, Tandem, 2008. Pp. 16-17. Si abrimos el libro para leer, en página izquierda (p. 16) un texto que hace referencia a una descripción de la vida en un hotel y en la página derecha (p. 17) una instantánea sobre lo que está ocurriendo (ver imagen 1), los integrantes del taller apenas sabe leer. Participaron 8 personas el día 8 de abril de 2016, se copia literalmente lo dicen:

(Imagen 1)

Interpretación

**Martín**: “Una niña con su perro sube a que el pero mee en la azotea. Es una señora fea pero maja. Tiene una nariz muy puntiaguda. Tiene 100 años, es vieja por el pelo blanco”.

**Domingo:** “la niña quiere entrar en la puerta. En el número 7. Quiere entrar a coger algún libro que se le ha olvidado. Se lo ha dejado encima de la mesa. Dentro de la Sala n. 7 la maestra da clases”.

**Manuela:** “”Ve un niño corriendo porque le persigue un gato. Se llama Lili. Corre por miedo a los gatos, corre porque tiene las manos y los pies abiertos”

**Rosa:** “Una niña llamando a la puerta 7. Está mirando para allá, hacia el pasillo. En ese momento no hay gente. Ha castigado a la niña por no entrar. El maestro no deja entrar. EL maestro no deja mirar al pasillo”.

**Carmen:** “la señora está subiendo al perro, va su casa, al 6º. El chico está corriendo por el gato. La chica está llamando porque quiere el libro, lleva una falsa y se llama Marta”.

**Santiago**: “No le deja entrar a la niña porque está castigada. Ha pegado

a la señora mayor. EL gato persigue al niño, se llama Manolín".

**Sergio:** "Ve un gato que va detrás del niño. El niño corriendo está jugando. Ve una niña que está castigada porque ha pegado en el culo y ha arañado a un compañero".

**Manolo**: "Corre el gato y el niño. Quiere arañar el gato al niño. También una niña en la puerta. Está dando portazos… Una señora está con el perro en la escalera, va a subir a la cama que está arriba."

La actividad dura aproximadamente una hora, en algunos casos se les guía mediante preguntas como ¿Por qué no lleva zapatos? ¿Por qué corre?... para que concentren más su atención en la imagen, mientras tanto los demás escuchan al final lo ponen en común entre todos. Se potencia sobre todo la atención, la creatividad y el escuchar al compañero.

## Literacy training, parent literacy beliefs and habits and children's print motivation among low-income families

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KEY WORDS: Parent Literacy Training.

ABSTRACT:
To highlight the role of parents in the community as literacy models to their children, this study conducted a six-day literacy training. Consequently, it identified whether it caused any effect on their literacy beliefs and hsabits and whether these beliefs and habits have a relationship with their children's print motivation. The training adapted the ORIM framework, which stood for Opportunities, Recognition, Interaction, and Modeling and highlighted the use of environmental print.

The participants were visited in their homes before, during, and twice after the training for observations on the family's home literacy environments and interviews with the parents and the children. To answer the research question, "How do parents' literacy beliefs and habits relate to children's

print motivation?", the interviews with the children before and after the training were analyzed. The results were checked against the interviews with their mothers before and after the training as well. Observations from the researcher's home visits provided support to the responses of the parents and children.

INTRODUCTION:

Parents should not only serve the purpose of providing for their children in terms of basic resources. They also need to perform the role of being literacy models and sources of opportunities for literacy development, and these tasks must begin from the time children are born. Through early literacy, children may be able to maximize learning in school [International Reading Association (IRA, 2008) now International Literacy Association (ILA)].

In her study, Pado (1990), identifies the relationship between the parent literacy behaviors and their children's early literacy behaviors. It is possible, however, that parents still need to learn how to model literacy and how to provide literacy activities to their young. For this reason, several family literacy programs, including parent programs, have been created.

One of the studies that dealt with family literacy was by Roberts, Jurgens, and Burginal (2005) which explored not only certain measures of home literacy practices and "a global measure of the quality and responsiveness of the home environment during the preschool years" (p. 345) of African American low-income families but also how these practices were associated with the emergent literacy skills of the children in the household from three years of age to kindergarten entry.

Meanwhile, a study done by Martini (2004) tried to explore parent literacy teaching, its correlates, and its outcomes with 25 daycare centers, 108 senior kindergarten (5 year old) students and their parents who came from middle-income families. The researchers found that teaching behaviors, parent literacy beliefs and expectations, and children's interest accounted for differences in the frequency of parent teaching. When taken individually, however, parents' expectations were found not to have a relationship to parent teaching after controlling for the other home literacy activities. On the other hand, when the parents' perceptions of the interest of their children were not included as part of the predictors, parents' expectations became related to parent teaching. Data from regression analysis also showed that it was formal literacy activities that were related

to early literacy. In addition, the researcher discovered through another fixed-order hierarchical regression that there was a significant relation between home literacy factors and variance in parent teaching. Effects of individual home literacy constructs were also discussed in the paper.

Very few programs in the country regarding children's literacy development include parents and maximize their roles as literacy models and providers. Among these programs, the adults' own literacy development might have not been considered, for the children are the primary focus of the programs. The study, then, aimed to include the role of adult literacy in early literacy development, for growing up in families and communities that are not highly literate may impede the literacy development of children when they are supposed to be exposed to literacy practices even before they enter the school (Dixon and Lewis, 2008). The home then becomes the setting of the exposure and development of children's early literacy. A child's ability to read freely develops when he or she is in a rich literacy environment and has adults who engage in his/her literacy development (Morrow, 1993). However, without the provision or availability of books, it is then a question of how parents can take on their roles in promoting early literacy development in their homes. Neumann, Hood, and Neumann (2008) suggested the use of environmental print, which is print that can be found in the environment, to encourage print motivation among young children (Neumann, Hood, Ford, 2012). Print motivation, one of the aspects of early literacy, was one of the foci of the study, for children's interest in literacy has been assumed to play a role in their literacy development as well. Moreover, there have been very few investigations on print motivation.

RESEARCH OBJECTIVE:
This research sought to examine literacy training, parent literacy beliefs and habits, and children's print motivation among low-income families. Specifically, it wanted to investigate the following research question: How do parent literacy beliefs and habits relate to children's print motivation?

DESCRIPTION OF THE RESEARCH:

*Research Design.*

A multiple case study design was used to enable detailed discussions of each case, regarding the variables in the current study which included changes in the parent literacy beliefs and habits and children's print

motivation. These changes might have been caused by the literacy training given, and these were analyzed through the said research design.

*Participants.*

Four pairs of mothers and children were identified to be part of the current study. These were the parents whose children were participating in the summer program and were available during the training. The said summer program was part of the community-based literacy program to which this current study was tied. From these four pairs, only one stayed until the end of the literacy training.

The first parent participant, a 30-year old mother of three, was initially part of the group to whom the instruments were pilot-tested. She finished grade 5 and has stayed at home to take care of her children. Her six-year child who participated in the study was the younger half of the twin girls in the family. As she already started formal schooling, she had finished attending the daycare center. C1 had also been taught the letters of the alphabet by her mother as well as by her daycare teacher. She was able to attend four of the six-session training.

The second parent participant, a 27 year-old high school graduate, was one of the two mothers who was identified to become part of the literacy training after having attended most of the sessions. She has stayed at home as well to take care of her daughter, her nephew, and her niece. It was her four year-old nephew who became the participant in the current study. He was reported to have been taught the alphabet in the preschool he had attended before coming to live with his aunt for the summer.

The third parent participant, a 31 year-old high school graduate, was also included in the group of parent participants after being able to attend four sessions of the literacy training, similar to the second parent participant. Among all the parents, she was the only one who maintained an occasional job making beadwork on dresses. The younger child, her five-year old son, was the child participant in the current study. He knew a number of letters already as he had been taught in the daycare center in the previous school year, which was 2014-2015, and in their home. While P3's teaching of the alphabet was continuous, this was not the same case for the daycare center for he discontinued in the previous school year, as he had expressed his dislike for attending the classes in the daycare.

The fourth parent participant, a 33 year-old housewife who was able to attend high school, was the only one who completed the literacy training. It was her youngest son who was four years old who joined the current study. She shared that she had taught him the alphabet and that he had also been given instruction in the daycare center.

The mean age of the parents was 30.25 and 4.75 for the children who comprised of one girl and three boys.

The instruments used to collect information about the parents were the *Criteria sa Pagpili ng Magulang* or *Criteria in Choosing Parent Participants,* which was used before the start of the literacy training to select parent participants, and *Gabay sa Panayam sa Magulang* or *Interview Guide for the Parent.*

*Instruments*

Six other instruments were rated for data collection. Each of which went through the following process: 1. Drafting of instruments, 2. Expert validation, 3. Pilot testing, and 4. Refinement and finalization.

For parent literacy beliefs and habits, several instruments were used: 1. The Interview Guide on Parent Literacy Beliefs which included parents' beliefs on the importance of literacy and their responsibility of developing their children's literacy; 2. the Interview Guide on Parent Literacy Habits which encompassed parents' own literacy habits and parent literacy habits related to their children's literacy development; 3. the Interview Guide for the Child, Part 1, which was a second-hand source of information regarding the parent literacy beliefs and habits; 4. the Observation Checklist for Parent's and Child's Literacy Activities, which was meant to be used by the researcher in observing the parent and child participants in their households but was not maximized and was replaced with the researcher's notes of the activities that were not included in the list; and 5. another Observation Checklist for Parent's and Child's Literacy Activities, which was intended for another member of the household but was not also utilized for three households participating in the study did not have other members besides the parents and children and one household had other members of the family but were not available during the home visits.

On the other hand, the following tools were used to identify children's print motivation and its relationship with parent literacy beliefs and parent literacy habits: 1. the Observation Checklist for the Child's Activities, which

specifically gathered information from the parents; 2. the Interview Guide for the Child, Part 2, which was used to ask the children regarding their own print motivation; and 3. Observation Checklist for Parent's and Child's Literacy Activities, Part 2, which was used by the researcher.

*Data Gathering Procedure.*

Data collection was divided into three phases: before the literacy training, during the literacy training, and after the literacy training. Before the literacy training, there was pilot testing of the session and the instruments and the pre-testing. The period during the training covered the literacy training of six sessions in a span of two weeks and a single home visit for observation. After the literacy training came the post-test and delayed post-test(s) through the home visits.

The topics covered in the literacy training are as follows: Adult literacy and children's literacy development, activities following the ORIM (Opportunities, Recognition, Interaction, and Modeling) framework of Nutbrown and Hannon, and synthesis of lessons.

*Data Analysis.*

*Parent Beliefs and Habits.*
The first step of data analysis was to identify changes in parent literacy beliefs and habits that might have been caused by the literacy training. For the literacy beliefs, scores before and after the training identified whether parents value literacy, including parents' role in literacy development, to be very important, important, not important, not very important. For the literacy habits, analysis was divided into two: parent's own literacy habits and parent literacy habits connected to child's literacy development. For each set, each parent participant was identified to have poor, unsatisfactory, good, or excellent literacy habits before and after the training.

*Print Motivation.*
The second part of analysis was identifying each child participant's print motivation in each stage of the data collection. Print motivation could be strong, good, poor, or very poor.

*Relationships.*
The last part of the analysis was identifying the relationship between parent literacy beliefs and parent literacy habits.

Parent Literacy Beliefs and Child's Print Motivation.
The identification of the relationship between the parent literacy beliefs and the child's print motivation before and after the literacy training for each case was the first step in this part. These relationships, however, are only true and applicable to the period of the data collection process of the current study. Following this was the identification of any change in the kind of relationship before and then after the literacy training. The third step was to find out why any change or the lack of it occurred from all the information available.

Parent Literacy Habits and Child's Print Motivation.
Parent's Own Literacy Habits and Child's Print Motivation.
The first step of analysis for each individual case was to determine the kind of relationship between these two variables according to pretest, post-test, and delayed post-test(s) results. These relationships could range from a direct and positive relationship to a direct and negative relationship. The next step was to identify changes that occurred across the data collection process and then to explain how these could have happened. The explanations were supported by the observations that had been made by the researcher.

Parent Literacy Habits Connected to Child's Literacy Development and Child's Print Motivation.
The first step in each case was to identify the relationship between the two variables from the pre-test, post-test, and delayed post-test(s) results. The relationships could also range from a direct and positive relationship to a direct and negative relationship.

RESULTS AND CONCLUSIONS:
The discussion of results is divided into two. The first part will deal with each of the cases while the second part will discuss general observations among the cases. Before such discussion arises, the following are established: 1. Parent literacy beliefs, 2. Parent literacy habits, and 3. Children's print motivation.

Tables 1 to 4 show the parents' beliefs on literacy, its importance, and parents' role in children's literacy development.

| Stage of Data Collection | P1's Beliefs on Literacy and Its Importance | P1's Beliefs on Parents' Role In Children's Literacy Development |
|---|---|---|
| Pre-test | Very Important | Important |
| Post-test | Very Important | Very Important |
| Delayed Post-test | Very Important | Very Important |

*Table 1. P1's beliefs on literacy, its importance, and parents' role in children's literacy development*

| Stage of Data Collection | P2's Beliefs on Literacy and Its Importance | P2's Beliefs on Parents' Role In Children's Literacy Development |
|---|---|---|
| Post-test | Very Important | Very Important |
| Delayed Post-test | Very Important | Very Important |

*Table 2. P2's beliefs on literacy, its importance, and parents' role in children's literacy development*

| Stage of Data Collection | P3's Beliefs on Literacy and Its Importance | P3's Beliefs on Parents' Role In Children's Literacy Development |
|---|---|---|
| Post-test | Very Important | Very Important |
| Delayed Post-test | Very Important | Very Important |

*Table 3. P3's beliefs on literacy, its importance, and parents' role in children's literacy development*

| Stage of Data Collection | P4's Beliefs on Literacy and Its Importance | P4's Beliefs on Parents' Role In Children's Literacy Development |
|---|---|---|
| Pre-test | Very Important | Very Important |
| Post-test | Very Important | Very Important |
| Delayed Post-test | Very Important | Very Important |
| Second Delayed Post-test | Very Important | Very Important |

*Table 4. P4's beliefs on literacy, its importance, and parents' role in children's literacy development*

Meanwhile, Table 5 discusses a summary of all parent participants' own literacy habits at each stage of data collection.

| Parent | Pre-test | Post-test | Delayed Post-test | Second Delayed Post- Test |
|---|---|---|---|---|
| **P1** | Poor | Unsatisfactory | Unsatisfactory | X |
| **P2** | X | Unsatisfactory | Unsatisfactory | X |
| **P3** | X | Unsatisfactory | Poor | X |
| **P4** | Unsatisfactory | Unsatisfactory | Good | Good |

*Table 5. Summary of Parents' Own Literacy Habits*

Further on, Table 6 presents the summary of parent literacy habits connected to children's literacy development.

| Parent | Pre-test | Post-test | Delayed Post-test | Second Delayed Post- Test |
|---|---|---|---|---|
| **P1** | Unsatisfactory | Good | Poor | X |
| **P2** | X | Excellent | Excellent | X |
| **P3** | X | Good | Unsatisfactory | X |
| **P4** | Good | Excellent | Excellent | Excellent |

*Table 6. Summary of Parent Literacy Habits Connected to Children's Literacy Development*

*Individual Cases.*

*Child 1 (C1).*

A changing relationship between P1's literacy beliefs and C1's print motivation from post-test to delayed post-test was observed due to the sources of information for C1's print motivation. In the post-test where all sources of information were available, a moderately direct and positive relationship between P1's literacy beliefs and C1's print motivation was observed. This was an ideal kind of relationship in which P1's valuing of literacy as very important had been reflected in the kind of print motivation that her child had. However, this was no longer the case when the source of information was only P1, who categorized her daughter as having poor print motivation. The relationship became moderately indirect and positive in which a very positive view of literacy beliefs of the parent was not mirrored in the child's print motivation. While there was only one source of information in the delayed post-test, the given results indicated that P1's literacy beliefs were not related to her daughter's print motivation, the reasons for which had been discussed earlier.

With regards to P1's own literacy habits and C1's print motivation, the first

relationship was the one from the post-test where P1's unsatisfactory literacy habits and C1's good print motivation showed a moderately indirect and negative relationship. This showed that despite P1 having unsatisfactory reading and writing activities, her daughter still showed behavior indicating good print motivation. Her motivation could have then developed through other ways. For instance, C1 had an older brother who could have served as her literacy model instead of her mother. Another possible source of her print motivation was her attendance and participation in school. The second relationship identified was in the delayed post-test in which it was clear that P1's unsatisfactory literacy habits were related to poor print motivation of C1. Meanwhile, with regards to P1's literacy habits connected to C1's literacy development, a direct relationship was observed in the post-test where P1's good literacy habits were connected to C1's good print motivation. This was almost the same case, although negative, by the delayed post-test in which a moderately direct and negative relationship was identified.

*Child 2 (C2).*
Pertaining to P2's literacy beliefs, there was a moderately direct and positive relationship between these beliefs and C2's print motivation after the literacy training. However, this was no longer the case by the time of the delayed post-test in which a moderately indirect and positive relationship was recorded. Therefore, in P2's case, it was not enough for P2 to have positive beliefs about literacy for her nephew to have good or strong print motivation.

Meanwhile, there was no consistent direct relationship between P2's own literacy habits and C2's print motivation. Hence, her own literacy habits did not necessarily indicate a direct relationship with a child's print motivation. Similar to this, there was also no consistent direct relationship between P2's literacy habits connected to a child's literacy development and C2's print motivation.

*Child 3 (C3).*
In P3's case, while a moderately direct and positive relationship was recorded in the post-test between her beliefs on reading and writing and C3's print motivation, this was not sustained until the delayed post-test. In the delayed post-test, P3's signifying literacy as very important and C3's poor print motivation resulted in a moderately indirect and positive relationship. Meanwhile, P3's beliefs on the parents' role in children's literacy development did not have a sustained effect on C3's print

motivation. The post-test showed a moderately direct and positive relationship between the two; however the relationship then became moderately indirect and positive by the time of the second post-test.

With regards to P3's own literacy habits and C3's print motivation, her own literacy habits being unsatisfactory and C3 still having managed to have good print motivation resulted in a moderately indirect and negative relationship. C3's good print motivation could be explained in the next section. Further on, a direct and negative relationship was observed in the delayed post-test. It was P3's habits that were related to her nephew's literacy that had a direct relationship with C3's print motivation. In the post-test, P3's good literacy habits and C3's good print motivation recorded a direct and positive relationship. On the other hand, when P3 recorded unsatisfactory literacy habits in the delayed post-test, C3 recorded poor print motivation as well, identifying a direct and negative relationship.

*Child 4 (C4).*
Besides the pre-test that had moderately direct and positive relationship, the post-test, delayed post-test, and second delayed post-test results showed a direct and positive relationship between P4's beliefs in literacy and its importance and C4's print motivation. Meanwhile, a direct and positive relationship between P3's beliefs on parents' role in children's literacy development and C3's print motivation from the post-test to the delayed post-test was also observed. For both, this kind of relationship is an improvement from the moderately direct and positive relationship recorded in the pre-test.

Regarding P4's own literacy habits and C4's print motivation, it was only in the two delayed post-tests in which there was a moderately direct and positive relationship caused by the improvement in P4's literacy habits. However, despite her unsatisfactory literacy habits, C4 still had good to strong print motivation. On the other hand, a direct and positive relationship was observed between P4's literacy habits related to C4's literacy development and his print motivation in all stages of data collection. P4 entered the literacy training with good literacy habits and her son with good print motivation. With these, she improved to develop excellent literacy habits recorded from the post-test to the second delayed post-test. With this improvement came C4's improvement in print motivation as well. In P4 and C4's case, it could be concluded that a direct relationship exists between a parent's literacy habits that are related to a child's literacy development and a child's print motivation.

GENERAL OBSERVATIONS:
Among the three children interviewed, all of them expressed responses that identified them to have mostly good to strong print motivation. C2 was not interviewed during the two home visits: He was sleeping during the first one, and he had not arrived from school yet in the second one. However, it was only P4 who supported her child's answers. P1 and P3 reported their children to have poor print motivation. This shows a disconnect between how parents and children perceive the latter's print motivation. For Roberts, Jurgens, and Burginal (2005), parents must know what their children need and how to respond to these needs as well as how their children behave. It is essential that parents become sensitive of their children to make to support the latter's literacy development. This, however, was not addressed by all the parent participants, for it was only P4 who had parallel answers with her child. It was also P4 who had the highest educational attainment among the parents, and this might have made her more invested in her child's education.

With regards the relationships, there was no consistent direct relationship between parent literacy beliefs and parents' own literacy habits and children's print motivation. It was the parents' literacy habits connected with the children's literacy development that had a direct relationship with the children's print motivation. In Martini (2004), it was only formal literacy activities such as the teaching of the alphabet that were connected with early literacy.

Table 7 shows the summary of relationships between parent literacy beliefs and children's print motivation.

| Parent/ Stage of Data Collection | Pre-test | Post-test | Delayed Post-test | Second Delayed Post-test |
|---|---|---|---|---|
| P1 | Not applicable | Moderately Direct and Positive Relationship | Moderately Direct and Positive Relationship | X |
| P2 | X | Moderately Direct and Positive Relationship | Moderately Indirect and Positive Relationship | X |

| | | | | |
|---|---|---|---|---|
| P3 | X | Moderately Direct and Positive Relationship | Moderately Indirect and Positive Relationship | X |
| P4 | Moderately Direct and Positive Relationship | Direct and Positive Relationship | Direct and Positive Relationship | Direct and Positive Relationship |

*Table 7. Summary of Relationships Between Parent Literacy Beliefs and Children's Print Motivation*

Table 8 presents the summary of relationships between parents' own literacy habits and children's print motivation.

| **Parent/ Stage of Data Collection** | **Pre-test** | **Post-test** | **Delayed Post-test** | **Second Delayed Post-test** |
|---|---|---|---|---|
| P1 | Not applicable | Moderately Indirect and Negative Relationship | Direct and Negative Relationship | X |
| P2 | X | Moderately Indirect and Negative Relationship | Direct and Negative Relationship | X |
| P3 | X | Moderately Indirect and Negative Relationship | Direct and Negative Relationship | X |
| P4 | Moderately Indirect and Negative Relationship | Indirect and Negative Relationship | Moderately Direct and Positive Relationship | Moderately Direct and Positive Relationship |

*Table 8. Summary of Relationships. Between Parents' Own Literacy Habits and Children's Print Motivation*

Table 9 showcases the summary of relationships between parent literacy habits connected to children's literacy development and children's print motivation.

| **Parent/ Stage of Data Collection** | **Pre-test** | **Post-test** | **Delayed Post-test** | **Second Delayed Post-test** |
|---|---|---|---|---|

| | | | | |
|---|---|---|---|---|
| P1 | Not applicable | Moderately Indirect and Negative Relationship | Direct and Negative Relationship | X |
| P2 | X | Moderately Indirect and Negative Relationship | Direct and Negative Relationship | X |
| P3 | X | Moderately Indirect and Negative Relationship | Direct and Negative Relationship | X |
| P4 | Moderately Indirect and Negative Relationship | Indirect and Negative Relationship | Moderately Direct and Positive Relationship | Moderately Direct and Positive Relationship |

*Table 9. Summary of Relationships Between Parent Literacy Habits Connected to Children's Literacy Development and Children's Print Motivation*

Through P4 who completed the literacy training, the effectivity of the said training was realized. With P4, the three other parents consistently focused on teaching their children and helping them with their school work more than any aspect of literacy. The teaching of literacy was purposive, and it was mainly done for their children to cope with academic demands. Attention on the parents' literacy was not emphasized as well. For adult literacy to be put into the center of the training, more sessions are needed. This is also to guide parents into actual literacy activities they can provide their children besides the multisensory strategy for letter knowledge instruction that was shared to them.

CONCLUSIONS:

Below are the conclusions for the current study.

1. There was no consistent direct relationship between parent literacy beliefs and parents' own literacy habits and children's print motivation.
2. There was a direct relationship between parents' literacy habits connected with the children's literacy development with the children's print motivation.
3. Parents and their children have different perceptions on the latter's print motivation. The researcher's observations were consistent with the children's answers.

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## Diagnóstico de comprensión lectora de textos académicos con alumnos universitarios de Puebla, México.

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PALABRAS CLAVE: comprensión lectora, literacidad, lectoescritura, educación superior.

RESUMEN:
La presente investigación tiene como objetivo diagnosticar la comprensión lectora de textos académicos de alumnos universitarios en la ciudad de Puebla, México. En la primera etapa del trabajo se realizó una revisión bibliográfica que permitiera definir los conceptos relevantes de la propuesta de estudio tales como Lectura, Comprensión Lectora y Niveles de Comprensión. La segunda etapa consta de una investigación de campo

que por sus características formalmente se denomina como cuantitativa, no experimental de tipo transversal y descriptiva. Se seleccionó una muestra no probabilística que consta de 34 sujetos a los cuales se les suministró un cuestionario que contenía una lectura y 20 preguntas cerradas con respuestas de opción múltiple el cual se aplicó de manera autoadministrada grupal. Entre los resultados relevantes, el diagnóstico muestra que los sujetos de investigación tienen serias dificultades en la dimensión literal, no logran acceder al léxico de su disciplina y se les dificulta el análisis sintáctico del texto que se les presentó. En cuanto a la dimensión Inferencial, el estudiante logra, con medianas dificultades, realizar inferencias y construir nuevos aprendizajes con el texto leído.

BREVE ACERCAMIENTO A LA LECTURA:

Sea por gusto o por necesidad, la lectura se practica en casi la totalidad de las actividades de cualquier individuo, sean éstas laborales (algún oficio o memorándum emitido por alguna institución), recreativas (literatura infantil o juvenil), cotidiana (indicaciones de una receta de cocina), etcétera; pero es en el contexto educativo en el que cobra mayor relevancia en la conformación del alumno como profesionista pues a partir de ella realiza aprendizajes que serán fundamentales para su preparación. Sin embargo, a pesar de parecer obvia su importancia, en el ámbito escolar no se le ha otorgado el lugar que le corresponde y se ha catalogado como un tipo de instrucción meramente complementaria, que ha desembocado en la falta de hábitos lectores. Ahora bien, esta falta de hábitos evidentemente representa un problema para la instrucción escolar, sin embargo, existe otro fenómeno igual de preocupante que sucede en el ámbito escolar: la falta de comprensión lectora.

La Organización para la Cooperación y el Desarrollo Económico (OCDE), organismo encargado de coordinar las políticas económicas y sociales de 34 países a nivel mundial, ha puesto especial énfasis en el ámbito educativo escolar como medio de desarrollo y, como resultado, se ha encargado de generar políticas destinadas a medir el logro académico a través de pruebas estandarizadas que permitan comparar los resultados de los diversos países para que ellos propongan posteriormente planes y programas destinados a resolver la problemática educativa que arrojan y potenciar las fortalezas que dichas pruebas evidencian.

La prueba estandarizada para medir el logro escolar que propone la OCDE, y que México implementa desde hace casi quince años, es el Programa Internacional de Evaluación de Estudiantes (PISA, por sus

siglas en inglés), mismo que se encarga de “observar y comparar internacionalmente el desempeño estudiantil para determinar el impacto de la escuela en el logro de los alumnos” (OCDE, 2010). Dicho programa evalúa diversas áreas de conocimiento que el estudiante, en mayor o menor medida, debe conocer y manejar, sin embargo, pone especial énfasis en la lectura como fuente de conocimiento en la escuela y como instrumento para que el alumno se desenvuelva de manera eficiente en sociedad.

Los resultados de la prueba PISA 2012 a nivel internacional, muestran que el desempeño lector de los estudiantes latinoamericanos es deficiente, lo cual nos lleva a pensar que su trayectoria escolar no será la más eficaz y por ende se encontrarán limitados para desenvolverse en el ámbito laboral. A nivel nacional, según el reporte México en PISA 2012 (INEE: 2013), México obtuvo resultados en comprensión lectora por debajo de la media, en comparación con los demás países latinoamericanos; más preocupante aún, muestra que el 73% de los estudiantes obtuvieron resultados por debajo del nivel 3 en la escala PISA (Los niveles, de mayor a menor complejidad, se sitúan en una escala del 6 al 1b, siendo éste último el más básico de lectura), lo que se traduce en una comprensión lectora sumamente deficiente que, a futuro, impactará en el éxito académico de los alumnos evaluados.

En las universidades es frecuente encontrar catedráticos que detectan severas problemáticas de comprensión lectora en sus estudiantes, los alumnos mismos reconocen tener serias dificultades para comprender los textos que sus profesores les solicitan para acreditar la asignatura; en las reuniones de Academia, sea cual sea la licenciatura, el tema de la falta de comprensión de textos académicos por parte de los estudiantes sale a relucir como una de las principales preocupaciones institucionales. Más allá de ser un secreto a voces, el aprovechamiento escolar también está arrojando datos cuantitativos negativos en los estudiantes de las Instituciones de Educación Superior (IES), promedios que acusan al estudiante que no logra decodificar lo que los textos le quieren informar y que, al final del paso por la universidad, comprometerán mucho su formación profesional.

PROBLEMÁTICA:
Uno de los grandes problemas que se han detectado en los estudiantes de la licenciatura en Lenguas Modernas de la Universidad Alvart es la falta de comprensión lectora de los textos específicos de las asignaturas que

se imparten en español durante el primer y segundo semestre. La población en éstos en la modalidad semestral está repartida en cuatro grupos que conforman un total de 75 alumnos. En las asignaturas de Lingüística, Taller de Lectura y Redacción, Morfología y Sintaxis del Español y Comunicación Oral y Escrita, muestran tener grandes dificultades de comprensión al momento de enfrentarse a los textos específicos de la materia.

La experiencia de los profesores que conforman la academia y, específicamente los que imparten dichas asignaturas, expresa que los alumnos no logran generar aprendizajes a partir de los textos que se les proporcionan y, a pesar de leerlos, la comprensión de éstos no alcanza los niveles esperados. Esto se comprueba a través de los productos que se les solicitan a partir de la lectura: los resúmenes, síntesis, mapas conceptuales, líneas del tiempo, ensayos, entre otros; son sumamente deficientes al no cubrir con los requerimientos mínimos esperados, en los exámenes se les dificulta la resolución de reactivos relacionados con actividades de lectura, durante las clases no logran abstraer la información necesaria de la lectura para socializar después con sus compañeros.

Tomando en cuenta lo anterior, se hace un ejercicio de reflexión en el que se plantea la siguiente pregunta:

*Pregunta de investigación.*

¿En qué parte del proceso de comprensión lectora están teniendo mayores dificultades los estudiantes de primer semestre de la licenciatura en lenguas modernas?

*Objetivo general*

- Identificar el nivel de desempeño en comprensión lectora de textos académicos en español que dominan los estudiantes de la licenciatura en Lenguas Modernas.

*Objetivos específicos*

- Diseñar y aplicar un instrumento de evaluación diagnóstica que permita conocer las habilidades en comprensión lectora de los estudiantes.
- Identificar en qué etapas del proceso de comprensión lectora tienen mayores dificultades los estudiantes de Lenguas Modernas Aplicadas del Instituto Alvart.

MARCO TEÓRICO:

*Comprensión lectora*

Es sabido que la actividad lectora tiene como punto culminante la comprensión del texto, sin embargo, no resulta un proceso automático resultado de la alfabetización, sino que es una habilidad que se aprende y se debe desarrollar, al respecto, Mateos (2009) menciona que “Poder reconocer y reproducir las palabras de un texto no equivale a comprenderlo”. Comprender equivale a muchas cosas desde el punto de vista lector pues representa todo un abanico de procesos y de logros independientes y a la vez complementarios de un todo. Al hablar de comprensión lectora se deben reconocer diferentes matices pues no se trata de un todo o nada (Rodríguez, 2009) sino del alcance de diferentes logros, una escalera cognitiva de varios peldaños.

Alcanzar el nivel de comprensión lectora implica poner en juego muchas cosas que van desde la actitud del lector, el propósito de la lectura, el tipo de texto, entre otras, Solé (2003) menciona que “…la comprensión que cada uno realiza depende del texto que uno tiene delante, pero depende también y en grado sumo de otras cuestiones, propias del lector”, la motivación, el conocimiento previo, los objetivos de la lectura, son solo algunos de los factores que incidirán en la comprensión.

Para Caldera y Bermúdez (2007) hay tres factores principales que inciden en la comprensión de un texto, la primera es la experiencia del lector, la segunda es la información que contiene el texto y, por último, el contexto en el cual se lleva a cabo la lectura; es decir, los conocimientos previos del lector influyen directamente en el primer acercamiento que se hace al texto, posteriormente, se debe descifrar la intención del texto, su contenido y su estructura para después relacionarla con lo que se espera que el lector haga con el texto.

Para Frade Rubio (2009), “la comprensión lectora es la capacidad que tiene una persona para aprender a partir de lo leído. Es entender de manera literal lo que se lee, pero además integrar los significados que comunica un autor con la intención que tiene para escribir en el contexto en el que lo hace”. Se puede observar que nuevamente nos encontramos ante lo que el lector debe hacer con el texto más allá de simplemente decodificar las palabras que contiene. Frade coincide con los autores anteriores al asegurar que:

> La comprensión lectora es un proceso que se inicia con el desarrollo del lenguaje y abarca a su vez todas las variables que influyen en estas dos dinámicas, entre ellas: las características y capacidades del sujeto, el contexto en el que se desenvuelve, su cultura, grado de desarrollo lector de su ambiente, su herencia, la manera en que aprendió a leer y escribir, sus intereses, los estereotipos que tenga sobre el acto de leer, así como la necesidad que tenga y el problema que se resuelva mediante la lectura. (Frade, 2009, pág. 11)

Como se puede observar en los autores y definiciones anteriormente revisados, coinciden en que la comprensión lectora es un proceso sumamente complejo en el que intervienen múltiples factores tanto del texto, el autor del mismo, el lector, su contexto, su experiencia cultural, lo que se espera que haga con el texto, entre otras; que se tienen que conjugar para que el lector pueda alcanzar el mayor nivel de comprensión del texto.

*Niveles de comprensión lectora*

Para fines de esta investigación se tomarán como referente los niveles o subprocesos expuestos por Frade Rubio (2009), en la que, desde una postura cognitiva, asegura que el proceso lector se desarrolla a partir del alcance de varios subprocesos. Estos subprocesos son:

*Decodificación*: es el momento en el que el sujeto interpreta los signos gráficos, los junta y los asocia para leer una palabra.

*Acceso al léxico*: es el momento en que la persona le encuentra significado a su lectura, es decir, asocia la palabra con su significado.

*Análisis sintáctico*: el lector junta una palabra con la que sigue, una frase con otra, una oración con la que le continúa.

*Representación mental o análisis semántico*. Se presenta cuando una persona es capaz de imaginarse lo que lee, de representar lo que leyó.

*Inferencia o interpretación*: Una vez que el lector realizó la representación mental, saca conclusiones y hace una inferencia de lo que leyó. Comienza a construir el aprendizaje a partir de lo leído.

*Representación mental de la inferencia*: este subproceso indica que la persona ya se imaginó algo más allá de lo leído, logra una representación mental de la inferencia.

*Construcción de nuevos aprendizajes*: en este último momento el lector utiliza sus habilidades de pensamiento superior que lo llevan no solo a aprender el contenido expuesto sino nuevos aprendizajes construidos por él.

METODOLOGÍA:
La presente investigación tiene un enfoque cuantitativo con un diseño no experimental. Según Hernández, Fernández y Baptista (2014) este enfoque se caracteriza porque "utiliza datos para probar hipótesis con base en la medición numérica y el análisis estadístico, con el fin de establecer pautas de comportamiento y probar teorías" (Pág. 4), en este orden de ideas, la etapa de investigación de campo cumple con estas características pues a los sujetos se les aplicó una evaluación de la comprensión lectora que se analizó a través de estadística descriptiva para conocer el grado de comprensión lectora tanto de cada individuo como del grupo de participantes. Los resultados numéricos arrojados por el diagnóstico permiten medir el grado de alcance de cada uno de los niveles de comprensión lectora, es decir, las variables y, de igual forma, volverlas observables y cuantificables lo cual se vuelve relevante para el posterior diseño de la intervención pues se busca una tendencia que permita intervenir sobre las generalidades del grupo y no de lo particular. Esta búsqueda de regularidades es característica de los estudios cuantitativos y está enfocada a generar una mejor toma de decisiones metodológica en el abordaje del fenómeno estudiado.

Por los objetivos que persigue esta investigación puede considerarse un estudio de tipo descriptivo entendido éste como aquel que persigue la caracterización de un fenómeno y no su explicación (Bisquerra, 1989) pues la finalidad de la evaluación es la de extraer los rasgos característicos de la comprensión lectora de los estudiantes universitarios frente a un texto expositivo para realizar una posible intervención que, más allá de preguntarse por qué sucede así el fenómeno o por qué e están arrojando esos resultados, aporte elementos que permitan incidir de manera más eficiente en la reducción de los errores durante la lectura. Así, este trabajo formalmente se denomina como cuantitativo no experimental de tipo transversal, exploratorio y descriptivo de acuerdo a las características y argumentos presentados anteriormente.

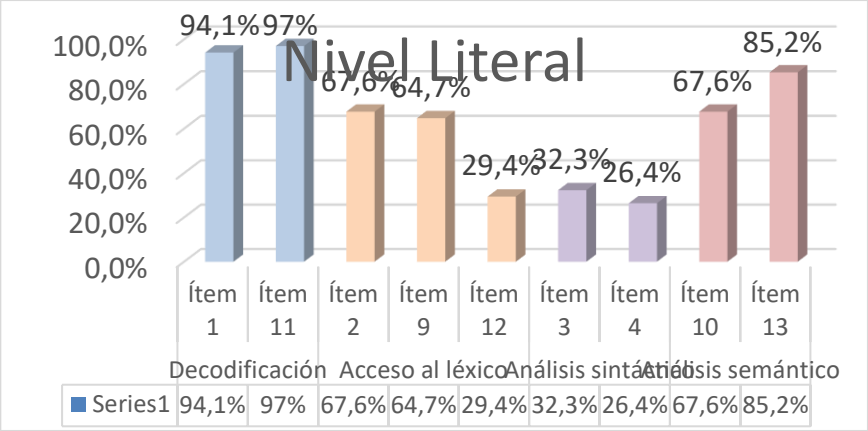
*Población y muestra*

La población de este trabajo son estudiantes de primer semestre de la licenciatura en Lenguas Modernas Aplicadas la cual conforma un total de 105 estudiantes repartidos en 5 grupos de los cuales 4 son en modalidad semestral y uno en ejecutiva (sabatina). Del total de estudiantes se seleccionó una muestra no probabilística en la cual, siguiendo a Bisquerra (1989, pág. 83), “se selecciona a los individuos siguiendo determinados criterios, procurando que la muestra resultante sea lo más representativa posible”. Así, se seleccionó una muestra de 34 estudiantes de primer semestre de la licenciatura en Lenguas Modernas Aplicadas, todos asistentes al turno matutino cuyas edades oscilan entre los 18 y 20 años de edad, y de los cuales el 67.6% fueron mujeres y el restante hombres.

*Instrumentos*

Para la realización del diagnóstico de esta investigación, se diseñó un cuestionario que consta de dos partes, la primera es un fragmento de un texto expositivo sobre Fonética y Fonología publicado por Hualde et. al. (2010); la segunda parte consta de 20 preguntas cerradas con cuatro opciones de respuesta diseñadas a partir del texto, las cuales tienen el mismo formato de posibles respuestas: correcta, cercana, lejana e improbable. La aplicación del diagnóstico fue de manera autoadministrada grupal.

RESULTADOS:
A continuación, se muestra el análisis de los resultados obtenidos a partir de la implementación del instrumento de evaluación de la comprensión lectora de textos académicos aplicado a los estudiantes universitarios seleccionados.




*Gráfica 1: desempeño lector en la dimensión literal*

Al analizar los resultados de la dimensión literal de la evaluación inicial del grupo control se puede notar un excelente desempeño en la variable inicial del proceso cognitivo lector, es decir, que los alumnos no presentan dificultades en cuanto al reconocimiento del lenguaje escrito y en la interpretación de los signos gráficos, sin embargo, en el caso de la variable número tres Análisis Sintáctico muestran un bajo desempeño lector, siendo ésta la variable en la que se presentan mayores dificultades en dicha dimensión. (véase gráfico 1). El reactivo número 3 de la variable Análisis Sintáctico muestra un 32.3% de aciertos y el reactivo cuatro un 26.4% lo cual permite asegurar que los alumnos tienen dificultades para comprender la concordancia entre una oración y la que le sigue, entre un párrafo y otro (Frade, 2009. Pág. 48) lo cual indica que los estudiantes obtienen ideas sueltas que no logran relacionar entre sí, hecho que puede comprometer la obtención de un sentido global de la lectura.

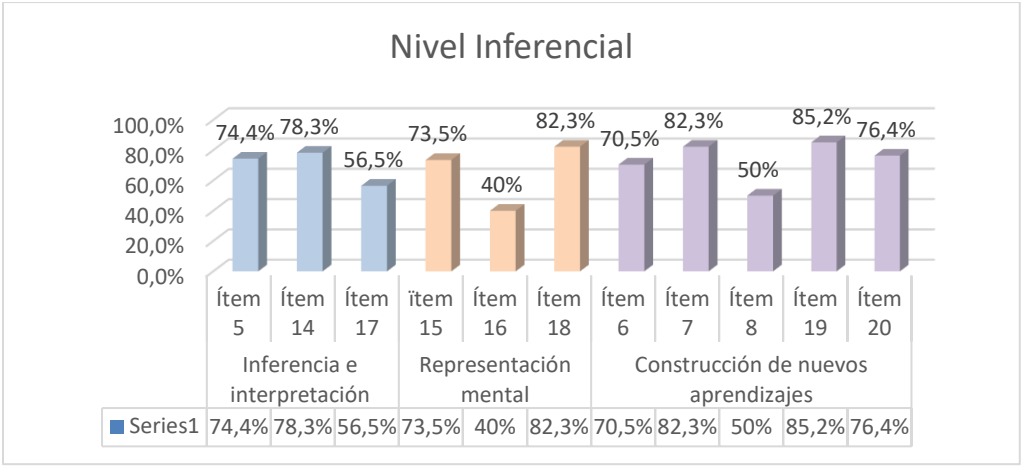



*Gráfico 2: desempeño lector en la dimensión inferencial*

Los resultados de la dimensión inferencial muestran un desempeño alto en la mayoría de los reactivos que conforman cada variable. En el caso de la Inferencia e interpretación los tres reactivos que miden la variable se encuentran por arriba del 55% de aciertos, caso similar es el de la variable Representación Mental de la Inferencia que muestra aciertos por arriba del setenta por ciento en dos de las tres reactivos que la conforman, la última variable, Construcción de Nuevos Aprendizajes, que se mide en función de cinco reactivos muestra, de igual manera que las anteriores, buenos resultados en la mayoría de sus componentes a excepción del ítem número 8 que resulta por debajo del cincuenta por ciento (véase gráfico 2).

La dimensión analizada en el gráfico anterior demuestra que los sujetos de investigación logran sin mayores dificultades establecer procesos analíticos, sintéticos y metacognitivos, entre otros, sin mayores dificultades. Así también, se observa facilidad para entender el texto en relación con el contexto de la disciplina y, en el caso de la última variable, en palabras de Frade Rubio “lleva a cabo un proceso de utilización de habilidades de pensamiento superior que llevan al sujeto lector no sólo a comprender el contenido expuesto sobre el autor, sino además a construir nuevos aprendizajes no mencionados por él” (2009, pág. 49)

Se entiende, entonces, que las variables que integran esta dimensión resultan fundamentales en la conformación de un significado no solamente

más completo sino enriquecido a partir de los conocimientos previos del estudiante e inclusive de su historia de vida que le permiten acceder a diferentes interpretaciones que van más allá de la simple decodificación del texto. Lo anterior, en términos de la formación en el nivel Superior, resulta fundamental para adquirir conocimientos y generar experiencias de aprendizaje más completas que permitan una comprensión más amplia de la disciplina a través de su literatura.

CONCLUSIONES:

A partir de lo anterior se puede concluir que los estudiantes de nuevo ingreso a la licenciatura en Lenguas Modernas presentan dificultades para entender el lenguaje de la disciplina pues presentan bajos desempeños en la dimensión Literal del proceso cognitivo de comprensión lectora, dentro de ella se observa que las variables Decodificación y Acceso al Léxico son las que se les dificultan más, esto como resultado de realizar lecturas específicas de la disciplina en la que se están formando. Es probable que, al ser estudiantes de reciente ingreso, aún no estén completamente involucrados con los conceptos y la terminología específica de su licenciatura y, por lo tanto, desconocen palabras específicas y tecnicismos; de igual forma, establecer relaciones entre las oraciones e ideas principales de la lectura se les dificulta debido a que no hay claridad en los conceptos y esto impide que los relacionen unos con otros.

En cuanto a las habilidades consolidadas se puede observar un mejor desempeño en la dimensión Inferencial del proceso de comprensión lectora. Muy alejado de lo que regularmente se piensa, los niveles más complejos del proceso son los que mostraron mejor desempeño en el diagnóstico de los estudiantes encuestados. Los resultados en estas variables no se pueden considerar altos, pero sí se resalta que en su mayoría sobrepasan la dimensión anteriormente analizada. Esto permite concluir que durante el proceso de comprensión lectora intervienen de manera conjunta y simultánea diversos niveles de comprensión y no uno por uno y de manera jerarquizada como regularmente se piensa, por lo tanto, los estudiantes logran “hacer cosas” con lo que leen más allá de si los conceptos teóricos han quedado claros o no.

Por último, es importante resaltar que el diagnóstico elaborado representa una puerta abierta a una posible intervención que permita explicar a profundidad el fenómeno y buscar soluciones a los bajos desempeños encontrados, así como potenciar y consolidar los altos.

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## Narrativa transmedia

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PALABRAS CLAVE: narrativas transmedia, multimedia, red.

RESUMEN:
Voy a comenzar diciendo que este tipo de narrativa es de gran interés para la difusión de la literatura infantil y juvenil en la escuela por el atractivo que ejerce sobre los alumnos y por mejorar la comprensión de los textos.
He de añadir que existen diferentes tipos de narrativas transmedia y quiero analizar los rasgos comunes y diferentes entre éstas y las narrativas en

papel (recursos para componer las obras y presencia de imagen, sonido y movimiento), así como también con las narrativas multimedia. En las narrativas transmedia la misma obra se transmite a través de distintos tipos de medios, mientras que en las multimedia esos medios se usan para crear las obras (videolibros, audiolibros…)

Por último, en la ponencia analizaremos también los resultados de los distintos informes sobre lectura digital y veremos sus causas y posibles soluciones. Intentaremos ver también qué factores pueden ocasionar que unas personas tengan problemas de lectura en todos los formatos y otras no los tengan.

CONCEPTO DE "NARRATIVAS TRANSMEDIA":
Una narrativa transmedia no es más que una narrativa en la cual la historia (la misma historia) se transmite con las correspondientes adaptaciones a través de diferentes tipos de medios (ej. las obras literarias retransmitidas a través del cine)[1]. Para eso hay que modificar el número de escenas de manera que se mantengan las más importantes y se eliminen o añadan otras. Es lo que ocurrió en películas como Star-Wars (Scolari, 2013, pág.23).

En opinión de Scolari "las narrativas transmedia son una particular forma narrativa que se expande a través de diferentes sistemas de comunicación (verbal, interactivo, icónico, audiovisual) y medios (cine, cómic, televisión, videojuegos, teatro, etc.) (Scolari, 2013. Pág. 24)

En relación con los medios usados para la difusión de las obras es necesario señalar que cada uno realiza una aportación distinta a las mismas (Scolari, 2013, pág.24)

Conceptos como *cross media, plataformas múltiples, medios híbridos, mercancía intertextual, mundos transmediales, interacciones transmediales, multimodalidad e intermedios* forman parte de la misma galaxia semántica según Jack Boumans (Scolari, 2013, pág. 25).

Comenzaré por definir el término cross media. Según Jak Boumans

[1] De todo esto nos habla Jenkins en uno de sus artículos de 2003 (Scolari, 2013, pág. 23)

(Boumans , J, 2005)[2] el cross media se define a partir de cuatro criterios:

1. La producción comprende más de un medio y todos se apoyan entre sí aportando sus potencialidades específicas.
2. Es una producción integrada.
3. Los contenidos se distribuyen y son accesibles a partir de una gama de dispositivos como ordenadores personales, Tablet, televisiones, teléfonos móviles…
4. El uso de más de un medio debe servir de soporte a las necesidades de un tema, historia, objetivo y mensaje dependiendo del tipo de proyecto.

Según Espen Ytreberg (Ytreber, 2009)[3], de la Universidad de Oslo, el concepto de *plataformas múltiples* tiende a focalizarse en la tecnología digital, como proveedora de un diseño que incorpora los diferentes medios.

En opinión de Jenkins existe una diferencia entre transmedia y multimedia (Scolari, 2013, pág. 35). El término *transmedia* significa “que se difunde a través de diferentes medios”, mientras que el término *multimedia* significa “elaborado con diferentes medios”. Ahí es donde radica en mi opinión la diferencia.

Jenkins define una serie de principios fundamentales de las narrativas transmedia en su blog *Confessions of an Aca-Fan* (Jenkins, Confessions of an Aca-Fan, 2017)[4]:

1. Expansión vs. Profundidad
2. Continuidad vs. Multiplicidad
3. Construcción de mundos
4. Serialidad
5. Subjetividad
6. Realización
7. El concepto de *spreadability*, que hace referencia a la expansión de una narrativa a través de las redes sociales haciéndose viral y aumentando el capital simbólico y económico del relato (Scolari C. , 2013, pág. 39).

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[2] Conocido a través de (Scolari C. , 2013, págs. 24-25)

[3] Conocido a través de (Scolari, 2013, pág. 27)

[4] Conocido a través de (Scolari C. , 2013, pág. 39 y ss.)

“Los mundos narrativos transmedia necesitan una continuidad a través de los diferentes lenguajes, medios y plataformas en los que se expresan” (Scolari C. , 2013, pág. 39)”. Esta continuidad la puede dar el hecho de que el mismo personaje se comporte igual en la novela que en el cine, el videojuego… En opinión de Carlos Scolari la continuidad se complementa con la multiplicidad, es decir con “la creación de experiencias narrativas aparentemente incoherentes respecto al mundo narrativo original” (Scolari C. , 2013, pág. 40).

En este punto nos debemos plantear a mi juicio tres cuestiones fundamentales:

1. ¿Qué entendemos por un “mundo narrativo”?
2. ¿De qué se compone por dentro un “mundo narrativo”?
3. ¿Todos los mundos narrativos tienen las mismas características? ¿Es igual el mundo narrativo de una novela que el de un videojuego?

A la primera cuestión responde Pérez Latorre (Pérez Latorre, 2012, págs. 215-218) diciendo que el “mundo narrativo” se centra en la relación entre el protagonista y su contexto, de lo cual se desprende a mi juicio que el mundo narrativo es la relación existente entre el protagonista y su entorno.

Por lo que respecta a la inmersión es necesario señalar que según Carlos Scolari desde el cine hasta los videojuegos se caracterizan por proponer experiencias inmersivas (Scolari C. , 2013, pág. 40). Yo me pregunto si la lectura en formato tradicional no se caracteriza por lo mismo. En mi opinión, compartida por Carlos Scolari en la misma obra (Scolari, 2013, pág. 40), sí que lo hace al llevar a los lectores a universos narrativos imaginarios.

Por lo que respecta a la construcción de mundos es necesario señalar que, según Scolari, “las narrativas transmedia proponen un mundo narrativo que obliga a una suspensión de la incredulidad”. (Scolari C. , 2013, pág. 40)

Por lo que respecta a la serialidad es necesario señalar que “las Nuevas Tecnologías retoman la tradición de la industria cultural del siglo XIX para ofrecer una versión hiperbólica de la misma (Scolari C. , 2013, pág. 41). En las Nuevas Tecnologías las piezas y fragmentos no se organizan en una secuencia lineal, sino que se dispersan en una amplia trama que abarca muchos medios (Scolari C. , 2013, pág. 41)”.

“Las Nuevas Tecnologías se caracterizan por la presencia de subjetividades múltiples, donde se cruzan muchas miradas, perspectivas y voces. En otras palabras, las Nuevas Tecnologías se caracterizan por la presencia de una gran cantidad de personajes e historias. En esto se parecen a los textos epistolares, que, compuestos como están por distintos textos, requieren del lector un esfuerzo de recomposición” (Scolari C. , 2013, pág. 41).

TIPOS DE NARRATIVAS TRANSMEDIA:
Según Carlos Scolari hay dos tipos fundamentales de narrativas transmedia: las de ficción y las de no ficción. Ahora vamos a analizar cada una de ellas.

*Las narrativas transmedia de ficción*

En relación con las obras literarias hay que señalar que según Scolari (Scolari, 2013, pág.121) los creadores realizan adaptaciones de las mismas para convertirlas en transmedia.

Los videojuegos forman parte de las narrativas transmedia de ficción (Scolari, 2013, pág. 140). Pero según Scolari, a cuya opinión me adhiero en este artículo, pueden basarse en hechos reales, como ocurre con *Madrid 2004* (Frasca, Madrid, 2004) o September the 12th (Frasca, September the 12th, 2003). El segundo es un alegato en contra de luchar contra el terrorismo con la violencia (Scolari, 2013, pág. 185). A este tipo de videojuegos los llama Scolari Newsgaming, dentro de los cuales se encuentran las infografías interactivas. Una infografía interactiva es un diagrama de textos que resume o explica un contenido requiriendo una respuesta del receptor. Según Carlos Scolari algunos ofrecen la posibilidad de saber cuántas veces aparece una determinada palabra en un texto (Scolari, 2013, pág. 185), por lo cual a mi juicio se podrían usar también en lingüística computacional.

En opinión de Gonzalo Frasca (Scolari, 2013, pág. 194) es posible realizar videojuegos informativos a la vez que se produce la noticia (algo que ya ha ocurrido) y eso no disminuye la seriedad de la misma.

“*Los Current Games* se basan en informaciones cotidianas realizadas con tecnología Flash o Html5 para no perder el ritmo de las noticias y difundirlos en portales de máxima audiencia” (Scolari, 2013, pág. 184).

El bloguero Daniel Primed (Primed, 2017)[5] señala que hay videojuegos que dan lugar a otros. Según señala Carlos Scolari (Scolari C. , 2013, pág. 140) el problema es que no los citan y "esto hace que se pierda la sintonía entre las diferentes producciones deslegitimando las narrativas colaterales".

A veces estos videojuegos no se concibieron como narrativas transmedia, sino que llegaron a ese mundo por razones económicas, con lo cual, según Scolari, "la narrativa quedó mutilada" (Scolari, 2013, pág. 141). ¿Pero qué entiende Carlos Scolari por una "narrativa mutilada"? ¿Se está refiriendo a las adaptaciones de las obras que es necesario realizar para poder transmitirlas a través de distintos medios? Porque una narración apoyada en la imagen no necesita el mismo número ni el mismo tipo de escenas que una que no se apoya en ella.

El videojuego de origen japonés *Resident Evil* (Anderson., 2015)[6] es uno de los productos fundacionales del género conocido como survival horror.

Según se desprende de las palabras de Carlos Scolari el mundo transmedia de un videojuego no tiene por qué tener coherencia narrativa. De hecho el de Resident Evil no la tiene (Scolari, 2013, pág. 140).

Pokémon (Tajiri, 1995) nace como un videojuego para la Game Boy e invade todos los rincones de la vida cultural (Scolari, 2013, pág. 144).

"Los videojuegos Pokémon se presentan en generaciones. Desde "Pokémon Red" (Nintendo, Poémon Red, 1996) hasta "Pokémon Park 2: Beyound the World" (Nintendo, Pokémon Park 2: Beyound the World, 2012) se produjeron más de cuarenta videojuegos para consolas Nintendo" (Scolari, 2013, págs. 144-145), lo cual, a mi juicio, indica el enorme éxito de la saga. Tanto que "algunos personajes de Pokémon han reaparecido en la saga "Super Mario Bros" (Scolari, 2013, pág. 145). Tratándose de un producto japonés, según el autor, "no es de extrañar que estos personajes se hayan añadido a los *anime*[7] y a los *manga* (Scolari, 2013, pág. 145) y, en mi opinión, menos aun teniendo en cuenta

[5] Conocido a través de (Scolari C. , 2013)

[6] Última versión, creada para la PSP

[7] Los *animes* son las imágenes animadas de origen japonés.

que Sigueru Millamoto y Shatoshi Taijiri, dos directores de Nintendo, vienen precisamente del mundo del manga.

Las narrativas transmedia pueden tener distintos orígenes (los cómics, las novelas, los muñecos, las series de televisión…) (Scolari, 2013, pág. 144)

*Las narrativas transmedia de no ficción*

En relación con las narrativas transmedia de no ficción comenzaré hablando de las de origen audiovisual. Algunas de ellas son de origen televisivo (Scolari, 2013, pp. 124 y ss.), otras tienen su origen en los videojuegos o en el cine. Según Scolari resulta difícil saber cuál fue la primera narrativa transmedia de origen televisivo. Unos se decantan por "Viaje a las estrellas" (Roddenberry, 1966)[8] y otros por "Lost" (J.J. Abrams, 2004-2010)[9]. En mi opinión para responder a esta pregunta es necesario saber qué elementos ha de tener un producto televisivo para que se pueda considerar transmedia.

Para Scolari en los años sesenta del siglo XX había productos televisivos que expandían sus mundos narrativos por novelas y cómics (Scolari, 2013, pág. 124). Esto significa en mi opinión que también hay narrativas transmedia en las publicaciones impresas. Además, según Scolari (Scolari, 2013, pág. 124), muchas series televisivas provenían del mundo radiofónico, otras de la literatura, como las novelas de Galdós y Clarín y el teatro de Lorca[10]. Esto significa a mi entender que las narrativas transmedia no se originaron en el mundo virtual.

Según Scolari (Scolari, 2013, pág. 124) "Viaje a las estrellas" (título original *Star Trek*) marcó a varias generaciones de expectadores. ¿Pero en qué sentido lo hizo?

Star Trek es una tetralogía compuesta por *Star Trek, Star Trek: phase II* (Roddenberry, 1979), *Star Trek: The Motion* (Roddenberry, Star Trek: The Motion, 1979) y *Star Trek: The Undiscovered Country* (Roddenberry, Star Trek: The Undiscovered Country, 1991).

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[8] Conocido a través de (Scolari, 2013, pp. 124 y ss.)

[9] Conocido a través de (Scolari, 2013, pp. 124 y ss.)

[10] Véanse por ejemplo los casos de *Fortunata y Jacinta, La Regenta* y *Proceso a Mariana Pineda*

*Star Trek: The Animated Series* (Roddenberry, Star Trek: The Animated Series, 1973) fue la única serie televisiva oficial en los años setenta (Scolari, 2013, pág. 124). A partir de este momento el universo narrativo se refunda con nuevos personajes y la nueva saga televisiva se divide en varios ciclos (Scolari, 2013, pág. 125):

- *Star Trek: The next Generation* (Roddenberry G. , 1987-1994)
- *Star Trek : Deep Space Nine* (Roddenberry G. , Star Trek : Deep Space Nine, 1993-1999)
- *Star Trek Enterprise* (Roddenberry G. , Star Trek Enterprise, 2001-2005)
- *Star Trek Voyager* (Roddenberry G. , Star Trek Voyager, 1995-2001)

"La película *Star Trek XI* (Roddenberry, Star Trek XI , 2009) es una revisión de las aventuras de la primera generación que fue concebida como un cómic, *Star Trek Countdown*[11] que hizo de puente entre el largometraje y el recorrido narrativo precedente" (Scolari, 2013, pág. 125). ¿Pero cuál fue ese "recorrido narrativo precedente"? Según se desprende de las palabras de Scolari esta película se originó en un cómic. ¿Pero se originó el cómic en una novela o en un cuento quizá? ¿Hubo una novela gráfica previa a la película?

Para Scolari quizá lo más importante de *Star Trek* se encuentra en el fandom (Scolari, 2013, pág. 125).

Según Scolari "la Fox fue una de las primeras en apostar fuerte por el modelo televisivo transmedia a partir de "Las aventuras del agente antiterrorista Jack Bower": La serie se divide en veinticuatro episodios cada uno de los cuales respresnta una hora en la vida de unos terroristas que intentan destruir Estados Unidos y su su estilo de vida (Scolari, 2013, pág. 126) no se sabe muy bien por qué.

Junto a las narrativas transmedia de origen televisivo existen otras de origen cinematográfico. "Star Wars" posicionó a George Lucas como uno de los magos del relato crossmedia (Scolari, 2013, pág. 127). En opinión de Scolari "Indiana Jones" es la suma de George Lucas y Steven Spielberg.

[11] Johnson, T. J., Jones, T., Orci, R., Kurtzman, A., Uyetake, N., Niro, G., & Traversi, I. (2009). STARTREK: COUNTDOWN. *Star Trek*, 2009.

El origen del mundo narrativo de “Indiana Jones” es según Scolari bien conocido: Lucas quería recuperar el imaginario de los viejos seriales cinematográficos de los años treinta y cuarenta. Según Scolari “Indiana Jones, en busca del arca perdida” terminó generando cuatro largometrajes, una serie televisiva, quince videojuegos e infinidad de objetos de merchandising” (Scolari, 2013, pág. 127). La empresa Zynga terminó presentando también un videojuego basado en Indiana Jones y titulado *Indiana Jones Adventures Word*.

Algunas narrativas transmedia se originan en los muñecos y muchas de ellas son orales, como la de Barbie, la primera en representar a la mujer adulta (Scolari, 2013, pág. 143). Ken Carson, su novio, se incorporó según Scolari, en 1961 y luego vinieron sus amigos, parientes y demás personajes famosos de su mundo ficcional.

Con ésta y otras muñecas las niñas de mi generación creábamos nuestras propias historias y mundos narrativos, pues hacíamos que los muñecos interaccionasen con el mundo de distintas maneras. Pero nosotras no fuimos las únicas, pues en 1987 se creó el primer largometraje de Barbie, titulado “Barbie y las rockeras: fuera de este mundo” (Dubay B. ,., 1987). A éste le siguieron “Barbie y las sensaciones: de vuelta en la Tierra” (Dubay B. B., 1987), “Baila y ejercítate con Barbie” (Dubay B., Baila y ejercítate con Barbie, 1992) y “Barbie y el cascanueces” (Dubay B., Barbie y el Cascanueces, 2001).

“A principios de los años ochenta la empresa Hasbro sacó sus Transformers, un conjunto formado por héroes y antihéroes que luchaban entre sí” (Scolari, 2013, pág. 143).

Como he señalado algunas narrativas transmedia proceden del mundo real y en él se desarrollan (ej. el periodismo y el documental transmedia (Scolari, 2013, pág. 179).

Según Scolari (Scolari, 2013, pág. 180), a cuya opinión me adhiero, el carácter narrativo del periodismo está fuera de toda duda, pero sólo se le atribuye al periodismo impreso. En mi opinión es un craso error, pues el carácter narrativo o no de un texto no lo da el soporte en el que esté publicado, sino su contenido.

Un texto es transmedia si la historia se cuenta a través de distintos medios y en ella intervienen los prosumidores (Scolari, 2013, pág. 180). En mi

opinión el texto periodístico se transmite a través de diferentes tipos de medios (una noticia es impresa, radiada, televisada, transmitida a través de las redes sociales…). La cuestión es saber si en la construcción de los mismos intervienen o no los prosumidores (dicho de otra manera, si los receptores intervienen o no en su producción). Yo creo que intervienen, por ejemplo, en la selección de las noticias, pues el Director del periódico toma en cuenta sus opiniones vertidas en las redes sociales.

Según Carlos Scolari (Scolari, 2013, pág. 181) la noticia de la muerte de Osama Binladen se había transmitido por las redes sociales antes de que que Obamala transmitiera. Y el público esperaba su confirmación. El relato creció en las redes sociales y de ahí pasó a los medios de comunicación (Scolari, 2013, pág. 182).

“En un artículo publicado en el año 2006 por los Nieman Reports Randy Covington sostenía que las organizaciones periodísticas deberían centrarse en las historias y no en las plataformas de distribución, una opinión que yo misma comparto. Antes tenía sentido centrarse en la producción, pero en un entorno mediático como el actual los consumidores siguen las historias a lo largo del día a través de múltiples fuentes, las organizaciones necesitan ir a su encuentro en los lugares y formatos que sean significantes y relevantes para ellos” (Scolari, 2013, pág. 182).

Muchos periodistas y directores de periódicos tenían asociado el hecho de informar al formato papel y a la letra impresa (Scolari, 2013, pág. 183). Es la misma situación en la que nos hemos encontrado los profesores que damos las clases con las Nuevas Tecnologías: La comunidad educativa asumía (y muchas veces lo hace) que el acto de dar clase iba asociado al papel y al libro impreso, que en ocasiones no ha sido posible emplear porque no estaba disponible[12].

Además muchas editoriales de libros de texto impresos como Anaya y SM entre otras difunden sus contenidos en formato impreso y digital (o al menos una parte de ellos) y permiten la interactividad, razones por las cuales los podemos considerar transmedia.

A todas estas narrativas es necesario añadir el periodismo transmedia. Para elaborar este tipo de periodismo, según Jenkins, las noticias han de

[12] La valided de este medio queda en mi opinión fuera de toda duda. Por eso se emplea junto con las Nuevas Tecnologías.

generar un espacio de participación por parte de los consumidores (Scolari, 2013, pág. 187), que abarca desde las cartas al director hasta el uso de la inteligencia colectiva de los lectores para resolver problemas.
En relación con todo esto es necesario señalar que el periodista Kevin Moloney ha resumido los principios fundamentales del periodismo transmedia en su tesis Porting Transmedia Storytelling to Jurnalism (2011) (Moloney, 2011)[13]:

- Expansión
- Exploración
- Continuidad y serialidad
- Diversidad y puntos de vista
- Inmersión
- Extraibilidad
- Mundo real
- Inspiración para la acción

Por lo que respecta a la expansión es necesario a mi juicio señalar que algunas noticias se difunden viralmente porque los usuarios están motivados para compartirlas.

La exploración supone activar la curiosidad del público para que busque más detalles sobre la noticia.

La continuidad y la serialidad es necesario mantenerlas a pesar de que la historia se difunda a través de diferentes medios y Scolari se pregunta cómo es posible conseguirlo (Scolari, 2013, págs. 187-188).

La inmersión supone sumergir al público en la historia y Scolari se pregunta cómo es posible hacerlo difundiéndola a través de distintos medios (Scolari, 2013, pág. 188). En mi opinión, en el caso de la historia transmitida a través de videojuegos, esto se consigue haciendo que el jugador sea el protagonista de la historia.

De las palabras de Scolari se desprende a mi juicio que para que una noticia se pueda considerar transmedia es necesario que el público la pueda extraer y utilizar en la vida cotidiana (Scolari, 2013, pág. 188). Por eso podemos deducir en mi opinión que se trata de un tipo de periodismo interactivo.

[13] Conocido a través de (Scolari, 2013, pág. 187)

Todas las historias del periodismo transmedia vienen del mundo real, variado y complejo (Scolari, 2013, pág. 188).

Por último tener inspiración para la acción supone según Scolari querer cambiar el mundo y conseguir que el público intervenga para solucionar un problema (Scolari, 2013, pág. 188).

Los relatos transmedia se expanden también a través de documentales. Según Scolari (Scolari, 2013, pág. 197) algunas de las mejores experiencias de narrativa transmedia pertenecen precisamente al subgénero documental, que se transmite también a través de otras plataformas ( (Scolari, 2013, pág. 197). En mi opinión estos documentales pueden ser interactivos, es decir, tener la posibilidad de generar respuestas por parte de los espectadores, que, en palabras del citado Anyó, hoy son “prosumidores” cuya complicidad busca (Scolari, 2013, pág. 197).

RECURSOS EMPLEADOS EN LA NARRATIVA TRANSMEDIA:
La narrativa transmedia o storytelling requiere emplear unos recursos y unas técnicas narrativas distintas de las que las que se emplean en la narrativa en formato papel, porque permite incluir en las obras la imagen, el sonido y el movimiento.

Por lo que respecta al periodismo, en mi opinión, como en la de Carlos Scolari (Scolari, 2013, pág. 189), siempre ha sido transmedia e interactivo. Porque una noticia podía ser impresa, radiada o televisada y hoy se transmite también a través de Internet e impelía a la acción.

José Luis Orihuela habla de blogs, redes sociales y periodismo transmedia (Scolari, 2013, pág. 191). Para este autor los ciudadanos (entre ellos los alumnos) se apropian de la tecnología para hacer comunicación pública, que en opinión de Scolari no es periodística, pero ha revolucionado la comunicación pública (Scolari, 2013, pág. 192).

En opinión de Orihuela los medios sociales han permitido que el público tenga una voz no mediatizada por los medios de comunicación de masas y se han convertido en “un instrumento de fiscalización del poder político” (Scolari, 2013, pág. 192). Yo me pregunto de qué manera fiscalizan los ciudadanos el poder político a través de las redes sociales.

Para este autor, a cuya opinión me adhiero, en la década de los años noventa Internet se fue popularizando y los periódicos tuvieron que empezar a emplearla para difundir sus contenidos a través de diferentes medios, para lo cual han demostrado tener muchas dificultades (Scolari, 2013, pág. 192). ¿Pero cuáles son esas dificultades?

*Público al que se dirigen las obras*

En relación con el público al que van dirigidas las obras es necesario tener en cuenta que los niños de hoy se sienten mucho más atraídos por la narrativa digital que por la narrativa impresa, preferida por los adultos porque la información que contiene les parece más fiable.

Según Jenkins (Jenkins, Ford,, & Green, 2015)[14], a cuya opinión me adhiero en esta ponencia, el público ha cambiado: Ya no es un mero consumidor del producto, sino también un creador del mismo, un productor consumidor que expande los mundos narrativos de los personajes. Los usuarios cooperan activamente en el proceso de expansión transmedia.

Las acciones de los consumidores son fundamentales en las narrativas transmedia (Scolari, 2013, pág. 41). Los fans promueven su narrativa favorita. Algunos llegan a crear sus propios textos sobre las obras y subirlos a la red expandiendo así las fronteras del mundo narrativo (Scolari, 2013, pp. 41-42). Es el fenómeno denominado por Scolari “realización o performance”.

Según Carlos Scolari (Scolari, 2013, pág. 122) las cosas más interesantes de las narrativas transmedia se descubren en los márgenes, cuando los prosumidores se apropian de sus personajes favoritos y los insertan en nuevos programas. Según Alvin Toffler (Toffler, 1999)[15] un prosumidor es a la vez un consumidor y un productor de las obras.

Por lo que respecta al público infantil y juvenil he observado que le encanta ser el protagonista de las narraciones. Y genera historias cuando juega con los muñecos, aunque no las plasma por escrito.

En el videojuego el jugador es quien controla las acciones del protagonista

[14] Conocido a través de (Scolari, 2013, pág. 27)

[15] Conocido a través de (Scolari, 2013, pág.122)

y lo dirige por cada uno de los itinerarios que le proporciona el creador del mismo y seguramente es ésa una de las razones por la cual la narración interactiva está teniendo tanto éxito entre este tipo de público.

INFORMES SOBRE LECTURA DIGITAL:
PISA 2009 (OCDE, 2009, pág. 13) examina cómo leen los alumnos al final del periodo de escolarización obligatoria. Este informe define la competencia lectora como “la comprensión, el uso y el interés por la lectura de textos escritos para alcanzar los objetivos, desarrollar el conocimiento y participar en la sociedad”.

Todos los textos ERA son hipertextos (OCDE, 2009, pág. 13). Sus características se especifican según distintas categorías:

- El medio: autor, mensaje, mixto;
- El formato: continuo, discontinuo, mixto, múltiple;
- El tipo: argumentación, descripción, exposición, transacción, mixto;
- El aspecto: acceder y obtener, integrar e interpretar, reflexionar y valorar (estos son los procesos cognitivos).

En los textos digitales se incluye una cuarta categoría, la de ‘complejidad’: la situación educativa, laboral, personal, pública.

También se analizan los instrumentos y características de la navegación que los alumnos han empleado para contestar a las pruebas, que pueden dificultar la comprensión de alumnos poco acostumbrados a usarlos.

De los datos aportados por los evaluadores de este informe (OCDE, 2009, pág. 20) se desprende que los alumnos españoles ocupan uno de los últimos puestos en comprensión lectora de textos digitales, lo cual, a mi juicio, se puede deber a la falta de práctica. Porque comprender un texto en formato digital supone también comprender los hipertextos asociados, lo cual puede suponer una dificultad añadida a alumnos que no practican suficientemente ni en la escuela ni en casa. A esto se añade que aquellos alumnos con dificultades con la lectura impresa arrastrarán las mismas en la lectura digital.

Esto se puede solucionar incluyendo la lectura de obras en formato digital en los planes lectores.

Los alumnos con mejor rendimiento son los de Corea del Sur, Nueva

Zelanda, Australia y Japón seguidos de Islandia, Suecia, Dinamarca y Bélgica (OCDE, 2009, pág. 20) y rinden más en lectura digital que en lectura impresa.

Los alumnos de los países con un rendimiento más bajo en lectura digital rinden más en lectura impresa según los datos del citado informe, pero aun así se ven superados por los de países como Corea del Sur.

Por lo que respecta al género las alumnas obtienen mejores resultados que los alumnos en todos los países. En España en concreto las alumnas tienen un rendimiento en lectura que supera en veinte puntos al de los alumnos (OCDE, 2009, pág. 25) ¿Podemos decir que esto se debe a distintas variables en su educación en casa?

Según los datos arrojados por el Informe *Panorama de la educación* (OCDE, 2015). cerca de un 20% de los estudiantes de la OCDE no obtiene de media las competencias lectoras básicas, un porcentaje que se viene arrastrando desde años anteriores, como vemos reflejado en el siguiente gráfico:

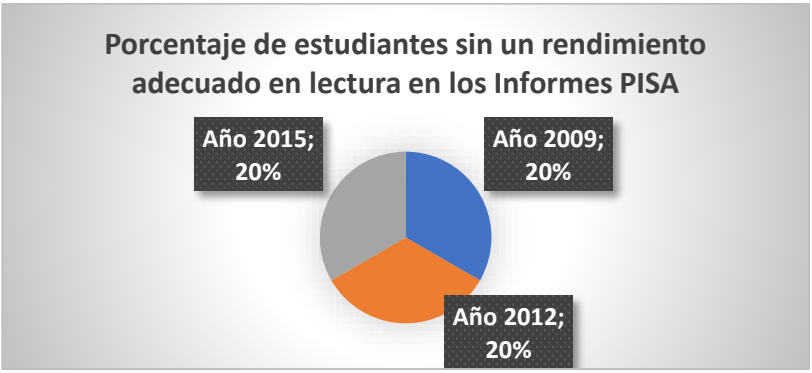


*Gráfico de elaboración propia con los datos de los Informes PISA 2009, 2012 y 2015*

Esto significa que en torno a un 80% de ellos sí las alcanza y a mi juicio también que valora positivamente al menos la lectura como instrumento de aprendizaje, lo cual podemos ver en el gráfico elaborado con los datos de los citados informes:

*Gráfico de elaboración propia con los datos del Informe PISA 2015*

A esto se añade que la diferencia en lectura a favor de las niñas disminuyó en PISA 2015 en doce puntos en relación con PISA 2009. El rendimiento de los chicos mejoró entre los alumnos con mejores resultados y el de las chicas empeoró entre las alumnas con peores resultados (OCDE, 2015). Todo esto lo vamos a ver en el siguiente gráfico:

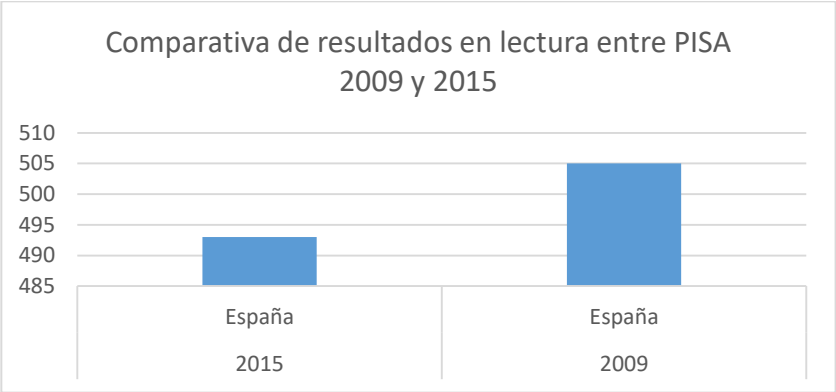


*Gráfico de elaboración propia*

De los datos observados en el citado informe se desprende que el rendimiento de España mejoró un 7% en relación con informes anteriores y se sitúa en la media del resto de países de la (OCDE, 2015).

De los datos observados dando clase a un grupo de Taller de Lengua de 2º de E.S.O. se extrae que los alumnos con problemas para comprender

textos escritos no valoran positivamente la lectura[16].

De todas formas, me parece conveniente señalar que el porcentaje de alumnos con dificultades en lectura es bastante parecido al de alumnos que según el Informe *Los hábitos lectores de los adolescentes en España* (OCDE, 2009) se declara no lector. Esto se solucionaría si sus familias valorasen positivamente la lectura. Por eso se explican sus beneficios en relación con el aprendizaje en las reuniones de padres.

CONCLUSIONES:

Aunque los problemas de comprensión lectora de nuestros alumnos han ido mejorando, todavía queda en torno a un 20% que los presenta si atendemos a lo que nos indican los estudios presentados entre otros. Y es necesario seguir avanzando.

Desde mi punto de vista los alumnos han de abandonar la Secundaria sabiendo conceptos clave de literatura digital, pues es necesario recordar que en la sociedad actual ésta convive con la impresa. Han de ver que la literatura es transmedia (incluso la de épocas anteriores al s. XXI). Además, dada la enorme atracción que nuestros alumnos sienten por las Nuevas Tecnologías como instrumento de ocio, yo creo que éstas nos pueden ayudar a realizar nuestra función como animadores de la lectura.

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# Improving access to administrative texts for people with low literacy: A social work project at the foundation of participation

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KEY WORDS: comprehension, participation, easy -to-read (E2R), people with learning disabilities, administrative texts

ABSTRACT:
Based on a Swiss study on ‘easy-to-read’ in the field of adult protection authorities, the present contribution asks to what extent easy-to-read texts are a potential resource both for participation and for literacy development, and what in turn challenges their function as an effective resource.

## INTRODUCTION: ENHANCING EQUITY BY IMPROVING THE UNDERSTANDABILITY OF ADMINISTRATIVE TEXTS

The UN Convention on the Rights of Persons with Disabilities (CRPD) claims participation of persons with disabilities in all societal spheres. One essential prerequisite for participation is that people can access relevant information in a form that is perceivable and understandable for them (CRPD art. 21). The central claim for inclusion encompasses equal opportunity for active involvement in decision-making processes or legal affairs. A fundamental requirement therefore is that information from authorities is made comprehensible for all, for example, that public services provide their information not only in written form, but also in signed language videos for deaf people.

Basically, one can think of two main approaches for increasing access to information for people with low literacy - a group that may include deaf people, persons with a learning disability, elderly people as well as migrants. A first approach is to consider that the enhancement should concentrate on individuals by providing them with opportunities to augment their reading competence (person-centered development approach). A second approach is taking it from the other end, namely by adapting the form and the quality of information to the level of competence that people

have (information-centered improvement approach).

Figure 1 below illustrates how the two approaches influence the participation of people with initially low literacy. While the development approach enables individuals essentially by enhancing their reading and capturing skills, the second approach intervenes by adapting the form in which information is provided and thus facilitating its readability and understandability. Both are approaches among others (like building or legal measures) to facilitate participation in a broader sense.

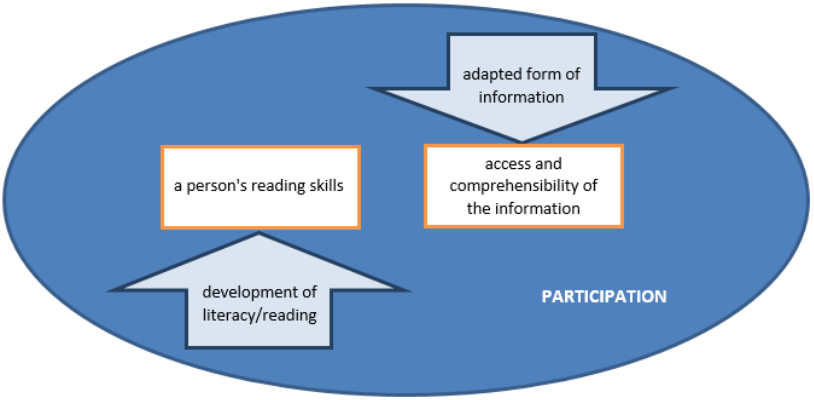


*Figure 1*

The concept of easy-to-read (E2R) represents a way of diminishing barriers of access in the field of written communication. It is a written language model simplifying grammar, lexicon and layout. The concept is rooted in democratic movements towards a classless society (around 1970, Sweden), as well as in the empowerment and self-advocacy movement People First (around 1990, US). The aim of easy-to-read is to provide texts for persons for whom standard written language is too difficult. This may include people with reading difficulties and weak command of written language because of intellectual disabilities (e.g., cognitively disabled persons), learning disabilities (as with dyslexic persons) or prelingual deafness or age-related dementia. Easy-to-read may differ from plain language (understandable for an average citizen, avoiding unnecessary jargon and complexities) by the simplification of contents (Przybyla-Wilkin, 2016).

In this paper we report on a development and research project that encompasses easy-to-read and consists of four work packages (see figure 2): (1) development and/or translation of administrative texts in easy-to-read with and for a local adult protection authority, (2) implementation of these E2R documents in the procedures of the authority, (3) evaluation of the project's development and translation cycles, and (4) empirical research on the effects of using E2R documents for professionals involved in the procedures and the clients. For a short outline see also Antener et al. (2017).

OBJECTIVES:
The aim of the present contribution is to discuss to what extent E2R texts are a potential resource both for participation and for literacy development, and what in turn are impeding factors that put at risk their function as an effective resource for these same aims. To situate our undertaking we introductorily report on the project setting and methodology.

SETTING OF THE PROJECT:
Switzerland ratified the UN Convention on the Rights of Persons with Disabilities (CRPD) at 2014 and therefore has to implement the demands on access to written texts for all people. One important point is the access to all kinds of administrative texts, such as those addressed by the adult protection authority to their clients.

In Switzerland, any citizen who knows of persons who potentially put themselves at risk can indicate them to the adult protection authority. In this case, the local authority initiates a procedure with the aim of clarifying whether the person indeed is at risk and cannot get the needed support (e.g., in the financial or medical sphere) otherwise.

The choice of this work field is highly relevant for the topic of E2R texts because people involved in a procedure from the adult protection authority receive several written texts, explaining why a procedure has been initiated, how the procedure unfolds, and what the clients' rights and obligations are. Two fundamental rights are, first, that people must be provided with the opportunity to express their personal opinion on each aspect that is relevant for the procedure and the decision (right to a legal hearing), and, second, that people have a right for appeal against the decision taken by the authority. Importantly, to actively participate in the procedure and to exercise their rights, people are first and foremost required to understand.

However, administrative documents are a quite challenging type of text - even for proficient readers. In the case of a procedure initiated by the adult protection authority, the addressee's understanding of documents is significant for at least two reasons:

a) their opportunity to exercise their abovementioned fundamental rights, that is for actively participating in the procedure by providing necessary information, for defending their personal point of view during the hearing, or for appealing against the provisional decision;
b) their emotional stance towards the authority: Generally speaking, the adult protection authority evokes strong feelings of insecurity. The persons involved are often afraid of interventions in their private life. This fear and insecurity has been further increased by many negative headlines in the Swiss media during the last years.

In accordance with the legal bearings of the adult protection provisions, the current project pursued the aim of increasing the readability of these documents in a perspective of addressee-oriented communication. To guarantee an addressee-oriented communication, all letters had to be situated in their context and the procedure had to be clarified. This required – besides the translation of the existing documents – the development of a new so-called information booklet, which comprises the important stages of the procedure. All documents were translated (or developed) into level B1 according to the CEFR (Common European Framework of Reference for Languages). While the clients of the adult protection authority build a heterogeneous group (age, sex, cultural background, socio-economic status), for our project we defined as a target group people with cognitive disabilities (learning disability, elderly people with dementia). We put our focus primarily on this target group because, on the one hand, its members are frequently affected by provisions from the authority, and on the other hand they belong to the primary addressees that are in need of E2R texts.

METHODOLOGY AND PROCEDURE:
As mentioned in the introduction, the project comprised four principal work packages which are illustrated in figure 2 below.

*Figure 2*

The easy-to-read design stipulates that documents are checked as regards the correctness of content as well as in terms of comprehensibility by examiners from the target group. Thus, as mentioned in the introduction, the first work package involved an examination of all developed documents with respect to the correctness of their content by the staff of the adult protection authority. Likewise, a group of examiners with cognitive disabilities checked the comprehensibility of the documents (structure, language, examples). This examination of the E2R texts by people from the target group is a commonly adopted and essential part of the editing procedure of E2R texts (but cf. Bredel & Maass, 2016). It is by means of this examination process that the quality of the texts is guaranteed to be appropriate to the final addressees of the documents. In the current project, the texts have been examined in 10 sessions (with 3 examiners with cognitive disabilities per session) chaired by a facilitator. In broad outline, the examination process is organized as follows:

- The facilitator is analyzing a written text with maximally 3 examiners
- The examiners read the text aloud, in paragraphs and lines. The facilitator assigns one text segment to an examiner and then asks questions soliciting a recast by the examiner of the read sentence.
- The examination group then discusses the content and the understandability of the formulation.
- The decision whether and what the examiners judge to be understandable is annotated in the text and then documented electronically.

The analyses of the current paper are based on two different datasets.

1. Data and findings on the role of the examiners and on the project's procedure derive from the evaluation part of our study, which provides information about the processes that framed the project (see stage 3 in figure 2 above). The evaluation of the project's processes consisted of an analysis of interviews with project collaborators (two persons from the local authority, the facilitator of the examination sessions, supervisors of institutions where the examiners are working/living), as well as personal journals (written by the project team and the facilitator). Data was coded and analyzed following the principles of summarizing content analysis (Mayring, 2010).
2. Findings on the effects of using E2R texts were gained from the research section of the project (see stage 4 in figure 2 above). The

research on the reception and the impact of the E2R documents in their practical use was based on problem-centered interviews (Witzel, 1982), with both professionals as final users and clients as final addressees of the texts. The collection of this second type of data is still in progress. Data is analyzed following the principles of ground theory methodology.

RESULTS:
In this section we report on the intermediate results with respect to the potentials and challenges of E2R texts to function as a resource for both participation and literacy development.

*Enhancing reading skills by means of examination job*

As outlined in the introduction, the proposition of E2R texts is basically associated with the information-centered improvement approach. A frequently addressed critique to the concept of easy-to-read is that it makes target groups dependent on this type of text or even that it impoverishes the language (Ochsenbein, 2014, Interview with Rainer Bremer; Liessmann, 2016). In contrast to this we agree that easy-to-read should be understood as a ‘functional variety’ with the function of conveying complex matters in an understandable form to a specific target group (cf. Bock, 2014). The potential of easy-to-read lies in the fact that it can be understood as a transitory language form that has to be adapted to the knowledge base and competencies of the target (group), enabling the addressees to potentially further develop their literacy skills (cf. also Bock, 2015a and 2015b; Maass et al., 2014).

In this sense, for part of the readers at least, easy-to-read is not only a resource for accessing information, but also a resource for learning of how to apprehend written texts, as well as for improving the reading of written language. Our analysis of the examination process shows indeed interesting effects of E2R texts as a resource at the interface of understanding and learning: Persons from the target group who accomplished the job of examining the texts with respect to their understandability exhibited a clear learning process regarding their reading and understanding. While this development was not formally assessed, its evidence is based on the facilitator who chaired the examination sessions. In an interview the facilitator stated the following:

"The examiners very clearly developed their competence in understanding

> during the process of examination. The examiners were interested in the content and wanted to know more about it. We notice a thirst for education." (G.MO 21, 22)

On the basis of this observation, we hypothesize that for specific groups of non-proficient readers, E2R texts can function as a door-opener and a useful training resource, creating a feeling of competence and, maybe even more importantly, developing an initial interest for reading in itself or interest in new topics. We hypothesize that such a process is not limited to the examiners but can also be an effect of E2R texts in the group of end-users of these texts. This hypothesis is sustained by Schubert (2016). He notes that measures of removing communication barriers (by contrast to overcoming or avoiding them by the addressees) may at the same time stimulate the target group's learning process. This is in turn may decrease the necessity of overcoming barriers.

However, for both the understandability of the texts and the literacy development we have to critically reflect on the qualitative difference of the reading situations by the examiners on the one hand and the final addressees of our E2R documents on the other hand. The examiner's reading process is embedded in a social interaction, as the texts are read in community with other examiners and a facilitator. The end-user of the administrative texts, however, reads the text in an uncontrolled setting – the clients are addressed individually and they potentially open and read their mail by themselves. In designing E2R texts, these specific reading situations (and not only the addressee's characteristics for example) have to be taken into account (Bock, 2015b). We will come back to this point in the next sections.

*Easy-to-read texts as a helpful resource for enhanced understanding*

Both the interviewed clients and the professionals state that the E2R documents are legible and easy to understand. Positive factors that help the clients are the font size and the highlighting of important information (in our case with specific frames and pictures of exclamation marks). The effect of repetitions (words, topics) however is ambiguous. While some clients state that it enhances their understanding, others assess it negatively because they associate it with a juridical writing style. At least one professional qualified the repetitions as an exaggerated facilitation that harms the legibility of the text.

The analyses reveal that the E2R texts prove to be a useful resource for

the management of **interpersonal communication** between the client and professionals from the authorities, professional and non-professional deputies as well as relatives. This implies that also when the client does not read the texts by himself, the simplification may indirectly serve his understanding of the procedure's details. For non-professionals, as for example relatives of the clients, there seem to be two possible functions of texts in E2R: First, the texts, especially the final decisions, may be more accessible by family members who are ordinary proficient readers but are not used to read and understand the technical language used by the authorities at issue. Second, on the basis of this guaranteed access, non-professionals can better explain the decisions to the concerned client. In this case, the E2R texts provide appropriate simplified terms and concise explanations of technical terms. Moreover, if necessary, the clients can read or even annotate the texts after having received some oral explanations. One professional deputy describes the potentiality of the E2R texts as follows:

> I could imagine that the booklet would be quite good when the person is at home, when it is elderly people, who still have relatives. Because relatives who are normally functioning are sometimes also overstrained with the decisions they receive, which sound very juridical. Because that is not their daily routine. They do not read articles or legislations. And then it is sometimes, for normally educated people, a decision is sometimes also difficult to understand. And then I think it could be a help for relatives, so that they can say, now see mother, or father, this is meant. So themselves they can certainly comprehend it better. (AN-S-04)

As several interviewees mention, the use of the E2R texts in interpersonal communication is particularly relevant for **non-professional or private deputies**, that is, persons who take over the mandate of a legal assistant on a voluntary basis. While in the case of family members for example, these private deputies regularly have better knowledge of the client's competence in reading, understanding and communication more generally, they may lack knowledge and competence with respect to the procedures and expectancies by the authority. In the absence of any official training for these private deputies, especially the information booklet in E2R seems to be a helpful resource. One employee of the social service reports the following:

> Well, the information booklet is very good, which we did not have previously. If someone is really interested, also in the whole concept, sometimes primas, private mandate holders, who are interested in functioning as

> deputy, for them it is very good shown how everything is functioning, what is behind it, how is the procedure working, how is the authority clarifying things, or what does the authority need for taking a decision, that is very good. Also to hand out to the clients. We found one can very well hand it out to the clients (...). (AN-S-01)

One private deputy, a mother of a young man with a learning disability, confirmed this view. Unfortunately, she did not receive the information booklet at the beginning of the procedure; after having received it she states that this E2R text would have been helpful for her and her husband's communication with their son.

> I think, the social service or w- from the ((village name)) should have given this to us, before we were at the local welfare services, or at the local authorities, we should have received this. (…) or, or in fact our son should have received this, because at this moment there was no deputyship yet. Of course, we were able to explain it to him, but in a much much easier form. (…) and for us as parents, for him, that would have been to explain it in an easier way, and well, so we explained it in our own words, what that means, right. (AD-04)

At the current state of data collection, the potentialities of the E2R texts that we have evidence for are mainly reported by the professionals and family members of the clients rather than by the clients themselves, due to a very small number of interviewed clients. To date, there are only few examples that index a direct link between the texts in E2R and an increased participation of clients in the procedure. As an illustration we cite the case of a woman who addresses a request at the authority to make use of her right to access to the file after having discovered this right in the E2R information booklet. Interestingly, this request is an instrument for her not only to obtain information, but also to indirectly provide the authority with the information that she is able to compose a letter (and that she therefore is of sound mind).

The analyses allowed also identifying several factors that may challenge the effectiveness of these texts with regard to a better understanding of the procedure, and as a consequence an augmented opportunity to participate. This is what we turn to in the next section.

*Factors hindering easy-to-read texts to function as a resource*

The definition of a target group for E2R texts implies a choice of a specific

language level as well as the provision of a certain background knowledge. These choices define the boundaries of the target group. As a consequence, a first challenge of easy-to-read, is that there are people who do not enter the defined target group and thereby still cannot access the texts. Both relatives of clients as well professionals working with them have observed this challenge. One professional specifically mentions that people with severe dementia would be overstrained with the language of the texts. She also reports the following.

> Now I also have someone younger (…) with a severe cognitive impairment and who lives in a foster family, she would not be able to read this. And even less understand it. (AN-S-04)

Unlike some claims that E2R would enable all people to access information, it is a fact that there are still people falling out of the target group that has been defined. In the case of the reported project, possible remedies to this may be a further adaptation of the texts to an A2 level, or for second language readers a translation in their first language. In such a case, professionals from the authorities mentioned the possibility to take as a source text for translation the German E2R texts (instead of the original German text). This would be a further increase the chance that the translated text will indeed be accessible.

A critical comment is at issue here. The citation above reveals an interesting aspect with regard to the assessment of the client's competence in reading and understanding. The interviewee clearly states that her client would not have been able to read or understand the text. As her statement suggests, she did not attempt to read the text together with the client as a means of gaining evidence of this non-understanding. With this regard we suggest that professionals (or communicators in general) always have to critically question whether a specific addressee’s competence is indeed insufficient for reading and understanding a text, or whether this representation of the client's incompetence is based on a stereotypical thinking with respect to a specific target group (cf. Ryan & Bannister, 2009). Moreover, people may be enabled to read and understand a text when the reading process is embedded in social interaction with a more competent reader.

A second challenge for the E2R texts to function as a resource is the **length of the text**, more specifically the information booklet, as stated by the mother of a client.

> And I read it and thought that for me, yes, it's okay, but then I put myself in the position of my son again, I think, such a document, that would drag him down (…) because of its length. (AD-04)

This challenge may be related to another barrier which has not been explicitly stated by the clients, namely the difficulty in recognizing the opportunity to access the written documents. In fact, due to their recurring experience of cognitive barriers, people with low literacy are discouraged to even tackle the challenge of reading a text. In this respect again the situation between the examiners of the texts and the final addresses differs, as the examiners are supported and encouraged to read and try to understand the text.

A third and key challenge is that clients of the authority's procedure read these texts in a precarious situation, namely where a public authority enters into the private life of citizens. The response to this is characterized by strong emotions, such as anger, fear, incomprehension. The authority's poor reputation further adds to all these negative emotions. One interviewed client explained that she was very shocked when she received the first mail from the authorities. She was angry and immediately called the person from the authority who was responsible for her case. That person calmed her down and suggested that she reads the texts calmly. Then, the aforementioned client read the texts with a family member.

> I skimmed the text. And then I got angry. I was really shocked, and I said, what's the point? And then I called mister ((name from the authority's employee)), in anger, but I remained decent. (…) and then he told me that I should just read it again carefully, and then I might come again asking questions. And then, after having calmed me, I called my son and told him, whether I could send it to him what I got. And I explained it to him, and he is anyway very calm. (AD-01)

This last challenge further underlines the importance of the context in which addressees read a text: who sends the text, what is the function of the text, and where and with whom are the addressees when reading the text, what is their emotional stance towards the sender, and so on. These are crucial factors for whether and how a text is read and understood. This aspect documents clearly that, in the case of the adult protection authority at least, the selective provision of an addressee-tailored text is not sufficient for augmenting the client's participation in the procedure.

DISCUSSION AND CONCLUSIONS:

In this article we have first shown that one potential of E2R texts lays in the fact that its use in specific contexts can enable persons from the target group to further develop their competence in reading. While the specific evidence comes from the examiners and not the end-users of the texts, we nevertheless think that this process is possibly occurring in other groups of readers, as for instance the clients. However, this requires minimally that the client reads and understands the text. Ongoing barriers to this that have been identified are the emotional reaction of the client when receiving the text, the length of the document as well as the borders of the target group which imply that there are still people outside of the target.

The effect of the E2R texts used by the adult protection authority on the understanding of the procedure by the clients, and their participation in the procedure, are both still under examination. So far it appears that a major potential of these texts lies in its use in interpersonal communication with the client, either by professionals or private persons. This sustains the idea that in the context of the here studied administrative procedures, E2R texts as such are not able to diminish barriers but that there should be efforts in sustaining the interplay of enhanced reading skills and adapted documents (see figure 3 below). This can be done by operating both at the level of the addressees of the texts and at the level of the authors.

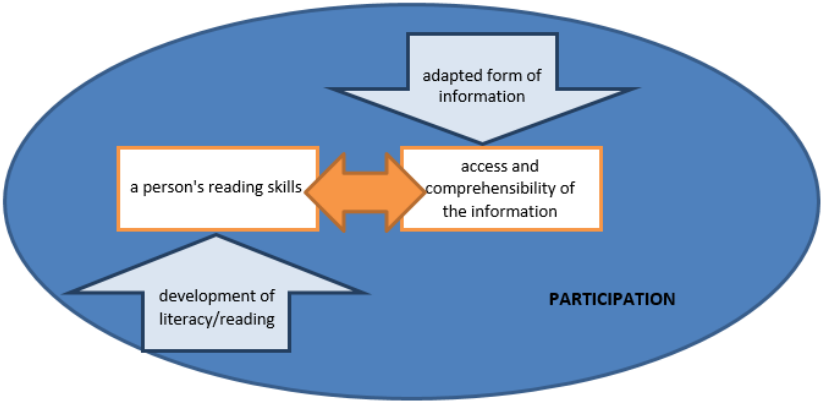


*Figure 3*

As illustrated in the present article, easy-to-read has the potential to

prepare the ground for enhanced literacy by means of a positive experience in accessing and understanding written texts. The barriers for easy-to-read to function as a barrier-reducing instrument are localized on several levels (determination of a language level for specific target group, length of the text, emotional barriers between client and authority) – these barriers bear testimony of how complex it is to take action in the field of communication and participation.

Our observations sustain the idea that easy-to-read must be considered as one aspect of addressee-oriented communication which may not, in an isolated manner, warrant reducing barriers per se. The accessibility to the written texts is indeed not only the result of its linguistic understandability, but the texts must also be functionally appropriate. This implies, for example, that the text must be appropriate with respect to its content, its function, to the addressee and to the situation. In this project we mainly focused on the understandability of the information provided by the authority, with a careful consideration of the function of the texts as well as the literacy level of the addressee. By contrast, we only indirectly addressed the level of attitude and emotional stance, which has in fact proven to be key for how texts are received.

Despite the challenges in taking effect as a powerful resource for the client's understanding, E2R texts can contribute to increased participation by means of their signaling effect – addressees of E2R texts may identify the sender as someone who is taking them seriously and who attempts to create an equal footing by means of an adaptation of their communication. Concretely speaking, both reading clients and examiners of the E2R texts are in this sense valued as important actors and their need for self-determination is taken into account. This contrasts with a widespread behavior of people without disabilities to communicate about, but not with, the persons with a cognitive disability.

The examiners of the E2R texts clearly experience the project collaborators' orientation to them as full and competent persons which are taken seriously. By accomplishing the task of investigating whether a text is understandable or not, examiners assume a desirable and powerful role. While their incompetence in reading may commonly stigmatize and exclude them from societal processes, in this specific context it is precisely this lack of competence that is in fact redesigned into competence.

"Also the examination role seemed to be attractive: telling someone

that a text is not written in a comprehensible manner and return it." (G.MO 23)

By making their communication understandable, clients are potentially given back some ability to act which is fundamental for self-determination in life. As mentioned earlier, one client related that, thanks to the understandable information in the E2R information booklet, she addressed a request to the authority to make use of her right to access to the file. This example also shows that participation necessitates at first an ability to participate. Commonly, such an ability to participate may not be acquired based solely on an isolated experience of understanding a written text; in fact, biographically driven self-concepts as well a weak belief in one's own self-efficacy weigh heavily on the client's ability to act and to participate.

In sum, there is legitimate hope that easy-to-read will enhance people's understanding and participation if the concept is further disseminated and put into use in the long-term. A condition for its success is however that the understanding of participation, in the sense of empowering people and giving them back their ability to act, is permeating the structures of numerous societal areas.

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## Literatura e artes. Por uma pedagogia crítica, cívica e criativa

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PALAVRAS-CHAVE: Literatura, Arte, Cooperação, Criatividade.

RESUMO:
Proponho a apresentação de algumas das linhas teóricas e de acção do projecto-piloto *Motiv-Arte*, concebido para fomentar e promover a leitura literária em conexão simbiótica com as práticas de expressão artística. O projecto (que apresento como caso de investigação em acção) é desenvolvido num Agrupamento português de escolas públicas (em

regime não-formal) e tem como missão garantir a qualidade e equidade no acesso ao desenvolvimento de competências de literacia (linguística, literária e artística) a crianças de todas as classes sociais. Apresentam-se exemplos concretos de acção.

Este artigo está inserido numa investigação de pós-doutoramento, intitulada "Por uma Pedagogia Crítica e Criativa". É objetivo desta investigação fundamentar, demonstrando-a, a imprescindibilidade – na promoção de uma literacia profícua e consciente de si – de uma aprendizagem precoce da Literatura (em contexto escolar e não escolar) como forma de desenvolvimento tanto do amor pela língua e do imaginário criativo (interpretativo e expressivo), quanto do sentido estético, cívico e crítico, conducentes ao desenvolvimento de uma consciência actuante e colaborativa, e de um pensamento autónomo sobre a própria existência e sobre o mundo circundante.

O campo metodológico que me orienta e informa concentra-se numa investigação em Teoria da Literatura e Filosofia da Linguagem, sob o foco de uma inter-relação entre Literatura e Vida. Autores como Gilles Deleuze, Jacques Derrida, Wittgenstein, Paul de Man, entre outros, são os polos orientadores desta perspectiva.

INTRODUÇÃO:

É meu propósito proceder, como anunciado no resumo, a uma breve apresentação do Projecto *Motiv-Arte*[1] – enquanto contexto educativo (não formal e concreto) da minha investigação – e à exposição de algumas das linhas de reflexão e acção postas em prática no âmbito do trabalho que desenvolvo sobre a promoção e o ensino da leitura literária, trabalho que tem como orientação maior – ou como solicitação directa – poder contribuir para o enriquecimento de uma noção de "Pedagogia Crítica e Criativa",

[1] Trata-se de um projecto-piloto concebido para as "Atividades de Enriquecimento Curricular" (AEC). As AEC encontram-se regulamentadas pela Portaria n.º 644-A/2015, de 24 de agosto que, no seu artigo 7.º, determina: "Consideram-se AEC no 1.º ciclo do ensino básico as atividades de caráter facultativo e de natureza eminentemente lúdica, formativa e cultural …". O Projecto que aqui apresento, recebeu o nome *Motiv-Arte*, e foi implementado, em Setembro de 2015, no Agrupamento de Escolas Correia Mateus (Leiria), tendo como missão trabalhar em defesa da promoção de uma literacia consciente, crítica, criativa desde os primeiros anos de escolaridade. Este projecto tem sido apresentado em diversas conferências, como modo de divulgação das suas linhas pedagógicas, passíveis de serem replicadas em diferentes contextos socio-educativos.

quando se fala de uma Educação Humanista para o século XXI.
Dividi, por isso, esta apresentação em duas partes. Na primeira (I) apresentarei sumariamente as linhas gerais do projeto Motiv-Arte. Na segunda (II) darei alguns exemplos concretos que visam a promoção da leitura literária em conexão com as práticas de interpretação/expressão artística e procederei a uma breve descrição dos passos que levaram à criação de um "Livro Colaborativo", que tomo aqui como estratégia pluri-actuante e potenciadora de um vastíssimo leque de experiências e de aprendizagens rizomáticas, capazes de mobilizar a Literatura e as Artes como agentes promotores do desenvolvimento, em idade precoce, de um auto-conhecimento – consciente e crítico –, de diferentes formas de expressão e de interpretação – verbais e artísticas –, de valores de cidadania e de respeito pelo outro, de colaboração, participação e intervenção directa e activa no mundo em que habitamos.

O CONTEXTO (OBJECTIVOS DO PROJECTO-PILOTO *MOTIVARTE*):
O Programa de "Atividades de Enriquecimento Curricular", integrado na política educativa ministerial de uma "Escola a Tempo Inteiro", visa cumprir o duplo propósito de (e parafraseio o documento legal), por um lado, garantir aos alunos do 1ºciclo do Ensino Básico o acesso gratuito a uma série de actividades educativas e formativas enriquecedoras do currículo, e, por outro lado, abrir o âmbito da educação escolar à participação de entidades extra-escolares que levem à criação de novos contextos e práticas de aprendizagem não formal e comunitárias, potenciadoras de um maior sucesso individual em contexto socio-educacional presente e futuro. Adaptando-se à divisão por "áreas de aprendizagem" propostas pelo Ministério da Educação, o Projecto MotivArte assenta numa visão holística e interdisciplinar da Educação, dividindo-se em três eixos de acção implicadamente relacionados entre si, numa perspectiva sincrónica e diacrónica, que tem a aprendizagem do Xadrez, da Literatura e das Artes como pilares da sua pedagogia.

A principal novidade pedagógica do projecto *MotivArte* consiste na interconexão entre a aprendizagem das Artes – "expressão dramática", "artes plásticas" e "música" – previstas nos programas do Ministério da Educação português – e a promoção da leitura literária, que devém da relação que se estabelece entre a linguagem verbal e outras linguagens, outras formas de expressão e de interpretação artísticas. Neste sentido, às propostas do Ministério da Educação foi acrescentado, nas Planificações de Unidades Didáticas de todas as áreas, o acesso a textos literários, – nomeadamente livros da chamada Literatura Infantil e da

Literatura de tradição oral universal. Na consciente defesa de um modelo de aprendizagem não-formal das diferentes formas da Arte (dentro e fora da escola), a inclusão da “arte” da palavra literária na aprendizagem de outras linguagens e formas de interpretação e de expressão cognitiva e artística visa assumir, defender e reforçar − incrementando-a continuadamente − a indissociabilidade quotidiana entre a Palavra (a língua), as Artes e a Vida.

Este é o contexto e o quadro epistemológico em que trabalham os nossos mediadores pedagógicos. Sublinho o uso desta palavra – mediador – em vez da palavra “professor”, que, institucionalmente, implica uma creditação formal para o “ensino”. Nas AEC há uma liberdade de selecção de profissionais de diferentes áreas – Belas Artes, Animação Cultural, Multimédia, Teatro, etc. – que não são, oficialmente, creditadas (no ensino básico e secundário) para integrar o corpo docente em regime de educação formal. Esta abertura e esta liberdade de escolha de profissionais formados em diferentes áreas do domínio sociocultural e artístico trazem mais-valias inestimáveis a projectos como o que aqui apresento, como procurarei demonstrar e propor à reflexão premente e partilhada.

DESCRIÇÃO DAS EXPERIÊNCIAS APRESENTADAS: ESTRATÉGIAS E ACTIVIDADES LEVADAS A CABO PELOS MEDIADORES – OBJECTIVOS E RESULTADOS:

*Levar os livros de literatura para a sala de artes.*

Passo à explanação sucinta de alguns exemplos concretos dos modos como a leitura literária é promovida e explorada num projecto educativo que assenta na exploração das conexões – estimulantes e profícuas – entre a leitura literária e as diferentes formas de interpretação e de expressão artísticas.

Para começar, começo com o livro *Como Começa* de Silvana Tavano. Um livro sobre as maravilhas do começo que duram exatamente até ao momento em que decidimos começar. Quando esse momento chega, traz, normalmente, com ele a “angústia da folha em branco”, experiência bem conhecida de quem escreve e de quem se dedica à Arte. Este livro é um excelente ponto de partida poético para pensar e orientar as crianças para a leitura da Poesia e para a prática inter-conectada da interpretação artística. Nem sempre é fácil começar um texto ou um desenho. Porquê?

Começar a pensar através da literatura é uma excelente forma de começar: continuando a ler.

Peça-se a uma criança (muito provavelmente até a um adulto): “escreve ou desenha-me o que quiseres”, e ver-se-á a dificuldade em começar sem fazer perguntas. Para dar resposta a essa experiência (e as crianças tomam consciência dela muito cedo), basta propor, numa aula seguinte, a leitura do livro *O Ponto* de Peter Reynolds, que é um excelente exemplo desencadeador de aprendizagens e um profícuo estímulo à criação artística. O ponto, sabemo-lo, é o elemento visual mais simples. É uma experiência extraordinária começar uma aula de Arte-Cidadania com a leitura do livro de Peter Reynolds, fazer algumas experiências manuais e desenhadas a partir da solicitação do ponto e terminar com alguns exemplos da plurifacetada “arte do ponto” levada a cabo por diferentes artistas ao longo do tempo: desde os famosos “pontilhistas” aos autores contemporâneos, como Emma Macnally, por exemplo. Depois de conhecer o trabalho de uma artista como Emma Macnally, retoma-se a leitura do livro de Peter Reynolds, não só como uma excelente forma de ultrapassar as dificuldades de começar, mas também como um riquíssimo ponto de partida para falar da Arte e da **assinatura,** por exemplo, da marca singular que imprimimos no que fazemos, quando nos dedicamos com empenho a esse *fazer* (*poesis*) *que nos faz*.

Voltemos ao começo e ao livro *Como Começa* de Silvana Tavano. Neste livro fala-se de Literatura, da Vida ou da Arte? Há uma pedagogia dos começos neste texto de Silvana Tavano, uma pedagogia da mútua implicação da Arte e da Vida: questão da “forma” e do “lugar”, do “inacabamento” e da imprevisibilidade de todo o gesto artístico, vital. A partir do que nos diz esta autora, podemos ler às crianças o conto “Uma História que começa pelo Fim”, do poeta Manuel António Pina, incluído no livro *Histórias que me contaste Tu*, com magníficas ilustrações do cineasta João Botelho. Este é um excelente título para desafiar as crianças a contar aos colegas uma história da sua preferência, para sensibilizar as crianças para a atenção ao “outro”, para a magia da comunicação, da empatia e da partilha da expressão e da escuta. Começar a aula de Arte-Cidadania com uma história é um excelente modo de começar: convidar as crianças a pensar – a “brincar de pensar”, na maravilhosa expressão de Clarice Lispector (Lispector, 2013), que se tornou o lema orientador da acção do projecto *MotivArte.*

Opto por parar aqui, porque os exemplos multiplicar-se-iam para além do

tempo que me é destinado e gostaria me dedicar, com um pouco mais de demora, ao reporte de uma aventura recente em que os alunos de todas as escolas do Agrupamento onde foi implementado o projecto-piloto *MotivArte* participaram: o projecto "Cadernos Artivistas" de cuja experiência resultaram vários "Livros Colaborativos" conectados num "Grande Livro Comum". Passo à sua apresentação.

*O projecto "Cadernos Artivistas" – objectivos, estratégias e resultados.*

Esta aventura pedagógico-criativa foi despoletada por uma "provocação" lançada, em Setembro de 2016, pela investigadora Teresa Eça, que integra o Grupo de Investigação em Arte Educação C3, impulsionador da "Plataforma de Projetos Educativos Inter-Ação", um grupo de investigadores activistas, de várias universidades, que tem vindo a desenvolver estudos sobre o contributo das artes contemporâneas na educação. O repto lançado foi o de participar no Projecto "Cadernos Artivistas – Livros de Artista como Proposta Comunitária", iniciativa de âmbito internacional, que tem a APECV[2] como entidade parceira. Este projecto, dinamizado por professores e investigadores que coordenam os cadernos realizados com diferentes comunidades (em Portugal, Espanha, Finlândia, Servia, Itália e Brasil) tem, como objectivo geral, investigar as potencialidades dos "livros colaborativos" como suporte de reflexão e comunicação participada. Neste contexto epistemológico, os cadernos *artivistas* exploram as potencialidades do caderno partilhado como objeto artístico e estratégia didática no âmbito pedagógico.

Aceite o desafio, deu-se a entrada em cena do primeiro "mediador" – uma investigadora que trabalha no projecto *MotivArte* – e que relançou a proposta aos mediadores educativos que trabalham directamente com as crianças das 24 turmas das 6 escolas que acolheram este projecto-piloto. Eis o lugar onde acontece o que mais importa: nas salas de aula de "Arte-Cidadania".

A partir de então começaram a desenhar-se as "comunidades co-operantes": aos 7 mediadores, juntaram-se as crianças das 4 turmas de 1º ciclo, multiplicadas pelas 6 escolas públicas integradas num Agrupamento comum.

A par da criação da "comunidade participante", o segundo passo –

[2] APECV – Associação de Professores de Expressão e Comunicação Visual.

pedagógico e motivacional – consistiu na escolha, discutida em grupo, de um nome capaz de designar e unir todos os colaboradores deste projecto colectivo, promovendo nas crianças noções imprescindíveis de pertença, envolvimento, comprometimento e colaboração. O nome foi decidido por votação: “Comunidade *MotivArte*: Artistas-Leitores (AEC 2016)”.

Partem daqui os traços fundadores do retrato e do papel determinante do mediador na consecução e proficuidade de um projecto como o que aqui se reporta. Cada mediador tem de se sentir fortemente empenhado e motivado na iniciativa que se prepara para ajudar a pôr em curso, para que alcance o propósito maior da sua acção: motivar as crianças, conquistar o seu interesse e a sua vontade de colaborar, de participar, de “deixar marca”; conseguir levar as crianças até à tomada de consciência de que pertencem a uma “comunidade” que é muito mais vasta do que o seu campo familiar e escolar. Cabe ao mediador expor os contornos do desafio, apresentar as comunidades participantes e a mútua implicação de todos os envolvidos. Aprende-se o que é colaborar activamente num “projecto comum”. Despertar nas crianças esta consciência de *pertença* a uma comunidade que ultrapassa as fronteiras da turma, da escola, do Agrupamento, da cidade, do país, da Europa… é uma das primeiras grandes apostas do mediador educativo na sala de aula de Arte-Cidadania. O projeto “Livro Colaborativo” é uma preciosa estratégia educativa para o conseguir.

O que começou numa provocação tornou-se uma aventura experimental e artística para todos os que aceitaram o desafio. Há uma pedagogia nesta aceitação: não se propõe um projecto pré-concebido, não se traça um plano fixo pré-estabelecido; as crianças dizem sim ao imprevisto: ninguém sabe o que vai acontecer, é preciso começar e começa-se por fazer um esboço, o mapa imaginário de um livro desconhecido, um mapa de lugares, de palavras que surgem em conversa solta, palavras lançadas e escolhidas pelas crianças. Este, e friso-o com convicção, é o ponto de partida do trabalho do mediador: o mediador não diz *o que se vai fazer*, o mediador lança a provocação e, a partir daí, fomenta e orienta a participação das crianças, estimula perguntas, filtra as respostas e reacções, lança pistas, instiga a imaginação e a criatividade, lançando hipóteses, registando, no quadro, ideias e sugestões.

A invectiva tem, todavia, um tópico comum: “o tema do livro é *o livro*”. A perplexidade e o silêncio fazem parte do processo; depois as crianças riem – é o melhor ponto de partida para a criatividade. O mediador usa o riso e

a perplexidade para incentivar a descoberta do processo criativo. Cabe ao mediador despoletar e estimular questões. O livro de Susana Tamaro ecoa na cabeça das crianças: *Como começar?*

A questão do "livro" é o trunfo do mediador, funciona como um enigma a desvendar ou um segredo a descobrir: como será esse "Livro que *não há?*" Assim se dá início à sua "invenção" – aprendizagem da "visão criativa", descoberta dos modos e das formas de o vir a tornar factual e manifesto: de que falará "um livro sobre o livro", se ainda não há livro nenhum? Temos de o criar! O que poderá entrar nele? Como começá-lo?

Na multiplicação das perguntas, as respostas começam a surgir: terá letras, palavras, livros, terá desenhos, cores, colagens… A sala de aula funciona, nesta perspectiva, como laboratório activo de aprendizagens literárias e artísticas que advêm das acções físicas (corporais) de *ouvir, ver, fazer, tocar, experimentar, pensar criativamente*, convocando e invocando toda a hibridez dos materiais disponíveis na criação de um objecto simultaneamente individual e colectivo, feito por cada um em interacção e partilha com todos os outros.

Será um livro "sobre nós": sobre o que fazemos, sobre os modos de fazer e de descobrir o que podemos fazer à medida que as aulas acontecem e as ideias surgem nas nossas cabeças e das nossas mãos, à medida que se experimentam e exploram todos os materiais disponibilizados pelos mediadores, em cada sala. E foi assim que tudo começou. Ou melhor: e é assim que descobrimos que é no meio que tudo acontece.

A meta, dizem os orientais, é o caminho – eis o lema dos mediadores do projeto *MotivArte*, a consciência que orienta a sua acção. Em cada turma, cada profissional medeia o processo de invenção do imprevisível "Livro Comum". Foram surgindo as ideias que iriam dar forma às diferentes "secções" do grande Livro desconhecido. Concebeu-se um mapa de possibilidades, um esboço *sem plano rigoroso*. A mediação revela aqui, uma vez mais, o seu papel imprescindível: em Arte-Cidadania, o incontornável gesto performativo da mediação é despoletar a acção colaborativa e empenhada: *motivar*, pôr em movimento a imaginação e a criatividade. Os nossos mediadores aprendem-no em todos os livros que lêem e na prática diária de interacção com as crianças com quem trabalham e colaboram na criação de estratégias, actividades e experiências de aprendizagens significativas.
Nos primeiros anos de escolaridade, a aprendizagem das letras é parte

integrante da formação de um *novo modo de olhar, pensar, interpretar e expressar o mundo*: a escrita. Escrever também é desenhar, desenhar também é escrever. Eis a pedagogia. Despertar a consciência infantil para a existência de diferentes formas de interpretação e de expressão do pensamento – tido aqui enquanto acto de conhecimento e de manifestação cognitivo-emocional que interfere e aumenta o mundo –, nas diferentes formas de linguagem criadas, ao longo dos tempos, pelo ser humano, é, em si, um acto pedagógico fundamental. A aprendizagem – crítica e criativa, individual e colectiva – da arte da expressão e da interpretação em diferentes tipos e formas de linguagem passa pelo desenvolvimento consciente e pragmático de aptidões e técnicas de proficiência nas diferentes linguagens (verbais, tecnológicas e artísticas) que estão ao alcance de cada um de nós e de cujo acesso ninguém pode ser privado. Falamos da promoção de uma literacia crítica, cívica e criativa em diferentes linguagens operativas.

Sendo a nossa "comunidade" composta maioritariamente por crianças em idade de aprendizagem da escrita, no Grande Livro Colectivo não poderia faltar um Abecedário. Três mediadores dedicaram a sua atenção à elaboração de um ABC criado pelas crianças (do 1º ao 4º ano) de três das suas escolas. O "ABC colaborativo" transforma-se assim num dos projetos que integram e compõem o grande "Livro Comum".

Com um universo comunitário tão vasto e, de certa forma disperso, os mediadores tiveram de reflectir atentamente sobre as melhores estratégias e propostas de trabalho a levar a cabo com cada aluno, em cada turma, em cada escola, tendo em conta as suas características e os seus interesses. É função primordial do mediador *saber ver*, *saber escutar*, *saber seguir* – para as orientar – as propostas e os desejos das crianças. Sublinho a importância que teve, na criação deste projecto colectivo, a colaboração activa de mediadores (estudantes de Arte) externos ao universo do Agrupamento, que deixaram, com as crianças, a sua própria marca nesta construção conjunta. Esta parceria entre as crianças e os adultos que as acompanham é um factor de motivação e de empenho adicional. Não se trata nunca de fazer o trabalho *pelas* crianças, mas de trabalhar *com* elas, *a par* delas. Todos nós aprendemos a fazer, vendo fazer, aprendendo a "ver", provavelmente porque, como lembra Alberto Caeiro, "o essencial é saber ver" (Alberto Caeiro, Poema IX).

Sob o mesmo mote das "letras" nasceu, numa turma de 3º ano, uma das mais inesperadas propostas criativas deste projeto: imaginar uma

“máquina de fazer letras”. Proposta pelos alunos, o mediador teve apenas de elogiar e incentivar a iniciativa, desafiando as crianças a confiar em si e na sua criatividade.

A cada passo só se conhecem as acções presentes, os resultados da interconexão de cada acção com as várias outras acções simultâneas ficam por chegar. *Pedagogia rizomática*, *aprendizagem da espera e da expectativa*: as aprendizagens não são nunca fruto de um estrito “aqui e agora”, prolongam-se no tempo; é na re-visão que mais se aprende a refletir sobre o que fizemos, a descobrir o que ficou feito e continua a fazer-se para lá de nós. A experiência de criação de um livro colaborativo é uma extraordinária estratégia de aprendizagens inesperadas, multifacetadas e surpreendentes.

Para além de funcionar, no sentido mais óbvio, como um processo de aprendizagem do trabalho em grupo, como experiência de partilha e de colaboração, a criação de um Livro Colectivo desperta também a consciência da necessidade de intervenção e de participação, solicitada pelos mediadores que, ao mesmo tempo que orientam as actividades desenvolvidas pelas crianças, promovem e desenvolvem nelas sentimentos de pertença e de orgulho em si, de auto-responsabilização, de segurança e de autonomia, concomitantes com a tomada de atitudes de respeito e de admiração pelo outro – experiências imprescindíveis, sublinho, para a promoção de um espírito crítico individual, capaz de examinar, reflectir e debater quando há desacordo ou discordância, propondo soluções e alternativas, expondo argumentos ou explicando razões.

Terei, obrigatoriamente de limitar o número de apresentações das estratégias e das actividades levadas a cabo pelos mediadores para a consecução deste projeto. Passo, por isso, para a secção a que pretendo dar um maior destaque, por ser aquela que considero o *ex libris* do propósito que move o Projeto *MotivArte*: promover o livro infantil, promover a leitura literária na sala de aula de Arte-Cidadania. Esta secção foi intitulada “*Histórias que me Contaste Tu*. Desenhos que fiz para ti”, numa homenagem expressa ao poeta e escritor de livros para crianças – Manuel António Pina.  Enquanto “arte da palavra” que é, a Literatura sempre fez corpo com as restantes Artes – um corpo sensível efectivo e afectivo, um corpo com voz, com vozes e vocações que convocam cada um, individualmente, a dar resposta às suas solicitações. Cada resposta é incorporada numa linguagem comum e abrangente, rizomática e sem

forma definível porquanto a sua natureza, como a Natureza de que fala Alberto Caeiro, é, a cada vez e singularmente, “parte de si mesma”, em conexão e contaminação com as demais linguagens que fazem com que tudo o que chamamos “Artes” sejam híbridas e criativas “partes sem um todo”.

O projeto *MotivArte* conecta-se aqui directamente com o projecto *Cadernos Artivistas* e inclui, no seu “Livro Colaborativo”, a Literatura como agente motivacional e estimulante de diferentes práticas e experiências de leitura posta em acto – desenvolvimento da atenção e da escuta, da interpretação criativa, transmutada em diferentes formas e materiais de expressão artística. Desenvolvimento do ouvir, da atenção ao pormenor, da criatividade e da auto-expressão.

Para este projecto concreto, foram seleccionados 6 livros a trabalhar nas diferentes escolas, com os diferentes alunos do 1º ao 4º anos: *A revolução das Letras* de Manuel António Pina; *O Ponto* de Peter H. Reynolds, *A Greve* de Catarina Sobral; *Não é uma caixa* de Antoinette Portis; *Se eu fosse um livro* de José Jorge Letria e *Nunca Vi uma Bicicleta e os Patos não me Largam*, de Isabel Milhós Martins. Destes livros nasceram outros livros que cada criança ajudou a criar. Cada mediador foi descobrindo e pondo em prática as melhores estratégias de participação individual e colectiva no grande Livro-Comum e as experiências e processos foram surpreendentes.

Chegamos então à última etapa deste projecto – a dos diálogos criativos e cooperantes, que levarão à “invenção da forma” (das várias formas) do Grande Livro que tornará manifestos os resultados práticos desta experiência de aprendizagens imponderáveis e multifacetadas.

Com centenas de folhas – de diferentes tamanhos e texturas – nas mãos, os mediadores e actores da primeira etapa converteram-se em colaboradores activos da segunda. Foram-se aproximando outros colaboradores, curiosos e convocados pelo desafio, novas ideias surgiram, novas propostas, muitas falhas, imprevisíveis soluções… O que surgirá para lá de cada desenho, pintura ou recorte devém de um fazer conjunto que incluirá todos. Ao longo do processo multiplicámos os sentidos da palavra “reciclagem”: reciclagem de matérias, mas também reciclagem literária, artística, cultural, verbal, digital, virtual. Multiplicámos também os exercícios multimédia: as crianças tiraram fotos das diferentes etapas de trabalho, fotografaram os seus próprios trabalhos e os trabalhos

dos colegas; a fotografia como “ponto de vista” tornou-se parte integrante da aprendizagem colaborativa; o livro material foi-se tornando também digital, a passagem das fotos para o computador permitiu fazer montagens, ajudar a realizar um pequeno “filme-documentário”. Ao mesmo tempo que se desenvolvem aptidões de literacia multimédia e tecnológica, aprende-se a reconhecer a *diferença que acontece* na passagem dos originais em papel para o suporte digital – eis um novo ponto da pedagogia criativa preconizada pelos nossos mediadores.

O Livro Colaborativo ajudou-nos a inventar a sua própria forma de biblioteca ambulante, um “livro-mala-estante” para mostrar, guardar e transportar todos os livros que o inventaram!

Este é ainda um projecto em curso, inconcluído – aberto ao por vir. A primeira fase – a criação do Livro – abriu à seguinte: os livros fizeram as malas e partiram, cumprindo o seu itinerário. A cada chegada é montada uma exposição pública, que conecta todos os livros de todas as comunidades participantes e comunicantes no projecto “Cadernos Artivistas.” O estudo das consequências de tal prática pedagógica está agora em curso, todos os participantes são entrevistados e serão acompanhados, no próximo ano, para aferir resultados a longo prazo. A aprendizagem é um processo que se actualiza, a cada vez, ao longo de toda a vida; é missão dos nossos mediadores ir despertando, precocemente, esta consciência nas crianças, motivando-as a não deixar nunca de *querer aprender.*

CONCLUSÕES:

Termino com a esperança de ter conseguido, de algum modo, fundamentar a minha convicção de que uma Educação alicerçada sobre os 4 pilares propostos no “Relatório para a UNESCO”, da Comissão Internacional sobre Educação para o Século XXI – “aprender a CONHECER, aprender a FAZER, aprender a VIVER, aprender a SER” – deverá ser capaz de activar, implementar e diversificar estratégias de promoção e de desenvolvimento das inúmeras relações que devém da aproximação da arte da palavra e das diferentes outras formas de expressão e de interpretação artística. Esta relação entre a Literatura, a Arte e a Vida promove, sobretudo, o desenvolvimento integral da personalidade humana: o prazer de ler e de escrever, o desejo de (se) expressar e de (re)interpretar o mundo através das diferentes formas de comunicação humana que tem ao seu alcance. Adquirindo conhecimentos, experiência e proficiência em diferentes linguagens –

verbais, visuais, performativas, tecnológicas, manuais… – cada individuo sentir-se-á muito mais livre e preparado para enfrentar, com segurança e criatividade, a vida quotidiana, seja pessoal, profissional ou socialmente.

A multiplicação de perspectivas enriquece e amplia o olhar, a sensibilidade, a capacidade de reflexão e de intervenção singular e colectiva no mundo. Todo o processo de aprendizagem deixa marca, cria espaço para novas passagens, inventa imprevisíveis lugares de acção. Os Livros e a Arte ilimitam-se e ilimitam-nos, conectando-nos.
Obrigada.

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# La formación de lectores críticos: un reto para maestros noveles frente a propositos de convivencia y paz

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PALABRAS CLAVE: lectura crítica, estrategias de lectura, maestros en formación, investigación acción.

RESUMEN:
Este texto presenta las ideas de fundamentación epistemológica de la práctica pedagógica de los maestros noveles de la Escuela de Educación de la Universidad Industrial de Santander, la cual es asumida como objeto de reflexión crítica, una vía para pensar en alternativas de innovación de la enseñanza desde los planteamientos de Schön para la formación de profesionales en educación autónomos, destacados, críticos e innovadores con capacidad de desempeñar un papel activo en la construcción de conocimientos. Con diseño metodológico de Investigación Acción, la propuesta "Secuencias didácticas para la lectura crítica con niños, niñas y jóvenes del posconflicto" se propone explorar estrategias de enseñanza para la lectura crítica en país como Colombia que requiere de lectores críticos que fomenten la reconciliación y paz lejos de los rencores de la guerra. Los maestros noveles se enfrentan a grandes retos como el auge de la información inmediata e irreflexiva que de igual forma provoca reacciones inmediatas producto de la manipulación de los medios de comunicación. De un enfoque gramatical recurrimos a lo sociocultural discursivo. La razón tiene que ver con la necesidad ingente de formar lectores críticos, responsables y hábiles para la selección de información.

INTRODUCCIÓN:

*Mientras la escuela pública no asuma responsablemente*
*su tarea de alfabetizar a quienes más lo necesitan,*
*la democracia seguirá siendo una figura retórica, sin sustento empírico.*
Freire

Este artículo presenta resultados parciales del macroproyecto de investigación titulado "Secuencias didácticas para la lectura crítica con

estudiantes de básica primaria y secundaria”, investigación cualitativa con diseño metodológico de investigación acción, adscrita a la línea “lenguaje y Pedagogía”, del Grupo Paidópolis, de la Escuela de Educación, de la Facultad de Ciencias Humanas, Universidad Industrial de Santander.

Desde el año 2015, estudiantes de la Licenciatura en Educación Básica con énfasis en Lengua Castellana, maestros en formación, noveles, que realizan su trabajo de grado, se enfrentan a la investigación acción. En este marco, la formación de maestros de lengua castellana actualmente se configura en la reflexión situada y la enseñanza de la lectura crítica.

Las investigaciones, hasta ahora finalizadas, centraron su mirada en propuestas de intervención en el aula para la enseñanza de la lectura crítica de una película (“El Francotirador”, de Clint Eastwood), de un cuento para niños (“La princesa que escogía”, de Ana María Machado) y de una novela de terror (el Corazón delator, de Edgar Alan Poe). En estos momentos, se están desarrollando tres propuestas más en su fase de aplicación en el aula: *Diseño de una unidad didáctica para el desarrollo y fortalecimiento de la lectura crítica en estudiantes del grado décimo de la Escuela Normal Superior de Piedecuesta; Una propuesta didáctica para el fortalecimiento y el desarrollo de la lectura crítica en estudiantes de tercero- quinto de primaria del colegio Juan Pablo II, del municipio de Rionegro, Santander; Las columnas de opinión para el desarrollo de la lectura crítica en estudiantes de décimo grado del colegio integrado llano grande, del municipio de Girón, Santander.*

La investigación tiene como objetivo determinar las características que deben tener las propuestas didácticas para el fortalecimiento y desarrollo de la lectura crítica en estudiantes de la básica primaria y secundaria de colegios oficiales del departamento de Santander.

Muy lejana a la experiencia netamente empírica, y fundamentados en autores que plantean aspectos esenciales para la formación de profesionales, como Donald Schön (1992), se propone a la investigación acción como estrategia de aprendizaje de un estudiante de licenciatura o futuro maestro. La práctica de aula, enmarcada en la Escuela, es el contexto de acción y aprendizaje para un estudiante. La Escuela es una institución social en la que puede desarrollarse una enseñanza de corte experiencial que pretende establecer un fuerte vínculo entre el aula y la comunidad; entre la escuela y la vida, nada cercana a una versión tecnicista del aprendizaje. Porque sin lugar a dudas, el ser humano se

construye con el otro y su alrededor; es fruto cognitivo y físico de una interrelación con su entorno, situados en una visión ya claramente explicada por Vigotsky (1981). Quien se forma como maestro en la universidad, aprende haciendo, reflexionando en la acción, sobre la acción y sobre la reflexión (Shön, 1992,12), siempre con la guía de un experto, de un mediador quien, en espacios diseñados, como los talleres, acompaña el proceso del estudiante en la práctica dialógica, reflexiva e investigativa.

Según Mackernan (1999), la investigación acción es un proyecto de acción formado por «estrategias de acción», vinculadas a las necesidades del profesorado investigador y/o equipos de investigación, caracterizado por ser cíclico, que implica una espiral, un vaivén de la acción a la reflexión, de manera que ambos momentos quedan integrados y se complementan. El maestro que aprende sobre la acción, es decir, investigando, se adentra con perspectiva de la enseñanza situada, en contextos reales de aprendizaje. El triángulo interactivo o didáctico propuesto por el paradigma de la cognición situada, vertiente del constructivismo, es la clave de los procesos de enseñanza. Para un docente, el entorno y su análisis es vital para el trabajo en el aula; de la misma forma que lo fueron la tiza y el tablero para el maestro de antaño.

Mientras los estudiantes aprenden significativamente, en contextos reales de aprendizaje, el maestro, resuelve situaciones de enseñanza de acuerdo con el plan propuesto y está aprendiendo también a partir de su propuesta. Según Elliott (1991):

> El rol del práctico reflexivo es participar en un proceso de resolución de problemas en colaboración, en el cual la pertinencia o utilidad de su conocimiento especializado puede ser determinado y adquirir nuevo conocimiento. La propia práctica es una forma de aprendizaje que algunos de nosotros hemos denominado investigación en la acción. En este contexto el aprendizaje profesional es una dimensión de la práctica, más que una actividad llevada a cabo fuera del trabajo (p. 77)

Hace parte esta acción del diario vivir en el aula, el quehacer pedagógico, vuelto investigación. El maestro reflexivo, de ninguna manera aplica mecánicamente una serie de recetas o normas prescritas desde la teoría o desde instancias ajenas a la práctica, sino en la habilidad para actuar de manera inteligente y flexible en situaciones que son suficientemente

nuevas y únicas construyendo la solución más adecuada a esa situación particular.

Apostar por una visión del papel del maestro como investigador significa rechazar modelos y prácticas docentes caracterizadas por la ejecución de órdenes y directrices que le vienen impuestas o son externas a su propia voluntad, ajenas a su contexto de trabajo. Significa cuestionar una visión y práctica de la docencia caracterizada por la rutina, en la que año tras año se tiende a repetir el mismo proceso de enseñanza independientemente de las características de sus alumnos. Significa dejar de reproducir el mismo número de temas y contenidos memorísticos y centrados en el activismo para mostrar productos que no siguieron un proceso ni una enseñanza basada en competencias. El diario de campo, su mejor aliado. Primer borrador de la sistematización de su experiencia que lo llevará a la construcción de conocimiento. Traducido, sería el análisis de resultados, a partir de la experiencia; lectura del diario de campo, categorización y escritura del informe final del primer ciclo. La reflexión sobre la acción sugiere un proceso de metacognición sobre la actuación innovadora. Es una especie de evaluación del proceso que identifica dificultades, pero también logros y avances en la enseñanza situada. El aula de clase, un taller de prácticas docentes, es un espacio cultural; por lo tanto, un lugar del discurso. El diálogo entonces, es una opción metodológica también de la evaluación, centrada en la concertación de criterios, en la puesta en común. Posibilidad del pensamiento. La forma en que organizamos y llevamos a cabo el trabajo en las aulas y en que creamos condiciones para que se produzca el aprendizaje es un aspecto que debe ir siempre acompañada de un análisis sosegado y a la vez exhaustivo de nuestras prácticas y propósitos. La evaluación dialógica, como la emisión de los juicios educativos que se realizan sobre la base de los criterios posibles de ser objetivados, desde la perspectiva de las relaciones sociales que mantiene el alumnado con los distintos tipos de mundos a los que se enfrentan. En este espacio de reflexión se quiere acoger impresiones y propuestas sobre diversos aspectos relacionados con la organización de las aulas, métodos, técnicas y actividades de enseñanza y aprendizaje, uso de los recursos, espacios, tiempos, materiales de aprendizaje, etc., y también sobre la evaluación del alumnado, desde los criterios que han de guiarla hasta las estrategias e instrumentos que se quieren poner en juego. En conclusión, el estudiante se posiciona en un punto medio entre el mundo de la práctica con actitud investigativa, la vida cotidiana y la universidad, tal como lo propone Shön (1992, p. 45).

De tal forma que, estos estudiantes noveles, preparados para ir a la escuela, se enfrentan a dos retos: Enseñar a leer de manera crítica, y hacerlo posiblemente en contextos del posconflicto, donde los niños y hasta adultos regresan a la escuela. En este contexto, la escuela también se enfrenta al empoderamiento de los medios masivos de comunicación como agentes educativos que manipulan las ideas y los mismos sueños de los niños y jóvenes del país. Al respecto, en el Documento de Estándares Básicos de Competencias (2006), expedido por el Ministerio de Educación Nacional (MEN), aparece de manera casi camuflada la enseñanza de la lectura crítica con indicadores como: analiza críticamente, toma posición, retoma crítica y selectivamente la información difundida por los medios de comunicación. De otro lado, la prueba Saber Pro 2016 – 2 evaluó tres competencias: (1) identificar y entender los contenidos locales que conforman un texto; (2) comprender cómo se articulan las partes de un texto para darle un sentido global; y (3) reflexionar a partir de un texto y evaluar su contenido. Estas competencias representan, de manera general, las habilidades cognitivas necesarias para ser un lector crítico. Las dos primeras se refieren a la comprensión del contenido de un texto, ya sea local o global, y la tercera a la aproximación propiamente crítica.

Y es que, en Colombia, los niveles de lectura alcanzados son mínimos con referencia a otros países. La prueba Internacional Pisa (Programa Internacional para la Evaluación de Estudiantes) en la que participan estudiantes de 15 años de diferentes instituciones públicas y privadas del país, mostró los bajos niveles académicos que tienen los estudiantes, tal como lo indican sus resultados. Mientras en 2009 el país ocupó el puesto 58, apenas a 7 lugares del final de la tabla. Para 2012 el país ocupa el puesto 62 (con 376 puntos), convirtiéndose en la segunda peor puntuación de Latinoamérica, solo superada por Perú con el puesto 65 (368 puntos). A pesar de que en 2009 Colombia había mejorado levemente los resultados obtenidos en 2006 (primer año en el que participó de las pruebas), lo que ocurrió con los resultados de 2012 es que al país bajó sus promedios. En lectura, el país ocupó el puesto 55, por encima de Jordán, Malasia, Indonesia, Argentina, Albania, Kazajistán, Qatar y Perú. En 2009 el puntaje de Colombia para esta área fue de 413 puntos, ahora el país registra 403.

Según lo evaluado por las pruebas Pisa, la aptitud para la Lectura implica una serie de habilidades como encontrar el sentido local y global del texto,

obtener información relevante dentro del mismo, deducir qué quiere decir el autor, generar inferencias, predicciones y a partir de este tomar una actitud reflexiva frente al mismo utilizando para ello otros textos o autores de su experiencia como lector. Y muy importante para nuestra investigación “La aptitud para la lectura, como se define actualmente, incluye la comprensión de los contextos en los que se crean los textos escritos y la capacidad de emplear este entendimiento conceptual para interpretar y pensar acerca de textos. Las definiciones modernas también reconocen que la aptitud para lectura desempeña un papel crucial en facilitar la participación en una diversidad de contextos sociales. De acuerdo con la definición de PISA, “participar” contempla la intervención del individuo en la vida social, cultural y política. El término participación puede también incluir una postura crítica, un paso hacia la liberación personal, la emancipación y la toma de poder. El término “sociedad” incluye a la vida económica y política al igual que a la social y cultural”. (OCDE, 1999, P. 21).

En Colombia, la Prueba Saber, a partir del 2014, fusionó la prueba de Lenguaje y filosofía en una llamada lectura crítica. Esta evaluación abarca también la capacidad de reflexión y comprensión que tiene el individuo para dar sentido a un texto de manera formal. En esta circunstancia, el estudiante deberá, por ejemplo, analizar argumentos, identificar supuestos, advertir, implicaciones y reconocer estrategias discursivas. Esta situación, tomó por sorpresa a los maestros. ¿Qué era eso de la lectura crítica y cómo se enseñaba? Los maestros colombianos no estaban preparados. Tal vez, prácticas de antaño estaban enraizadas en las prácticas cotidianas del aula.

En el siglo XVIII, en la Nueva Granada, el sistema lancasteriano de enseñanza intentó la universalización y la homogenización de la educación. Era para todos y obligaba a los niños a ir a la escuela y buscaba alternativas para aquellos a quienes la pobreza y las distancias les impedía asistir. Todos, además, significaba juntos. El orden, la vigilancia y la repetición eran elementos del método que ayudaron a alfabetizar la población durante más de 30 años, que permitieron visualizar a los niños en zonas lejanas, que acercaron las castas y les dio la posibilidad de la libertad. Estas apreciaciones de Echeverri (2010, p. 100) parecen ser que no han perdido vigencia. Tres siglos después, en Colombia, con más de 50 años de historia de violencia, de luchas armadas entre diferentes actores, muchos regresarán a las aulas, todos juntos. A agredidos, agresores e hijos de agredidos y agresores el acuerdo de paz

los reincorpora a la Escuela, a la comunidad educativa. Es un nuevo Estado; una alerta, una vez más para la formación de maestros, de maestros noveles que se desempeñarán en este nuevo escenario en cualquiera de los niveles académicos establecidos por la Nación. La situación actual del país en el posconflicto obliga a las entidades de orden estatal a tomar decisiones de formación de maestros aptos para enfrentar los retos de un país heterogéneo, pluralista, del pueblo colombiano que promulgó la constitución de 1991:

> …con el fin de fortalecer la unidad de la Nación y asegurar a sus integrantes la vida, la convivencia, el trabajo, la justicia, la igualdad, el conocimiento, la libertad y la paz, dentro de un marco jurídico, democrático y participativo que garantice un orden político, económico y social justo, comprometido a impulsar la integración de la comunidad latinoamericana"… Y es más, el artículo 22 reza que "La paz es un derecho y un deber de obligatorio cumplimiento.

En este marco de referencia, para lograr la paz y mantenerla, la idea no es volver al sistema lancasteriano. No. Pero, sí rescatar algunas nociones simples y proponer nuevas a partir de la experiencia, con un enfoque mucho más socio cultural de la enseñanza, desde la formación en lenguaje, convencidos de que, como lo dijo José Amor de la Patria en 1810 en su *Catecismo Político-cristiano dispuesto para la instrucción de la juventud de los pueblos libres de la América Meridional* (Amor de la Patria. 2000)

La instrucción de la juventud es una de las bases más esenciales de la sociedad humana, sin ella los pueblos son bárbaros, esclavos y cargan eternamente el duro yugo de la servidumbre y de las preocupaciones; pero a medida que los hombres se esclarecen, conocen los derechos y los del orden social, detestan la esclavitud, la tiranía y el depotismo, aspiran a la noble libertad e independencia, y al fin lo consiguen con medidas sabias y prudentes que hacen ilusorios los esfuerzos y las amenazas del interés y del egoísmo de los usurpadores de la primitiva y divina autoridad de los pueblos.

Pero, no se trata de una alfabetización basada en la decodificación, se trata de saber leer y escribir para participar en una comunidad letrada, esto es, para discutir con criterios, conocimientos universales y razones argumentadas, lo propio de un lector crítico (Jurado Valencia, 2016, p. 51). Porque un derecho fundamental es saber leer críticamente para saber

discutir, proponer y convivir en el ámbito de las diferencias.

La homogenización de la educación, entendida en este caso como para todos, y todos juntos, significa en tiempos de paz, libertad, igualdad y convivencia. Prevenir la violencia y construir una cultura de paz desde las aulas, es el reto de la educación en Colombia y de los maestros formados en las Instituciones de educación Superior. Es prioritario que los estudiantes se reconozcan como ciudadanos portadores de derechos, los mismos para todos, en un país más incluyente. Para tal fin, es necesaria la promoción de relaciones más armónicas y democráticas, en vía a la tolerancia ya que muchos niños se han visto privados del derecho a la educación por causa de la guerra: ya sea por la destrucción de la escuela, el riesgo de pisar una mina antipersona, el reclutamiento ilícito o el desplazamiento forzado.

Al respecto Howard Garnerd (2008), preparándonos para el futuro, propone que los seres humanos queremos convivir juntos en este planeta es necesario que desarrollemos cinco mentes, entre ellas la respetuosa y la ética. La mente respetuosa acepta las diferencias existentes entre los seres humanos, aprende a vivir con ellas y valora a quienes forman parte de esos grupos. La mente ética es consciente de su papel en cada momento, de los requisitos que debe cumplir, de los límites y los estándares de la conducta correcta. En el marco de la educación, si bien es cierto que es necesario la formación en competencias ciudadanas, también lo es que muchas de las prácticas ciudadanas y el desarrollo de la mente ética y de la respetuosa de logran por medio de la lectura crítica, el poder del pensamiento crítico y la argumentación. Porque un país “leído” es culto; y si es culto, resuelve sus conflictos por vía de la palabra argumentada, sostenida, crítica y reflexiva. Emilia Ferreiro (1988) declara que:

> En América Latina existe una clara conciencia de la imposibilidad de alcanzar una democracia efectiva mientras una gran parte de la población se mantenga fuera del acceso a la lengua escrita. A medida que pasan los años, el abismo de las desigualdades sociales es cada vez más grande. Gran parte de la humanidad entra en la era de la informática mientras otra gran parte no ingresó aún en la era de Gutemberg. Agrega, además: La participación política de los ciudadanos en las democracias del continente requiere de individuos capaces de hacer oír su palabra por escrito y capaces de entender la palabra escrita de los otros. La incorporación al

mercado de trabajo moderno exige de ciudadanos alfabetizados. Un mundo donde las decisiones que se toman a miles de kms. de distancia inciden en el día a día de la vida de otros países exige que se esté en condiciones de comprender la información internacional que vehiculizan los periódicos (de leerla críticamente, tratando ese discurso con las mismas reservas con que tratamos el discurso oral —es decir, haciendo inferencias sobre las intenciones del hablante— y haciéndole perder "sacralidad" a esta lengua escrita a la que se asocian inconscientemente valores de verdad y autoridad). Estos ciudadanos letrados deben formarse desde la escuela pública, que sigue siendo el lugar privilegiado de la alfabetización para las mayorías del continente.

Para Freire (1984), leer es una herramienta para actuar en la sociedad y mejorar las condiciones de vida, porque para interactuar hay que leer el mundo. La lectura crítica es la mediadora en los conflictos; los odios, rencores y la violencia ceden ante el poder del discurso argumentado, sólido, y dan paso a los acuerdos y la concertación. Con este tipo de lectura, la palabra conflicto es positiva; es la posibilidad en la diferencia, y el derecho a hablar y el poder de cambiar el mundo. "La lectura del mundo precede siempre a la lectura de la palabra y la lectura de ésta implica la continuidad de la lectura de aquél. Este movimiento del mundo a la palabra y de la palabra al mundo siempre está presente. Movimiento en el que la palabra dicha fluye del mundo mismo a través de la lectura que de él hacemos. De alguna manera, sin embargo, podemos ir más lejos y decir que la lectura de la palabra no es sólo precedida por la lectura del mundo sino también por cierta forma de escribirlo o de rescribirlo, es decir, de transformarlo a través de nuestra práctica consciente". (Freire, 1984. P. 105 y 106).

Basados en los planteamientos de David Cooper (1998, p. 81), para la enseñanza de la lectura crítica, son dos las estrategias clave que el maestro en formación debe ir perfilando con su práctica reflexiva: el modelado y la discusión. Estas dos estrategias van directamente en contra de los malos usos de los “talleres de lectura”; empleados para hacer preguntas, entretener el tiempo y luego verificar la “respuesta correcta”; en palabras de Cooper: “…asignar a los alumnos alguna tarea de comprensión y en esperar simplemente que la realicen…” El pensamiento crítico no se logrará nunca con estas prácticas.

Al contrario, un maestro, lector crítico, podrá demostrar ante sus

estudiantes cómo implementar determinadas habilidades, procesos o estrategias y orientarlos en la internalización de los mismos (Cooper: 1998, 61). Para Bandura, son cuatro los subcomponentes del modelado: Funciones de atención que regulan el registro sensorio de las acciones modeladas; procesos de retención por los cuales influencias transitorias son convertidas en guías internas durables para representación en la memoria; procesos de representación motora que gobiernan la integración de las acciones componentes en los padrones y secuencias necesarias para poner en acción el comportamiento modelado; y procesos de incentivo o motivacionales que determinan si las respuestas adquiridas serán o no activadas en desempeños visibles. (Bandura, 1973, p. 122). Por tanto, el papel de las instituciones educativas debe ser formar ciudadanos alfabetizados que dominen funcional y socialmente la cultura escrita" (Carvajal y Ramos, 2003:12).

Con el modelado se quiere erradicar de las prácticas de aula la mecanización y la repetición de actividades que se convierten en monótonas y “comodines” para la lectura de todo tipo de textos y escritos. Y es que hasta aquí, no hemos implementado como pedagogos, verdaderas formas de enseñar la comprensión. Hemos pasado largo tiempo haciendo preguntas a los alumnos, pero no hemos dedicado mayores energías a enseñarle cómo encontrar o deducir las respuestas. El hecho de formular preguntas no es, en sí mismo, una forma de entrenar la comprensión. En vez de limitarse a hacer preguntas, el profesor ha de modelar ante sus alumnos lo que deben aprender. Esta actividad de modelado es aquella faceta de la enseñanza en la que el profesor demuestra por la vía práctica a sus alumnos cómo implementar los diferentes procesos y aplicar las distintas habilidades de comprensión. (Cooper, 1998, p. 44).

Con la técnica de “razonar en voz alta” o formular el conflicto lo que el maestro y sus estudiantes hacen es verbalizar el razonamiento que efectúan mientras realizan su cometido. Con esta estrategia, un grupo de personas reflexionan sobre una posible solución a un determinado conflicto. Personas con mayor experiencia o habilidad para una determinada cuestión pueden razonar en voz alta, dando a los demás, de forma explícita, pistas sobre las estrategias que emplean habitualmente en esta situación (Escudero, 2013).

El razonamiento en voz alta, es el mediador entre el modelado y la discusión. La discusión está conformada por preguntas conducentes a la

captación global del sentido del texto; es decir, las preguntas debieran ayudar a integrar las ideas contenidas en la totalidad del texto. Dichas preguntas deben formularse en una secuencia análoga de los contenidos en el texto y ayudar a los alumnos a determinar cómo se hallan interrelacionadas dichas ideas. En otras palabras, la discusión debiera conducir un esquema mental general del texto, o macroestructura en términos de Van Dijk. La clave es, sin duda, la formación para la enseñanza de la comprensión lectora desde el modelado y el aprender a dialogar sobre la discusión de opiniones encontradas.

Las propuestas de intervención en el aula se diseñaron teniendo en cuenta las 22 técnicas de Daniel Cassany (2015) para la lectura crítica y, asimismo, la implementación de los diferentes procesos y la aplicación de las distintas habilidades de comprensión, de David Cooper (1998), que en otros términos se resumen en las estrategias metacognitivas (Block y Pressley, 2007): i) antes de iniciar la lectura, ii) durante la lectura y iiii) después de la lectura; básicamente, la activación de conocimientos previos (distinto a esquema mental), la discusión, la provocación del desequilibrio cognitivo, objetivos de lectura, anticipar el contenido textual; detectar el tipo de discurso y estructura de texto, construir una representación mental del texto escrito, supervisar el proceso lector (autoregulación); elaborar una representación global del texto escrito, y relacionar el texto con otros textos.

En cuanto al enfoque sobre lectura crítica este concepto como tal se piensa como una expresión redundante porque lo crítico debería o es inherente al proceso lector; quien no llega a un nivel crítico de profundidad, pues no ha completado el ciclo de formación en lectura y corre el riesgo de quedarse en el plano superficial que fácilmente cae en la especulación y en el abismo de la manipulación de quien produce el discurso oral o escrito. El planteamiento que soporta la investigación tiene que ver con las posibilidades de poder mostrar la función de la estructura textual, los conocimientos previos, la enciclopedia, los esquemas mentales, el contexto y la relación del texto con otros textos en la lectura crítica; es decir en la posibilidad para entablar un diálogo con el texto, de interactuar para comprender.

Desde una perspectiva semiótica, basada en planteamientos de Umberto Eco (1987), se trata de explorar cómo toda interpretación pende de las condiciones regulativas del discurso del autor del texto (autor empírico), que hace posible el autor modelo (autor textual, ser de papel). La

perspectiva didáctica y pedagógica se planea a partir de la experiencia, el error y el desequilibrio cognitivo que enfrenta al estudiante con algo que no puede comprender o explicar con sus conocimientos previos, seguido de una reflexión sobre el tema o la tarea. Leer críticamente es empoderarse, poder de tener voz y voto; que conceptualmente, se refiere al proceso o mecanismo a través del cual personas, organizaciones o comunidades adquieren control o dominio sobre asuntos o temas de interés que le son propios (Sánchez, 1996). Confianza para transformar el mundo.

La lectura crítica, desde Cooper (1984) se asume como una habilidad para relacionar el texto con las experiencias previas. Por tanto, en las propuestas de intervención en el aula, se enseña al lector a evaluar contenidos y a emitir juicios a medida que lee, esto le exige al lector apoyarse en su experiencia previa. Aprende, igualmente, a diferenciar hechos, opiniones, prejuicios, suposiciones y la propaganda, porque como lo escribe Umberto Eco (1966), "en nuestra sociedad los ciudadanos estarán muy pronto divididos, si no lo están ya, en dos categorías: aquellos que son capaces sólo de ver la televisión, que reciben imágenes y definiciones preconstituidas del mundo, sin capacidad crítica de elegir entre las informaciones recibidas, y aquellos que saben entender la televisión y usar el ordenador y, por tanto, tienen la capacidad de seleccionar y elaborar la información. El usuario de televisión y de Internet no puede seleccionar, al menos de un vistazo, entre una fuente fiable y una absurda. Se necesita una nueva forma de destreza crítica, una facultad todavía desconocida para seleccionar la información brevemente con un nuevo sentido común. Lo que se necesita es una nueva forma de educación". Por tanto, es importante enseñar procesos que permitan integrar los elementos derivados de una lectura crítica del texto tales como: a) leer intentando captar la idea general que sugiere el autor y aquello de lo que intenta persuadir a sus lectores; b) recurrir a técnicas que les permitan formularse interrogantes acerca de lo que el autor plantea; c) comparar la información que están leyendo con la que ya saben, o buscar información adicional en otra fuente; y d) Evaluar lo que leen.

Para dar respuesta a la pregunta de investigación, hasta el momento se ha encontrado que las secuencias didácticas formuladas para el fomento de la lectura crítica deberían contener las siguientes características:

*Leer para enseñar.*

No hay propuesta de enseñanza de lectura válida sin análisis previo por parte del maestro del texto que se quiere abordar en el aula. Enseñar a leer surge del mismo proceso de lectura de un primer lector que desea orientar el proceso con sus estudiantes; por eso, cuando los maestros no han sido formados en lectura crítica, no podrán enseñar con eficacia, es decir, no podrán proyectar secuencias didácticas apropiadas. El docente necesita personalizar las experiencias de aprendizaje y darles a los estudiantes la oportunidad de comprender los textos a través de diferentes estrategias. Esto es un trabajo mucho más demandante. El proceso de lectura requiere, como en todo aprendizaje, de un mediador, de alguien que oriente, guíe; interrogue, discuta, desequilibre. Por tanto, el país requiere de maestros formados en lectura crítica. Cuando el maestro prepara, planea, piensa el aula como un espacio para el aprendizaje, cuando arma la escena y la escenografía, cuando es un artífice de situaciones significativas de aprendizaje, los estudiantes responden con rapidez, eficacia, eficiencia y entusiasmo. Porque la realimentación positiva ante los avances, es un estímulo para el aprendizaje. De otra parte, el niño no se “aburre”; asumir la lectura crítica como espacio para deliberar, pensar y decir lo que se piensa argumentado con base en el texto, dialogar con el autor del texto, posibilita la libertad expresiva desde la evidencia y la comprobación de la palabra del otro; es un espacio en que se reconoce que no es posible la especulación sino la comprensión. Planear una clase hace que el maestro erradique la queja constante de que al niño o joven no “le gusta leer” o que “cada vez los estudiantes leen menos”. La secuencia didáctica, pues, no es una clase; son momentos, espacios interrelaciones, interconectados para el logro de un fin o meta.

*Después de leer un libro, uno no vuelve a ser el mismo, dicen por ahí.*

Para Rumelhart (1991), los esquemas mentales son una estructura de datos que se representan como principios que ordenan los datos de la experiencia. Son conceptos genéricos depositados en la memoria, conceptos referidos a los objetos, a situaciones o eventos Inevitablemente, se transforman los esquemas mentales. Se es una persona cuando se abre un libro; otra, cuando se cierra. Al leer un texto, un lector crítico puede dar una opinión, un concepto, un punto de vista personal a partir de su lectura. Se comprueba si los esquemas se mantuvieron o se transformaron. Si le permitimos al niño o joven explorar sus esquemas mentales y confrontarlos con otros, el del “otro”, el escritor, se afianza la confianza en sí mismo porque se descubre que otro piensa

como él o hay otras posibilidades, otras voces, otras maneras de pensar, actualizaciones de los textos en diferentes épocas. Pero, cuidado, se respeta *los límites de la interpretación*. Por eso es esencial en el aula la discusión, el debate argumentado, nuevamente. Verificar qué ha pasado después de leer el texto es muy importante. Un lector crítico después de leer descubre que se ha transformado o que ha reforzado sus esquemas mentales.

*Condición inicial: propósito de lectura, activación de conocimientos previos, conflicto cognitivo, qué sé del autor y del contexto de emisión del texto.*

Ya Jossette Jolibert y Catherine Crepón en 1990 (Inostrosa, 1997. p. 63) propusieron para el aprendizaje de la lectura y la construcción del sistema convencional de la lengua con niños de preescolar, primero, segundo y tercero, siete niveles de aproximación lingüística a un texto. La noción de contexto y los principales parámetros de la situación de comunicación son aspectos cruciales para la lectura de los mensajes “virales” del WhatsApp e internet, o las películas “gringas” o de acción con sentido crítico. El sentido de un texto está directamente relacionado con el autor y su contexto de emisión porque la lectura es un proceso social de construcción interactivo de sentido. Por tanto, el ser respetuoso con el otro, el límite de la interpretación está ligada fundamentalmente con estos dos aspectos. Asimismo, el propósito de lectura si se activa evitará la imposición del acto de lectura por parte del maestro. Nadie lee lo que no desea fuera del aula. Se accede a un texto con un propósito; por tanto, si se activan conocimientos previos a partir del conflicto cognitivo, el proceso de lectura se dará de forma natural con el fin de resolver situaciones que no ha podido resolver el lector potencial. De igual forma, es muy importante que se aprenda a leer con textos del interés del estudiante, cualesquiera que sean, porque precisamente, la lectura crítica pretende valorar el contenido del texto y la intención del texto. Un lector crítico lee con un propósito, activa sus conocimientos previos, le aporta sus conocimientos a la construcción del texto, y es capaz de dialogar con su autor.

*Intención del autor. ¿Cuál? El autor modelo o el autor empírico*

La competencia pragmática entendida como la capacidad para dilucidar la intención del autor del texto o la relación entre los hablantes y el contexto social, pende de las condiciones regulativas del discurso del autor del texto (autor empírico), que hace posible el autor modelo (autor textual, ser de

papel). Un lector crítico es capaz de identificar la intención del autor o el autor modelo; el maestro sabe orientar al aprendiz hacia este encuentro semiótico. Un texto puede prever un lector modelo quien no es el que hace la "única conjetura acertada". El Lector Modelo está destinado a ensayar infinitas conjeturas; el lector empírico, es un actor que hace conjeturas sobre el tipo de lector modelo requerido por el texto.

*La función de la estructura textual*

El sentido de un texto se construye en diálogo directo con el autor del texto, pero, también con la estructura que este ha definido para organizar sus ideas. Por ejemplo, una caricatura en un periódico es imposible de leer si no se conoce el acontecimiento o la noticia que la generó. Podemos saber la superestructura del texto, conocerla: título, imagen, texto, autor, fecha; sin embargo, en este caso, hay un elemento esencial que la define: el contexto de producción; exactamente igual pasa con una columna de opinión; son textos que no se pueden leer aislados. La forma de organización de las ideas tiene que ver con los propósitos de la persona que escribió el texto para lograr sus propósitos. Es deber del lector crítico descubrir los recursos retóricos empleados por el autor para expresar sus ideas y lograr sus propósitos. Poca atención le hemos puesto los maestros a la competencia sociocultural para leer; por ende las principales dificultades de los estudiantes están en el desarrollo de esta competencia.

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## Early morphological awareness and learning to read morphologically complicated words in Greek: A longitudinal study

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KEY WORDS: Morphological awareness, reading, morphologically complex words, longitudinal study.

ABSTRACT:
The aim of this longitudinal study was to examine the effects of children's morphological awareness in kindergarten and grade 1 on the development of reading morphologically complex words in grades 1 and 2 respectively. Two hundred fifteen children from kindergarten up to grade 2 were assessed on several tasks of morphological awareness, cognitive skills, early literacy skills as well as on reading accuracy and speed of morphologically complex words and pseudo-words with real derivative morphemes. The present findings showed that only morphological awareness in grade 1 predicted both reading accuracy and speed of compound words in grade 2, even after partialling out the early literacy skills and autoregressors' effects. Overall, these findings suggest that morphological processing in Greek contributes to the development of reading compound words in grade 2, while the development of word reading even for morphologically complex words in grade 1 relies more on phonological rather than morphological processing.

INTRODUCTION:
Researchers have focused on a number of cognitive and language skills that have been shown to underlie children's reading development (see Kirby, Desrochers, Roth, & Lai, 2008). Recently, a substantial number of studies have focused on morphological awareness, the ability to reflect on and manipulate word's morphemic structure (Carlisle, 1995), and its relation with literacy learning (e.g., Casalis, Deacon, & Pacton, 2011 ; Deacon, Wade-Woolley, & Kirby, 2007 ; Grigorakis & Manolitsis, 2016 ; Rispens, McBride - Chang, & Reitsma, 2008). Although morphological awareness (MA) is a difficult task for young children, as it requires them to merge their phonological, syntactic and semantic knowledge (Carlisle & Nomanbhoy, 1993; Nagy, Berninger, & Abbott, 2006), the roots of morphemes' manipulation are laid even in early childhood (Levin, Ravid, & Rapaport, 1999 ; Manolitsis, 2017). A number of studies have consistently shown that (a) MA explains unique variance in reading after controlling for other reading related variables, and (b) its contribution to reading increases across primary school grades (e.g., Carlisle & Fleming, 2003 ; Deacon & Kirby, 2004 ; Kirby, Deacon, Bowers, Izenberg, Wade-Wooley, Parrila, 2012 ; Mann & Singson, 2003).

MORPHOLOGICAL AWARENESS AND WORD READING:

Although it has been shown that MA contributes more to reading comprehension than to reading decoding (e.g., Deacon & Kirby, 2004 ; Kirby et al., 2012), because of the nature of morphemes as semantic units which influence the word form, a number of studies have provided evidence for MA's effects on word reading (e.g., Deacon & Kirby, 2004 ; Fowler & Liberman, 1995 ; Kirby et al., 2012). For example, Kirby et al. (2012) showed that MA in grade 2 English-speaking children predicted significantly one year later word and pseudoword reading accuracy, but not word reading speed, after taking account of earlier intelligence and phonological awareness effects. Similarly, Deacon and Kirby (2004) showed that English-speaking children's MA in grade 2 contributed significantly two and three years later to pseudoword reading accuracy after controlling for earlier reading ability, verbal and nonverbal intelligence, and phonological awareness. Although MA seems to be important in word reading after grade 1, there are findings from more consistent orthographies than English which did not confirm these effects on word reading after the control for phonological skills (e.g., Desroschers, Manolitsis, Gaudreau, & Georgiou, in press ; Müller & Brady, 2001 ; Manolitsis, 2006 ; Rothou & Padeliadu, 2015).

Furthermore, a few studies have examined the relation between MA and children's ability to read accurately and efficiently morphologically complex words (see Kuo & Anderson, 2006). Studies with English–speaking children have shown a specific link between MA and reading of morphologically complex words (e.g., Carlisle, 2000 ; Mann & Singson, 2003 ; Nagy et al., 2006). Particularly, Nagy et al. (2006), in their study with students in grades 4 through 9, found that MA was more closely related to the decoding of morphologically complex words than to the decoding of relatively simple words. In her study Carlisle (2000) showed that some aspects of awareness of derivational morphology in grades 3 and 5 were significantly related to the reading of derived words. Mann and Singson (2003) showed that by fifth grade, the best predictor of children's decoding ability in morphologically complex words was their MA, but not phonological awareness.

Moreover, Carlisle and Stone (2005) showed that children in grades 2 and 3 were more accurate and faster at reading transparent two-syllable derived words (e.g., shady) than two-syllable pseudo-derived words (e.g., lady) made up of one morpheme and matched on spelling, word length, and word frequency with the derived words. These findings derived from studies in English, which is a deep orthography with a better representation

of its orthographic script with morphemes than with phonemes (Chomsky, 1970). However, a similar picture for the effects of morphemes on word reading has been shown in a “shallow” orthography with a near perfect correspondence between phonemes and letters (e.g. Burani, Marcolini, & Stella, 2002; Burani, Dovetto, Spuntarelli, & Thornton, 1999). Burani, et al. (2002) examined the morphological processing during reading and they found that Italian children aged 8–10 years named pseudo-derived forms that were made up of roots and derivational suffixes more quickly and accurately than matched pseudo-words with no morphological component. Also, Rispens et al. (2008) found that Dutch speaking children’s MA in grade 1 contributed to reading fluency of words that were of increasing length and morphological complexity and a mixture of single and multi-morphemic words.

All in all, these findings showed that morphological strategies may be available and efficient in children who are learning to read in more consistent orthographies than English, but a longitudinal evidence is lacking from studies in consistent orthographies as Greek. Morphological processing may be beneficial for word reading in Greek, because the formation of the majority of words are based on morphological rules. In addition Greek orthography consists of graphemes which have a closer match with phonemes than with morphemes (Aro, 2006) and words can easily be read accurately by the phonologically transparent orthographic system (see Protopapas & Vlachou, 2009). However, as children grow up they get exposed to a number of more complex words, which cannot be read successfully and efficiently relying only on phonological decoding strategies, but it is needed to take into account specific orthographic rules which depend heavily on Greek morphology (Porpodas, 2006). Notably, these morphologically complex words have been regarded as important for reading comprehension by the upper grades of primary school (Carlisle, 2000). This raises the question of whether early MA may be related to reading achievement through improving the reading accuracy and fluency of morphologically complex words such as derived and compound words. The relation between early MA and reading decoding has received little attention in Greek. Recently cross-sectional studies showed that awareness of derivational (e.g. Padeliadu, Rothou, & Sideridis, 2011) and inflectional (e.g. Rothou & Padeliadu, 2015) morphology contributed significantly to reading decoding in grade 1 but not in grades 2 and 3 over and above vocabulary and phonological awareness effects. Similarly, longitudinal findings (Manolitsis, 2006; Desrochers et al., in press) have shown that MA have negligible effects on early word reading in Greek. In

particular Manolitsis (2006) showed that MA assessed in kindergarten predicted word reading speed (but not reading accuracy) in grade 1 after the control for phonological awareness, but not after controlling for syntactic awareness. In addition, Desrochers et al. (in press) in a cross-linguistic study showed that MA in the beginning of grade 2 did not predict word reading accuracy in the end of grade 2 beyond the effects of phonological awareness and rapid naming for Greek- and French-speaking children. On the other hand, word reading speed was not predicted by MA skills only in Greek.

To sum up, the findings of previous studies have provided some evidence that MA in consistent orthographies as Greek did not predict substantially word reading learning in early grades. Unfortunately, the effects of MA have focused mainly on general word reading skills and not on reading words with complex morphological characteristics by studies in consistent orthographies or by longitudinal studies. For example, even in a consistent orthography reading compounds and derived polysyllabic words should force children to activate multiple strategies beyond phonological decoding in order to read them accurately and efficiently. Thus, longitudinal studies from consistent orthographies with rich morphological structure (as Greek and Finnish) are warranted to examine further how morphological skills are related with word reading. In addition, stricter controls of reading-related variables would be needed (as rapid naming, phonological awareness, vocabulary) in order to provide strong evidence for the impact of morphological awareness on word reading skills.

Therefore, the aim of this study was to examine the longitudinal effects of early MA on children's learning to read morphologically complex words in Greek. In particular, our hypothesis was that MA in kindergarten and grade 1 would predict learning to read morphologically complex words and pseudo-words with derived components in grades 1 and 2 respectively, even after controlling for the effects of other reading-related cognitive and early literacy skills.

METHOD:

*Participants*

Two hundred and fifteen children from 10 public schools in Heraklion, Greece were followed longitudinally from Kindergarten (mean age =67.40 months, SD = 3.33; 111 boys, 104 girls) until grade 2. The participants

were native speakers of Greek and came mostly from families of middle socioeconomic background.

*Measures and procedures*

*General Cognitive skills*. Non-verbal ability was assessed in kindergarten with the Coloured Progressive Ma-trices (Raven, 1956) and we used the raw scores of correct answers. Receptive and expressive vocabulary skills were assessed in kindergarten with the “Peabody Picture Vocabulary Test-Revised” (Dunn & Dunn, 1981) adapted in Greek (Simos, Sideridis, Protopapas, & Mouzaki, 2011) and the “Word Finding Vocabulary Test” (Renfrew, 1995) adapted in Greek (Vogindroukas, Protopapas, & Sideridis, 2009) respectively. Partici-pants’ vocabulary scores were derived by averaging the z scores of the receptive and expressive vocabulary measures’ raw scores of correct answers.

*Rapid Automatized Naming (RAN)*. RAN was assessed with Color Naming and Object Naming in kindergarten and with Letter Naming and Digit Naming in grade 1 (see Georgiou, Tziraki, & Manolitsis, 2013). Children were asked to name as fast as possible in each RAN task four color tiles, or objects, or letters, or digits respectively presented in a card and dispersed in four rows of six items. In the present study, a child’s score in each grade was derived by averaging the z scores of each RAN task (a child’s score based on the time to name each card).

*Phonological awareness (PA*). Phoneme Elision task of Porpodas (2008) was used to assess PA in kindergarten and grade 1. Children were presented with a pseudo-word and then asked to remove a phoneme from it and say what was left. A child’s score was the total number of correct responses.

*Morphological awareness (MA*). The awareness of three morphological processes (inflection, derivation and compounding) was assessed in kindergarten and grade 1 with seven tasks (word analogy, derivation – decomposition of derived words, production of inflected forms, compounds deletion, compound reversal task, formation of compounds, productive morphology) (see Grigorakis, 2014). A participant’s score was derived by averaging the mean percentages of correct answers on each MA task.

*Word Reading (end of grades 1 and 2*). Reading accuracy was assessed by asking children to read accurately: (a) 16 derived words (8 high and 8

low frequency items) with different derived types (3-syllable nouns, adjectives, and verbs); (b) 16 compound words with 4-5 syllable length (8 high and 8 low frequency nouns); (c) 16 pseudo-words with derived characteristics, which consisted of 3-syllable pseudo-words made from exist-ing stems (8 high and 8 low frequency stems) with existing derivational suffixes (e.g., /ped-oni/ - /child-ic/). Reading speed (RS) was assessed for each one of the three reading accuracy tasks. A child's score in each RS task was the total number of correctly read items within 30 seconds.

RESULTS:

Descriptive statistics and correlation of all variables measured in kindergarten and in grade 1 with word read-ing variables are shown in Table 1. Correlations among the composite score of morphological awareness and the word reading scores ranged from .43 to .59. Morphological awareness held stronger longitudinal correla-tions with word reading skills from grade 1 to grade 2 than from kindergarten to grade 1.

| Time | Word reading | Kindergarten measures | | | | | | Grade 1 measures | | | Mean (*sd*) |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | | NV | RV | EV | RAN | PA | MA | RAN | PA | MA | |
| Grade 1 | DW_A | .23 | .39 | .35 | -.45 | .32 | .45 | | | | 10.6(3.3) |
| | CW_A | .23 | .48 | .44 | -.43 | .39 | .50 | | | | 10.1(3.4) |
| | PDW_A | .28 | .38 | .26 | -.43 | .31 | .43 | | | | 9.8(3.6) |
| | DW_S | .18 | .37 | .37 | -.46 | .43 | .46 | | | | 5.9(2.8) |
| | CW_S | .23 | .40 | .40 | -.46 | .45 | .46 | | | | 4.4(2.5) |
| | PWD_S | .29 | .34 | .28 | -.47 | .40 | .42 | | | | 5.7(2.9) |
| Grade 2 | DW_A | .23 | .31 | .31 | -.36 | .22 | .38 | -.49 | .46 | .43 | 12.7(2.2) |
| | CW_A | .17 | .42 | .44 | -.36 | .33 | .53 | -.46 | .52 | .59 | 12.4(2.8) |
| | PDW_A | .20 | .34 | .31 | -.39 | .29 | .45 | -.60 | .51 | .50 | 12.1(2.5) |
| | DW_S | .18 | .40 | .35 | -.41 | .31 | .42 | -.59 | .48 | .46 | 9.3(3.1) |
| | CW_S | .15 | .44 | .39 | -.41 | .38 | .51 | -.57 | .52 | .55 | 7.7(2.9) |
| | PWD_S | .16 | .33 | .26 | -.40 | .33 | .38 | -.63 | .46 | .42 | 8.2(2.9) |
| Mean (sd) | | 16.8 (3.7) | 67.4 (3.7) | 48.9 (28.3) | 66.7 (17.2) | 1.8 (4.0) | 38.8 (17.6) | 30.5 (9.8) | 12.6 (7.8) | 52.0 (18.1) | |

Notes: for r > .14 p < .05; for r > .19 p < .01; for r > .22 p < .001; NV: Non-Verbal ability; RV: Receptive Vocabulary; EV: Expressive Vocabulary; RAN: Rapid Naming; PA: Phonological Awareness; MA: Morphological Awareness; DW: derived words; CW: compound words; PWD: pseudo-words with derived characteristics; A = Reading Accuracy scores; S = Read-ing Speed score

*Table 1. Correlations, means and standard deviations (sd) of kindergarten and*

*grade 1 measures with read-ing accuracy and reading speed skills of morphologically complex words in grades 1 and 2.*

Next we performed two sets of hierarchical multiple regression analyses in order to examine whether morphological awareness predicted reading accuracy and reading speed of morphologically com-plex words after the control for general cognitive skills (non-verbal ability and vocabulary) in the first step and literacy-related measures (rapid naming and phonological awareness) in the second step. Vocabulary scores were derived by averaging the z scores of the expressive and receptive vocabulary measures, to avoid mutlicolinearity effects. In the first set of the analyses, morphological awareness in kindergarten did not contribute significantly to any of the word reading measures in grade 1, after the effects of the control variables measured in kindergarten (see Table 2). In addition morphological awareness did not predict word reading measures, even if the phonological awareness measure was not included in the set of the control variables.

| Steps | Predictors | Derived Words | | Compound Words | | Pseudo-Words Derived | |
|---|---|---|---|---|---|---|---|
| | | RAcc | RSp | RAcc | RSp | RAcc | RSp |
| | | *Beta* | | *Beta* | | *Beta* | |
| 1. | General Cognitive skills (K) | | | | | | |
| | Non-verbal ability | .10 | .03 | .05 | .07 | .18* | .20* |
| | Vocabulary | .33! | .34! | .45! | .38! | .24** | .21* |
| | $R^2$ | **.14** | **.12** | **.22** | **.17** | **.12** | **.11** |
| 2. | Literacy-related skills (K) | | | | | | |
| | Rapid naming | -.33! | -.33! | -.27! | -.30! | -.32! | -.34! |
| | Phoneme deletion | .10 | .25! | .17** | .25! | .12 | .23** |
| | $R^2$ | **.26** | **.31** | **.33** | **.33** | **.24** | **.29** |
| 3. | Morphological Awareness (K) | .12 | .06 | .04 | .00 | .13 | .05 |
| | $R^2$ | **.27** | **.31** | **.33** | **.33** | **.25** | **.29** |

Notes. The beta coefficients reported are taken from the step in the regression equation in which the predictor variables were en-tered. K= Kindergarten; RAcc= Reading Accuracy score; RSp = Reading Speed score; * p < .05; ** p < .01; ! p < .001.

*Table 2. Results of Hierarchical Regression Analyses with MA in Kindergarten as Predictor of Word Reading Skills at the End of Grade 1*

In the second set of the analyses (Table 3) morphological awareness in grade 1 predicted both read-ing speed and reading accuracy of the compound words as well as the reading accuracy of the pseudo-words with derived characteristics (Model A), even after the control of the respective autoregressor reading meas-ure entered in the third step (Model B). MA contributed to reading compound words more than to any oth-er word reading assessment.

| Steps | Predictors | | Derived Words | | Compound Words | | Pseudo-Words Derived | |
|---|---|---|---|---|---|---|---|---|
| | | | RAcc | RSp | RAcc | RSp | RAcc | RSp |
| | | | *Beta* | | *Beta* | | *Beta* | |
| | **Model A** | | | | | | | |
| 1. | General Cognitive skills (K) | | | | | | | |
| | Non-verbal ability | | .11 | .03 | .03 | .03 | .07 | .04 |
| | Vocabulary | | .29! | .38! | .49! | .46! | .32! | .29! |
| | | $R^2$ | **.12** | **.15** | **.23** | **.20** | **.12** | **.10** |
| 2. | Literacy-related skills (G1) | | | | | | | |
| | Rapid naming | | -.33! | -.46! | -.26! | -.41! | -.46! | -.53! |
| | Phoneme deletion | | .23** | .16* | .27! | .23! | .24! | .17* |
| | | $R^2$ | **.31** | **.42** | **.39** | **.45** | **.43** | **.43** |
| 3. | Morphological Awareness (G1) | | .10 | .04 | .30** | .21* | .22* | .09 |
| | | $R^2$ | **.32** | **.42** | **.42** | **.47** | **.44** | **.43** |
| | **Model B** | | | | | | | |
| 3. | Word reading (G1- autoregressor) | | .48! | .44! | .48! | .47! | .51! | .53! |
| | | $R^2$ | **.44** | **.51** | **.50** | **.57** | **.55** | **.56** |
| 4. | Morphological Awareness (G1) | | .09 | .03 | .29** | .21** | .21** | .09 |
| | | $R^2$ | **.44** | **.51** | **.53** | **.58** | **.57** | **.57** |

Notes: The beta coefficients reported are taken from the step in the regression equation in which the predictor variables were en-tered. K= Kindergarten; G1= Grade1; RAcc= Reading Accuracy score; RSp = Reading Speed score; * p < .05; ** p < .01; ! p < .001

*Table 3. Results of Hierarchical Regression Analyses with MA in Grade 1 as Predictor of Word Reading Skills at the End of Grade 2*

DISCUSSION:

In the present study we examined the effects of morphological awareness (MA) on reading words with complicated morphological characteristics. Our findings showed that both the accuracy and speed of reading compound words as well as reading accurately pseudo-words with derived

characteristics were pre-dicted by earlier morphological skills. Notably, the earlier MA effects on reading morphologically complex words in grade 2 survived after the effects of control variables and autoregressors. The inclusion of auto-regressors provides strong evidence for the important role of MA for word reading in Greek.

The present study is the first one, as far as we know, that specifies the longitudinal association of early MA with reading morphologically complex words, such as compounds, after severe statistical controls. These longitudinal findings are in line with Nagy et al.'s (2006) cross-sectional results who showed significant contri-bution of MA to reading morphologically complex words in children from grade 4 to grade 9. In addition, our study extends previous findings from consistent orthographies who showed a null effect of MA on reading simple words with no complex morphological characteristics (e.g., Müller & Brady, 2001; Rothou, Padeliadou, & Sideridis, 2013). Corroborating to these findings was the result of the negligible contribution of MA to reading derived words in the present study. Although derivation is a complex morphological process (see Tyler & Nagy, 1989), a substantial number of Greek words are full of derivational characteristics (see Ralli, 2003) that makes them seem ordinary words. In addition, it may be difficult for young children to recognize the derivational suffixes in Greek words given that these morphemes are combined with the stems (in a way that they look as embedded in the stems) and are added before the inflectional suffixes, making them seem inseparable parts of a word. Obviously, if we take under consideration that Greek-speaking children process the reading of derived words as reading of ordinary words, then the present findings suggest that MA in Greek contributes to reading words with complicated morphological characteristics but not words that can be more or less decoded by applying phonological rules.

The specificity effect of MA on reading polysyllabic compound words beyond the effects of phonologi-cal skills and the autoregressor's measure, indicates that the simple ''sounding out'' strategy may not be efficient with long words (Ramirez, Chen, Geva, & Kiefer, 2010), even in the consistent orthography of Greek. As it has been suggested MA could help children to read complex words through chunking (Nagy, Berninger, Abbott, Vaughan, & Vermeulen, 2013), particularly for more mature readers according to Ehri's (2005) model of word reading, although complex words may be learned as single lexical items (Gordon, 1989). Given that half of the compound words in the present study's reading task were of low frequency

and the high frequency items were considered as familiar based on their overall word form and not on their indi-vidual morphemic constituents, it is not very possible for children to read them as single lexical items. More-over, the Greek compounding system has the grapheme <o> (/o/) which is a very frequent characteristic indicator to mark the written compound word and the boundaries among its morphemes' constituents. This morphological mark may facilitate children to recognize the morphological structure within the words to be read and may allow compounds to be recognized more quickly from children who are sensitive to words' morphological characteristics.

Notable is the contribution of MA to reading accuracy of the pseudo-words with real stems and deri-vational suffixes of Greek orthography. Reading pseudo-words tasks provide us with a better view of whether children use morphological strategies in reading (following Bryant and Nunes, 2004 argument for spelling pseudo-words), because they cannot access pseudo-words based on previous stored lexical items and they have to read them using parsing strategies. Thus, the linguistic skills which predict longitudinally how accurate pseudo-words can be read, it is plausible to be considered as an indicator of the strategy used by children to read them. These findings are in line with previous studies which showed a link of MA with word attack tasks only beyond grade 1 (Deacon and Kirby, 2004; Kirby et al., 2012) and strengthens the hy-pothesis that children may be processing pseudo-words during reading by parsing them into familiar mor-phemic units. However, the null contribution of MA to the reading rate of pseudo-words is not consistent with Burani et al.'s (2002) findings that pseudo-words with morphological characteristics were read faster than control pseudo-words. These contradictions as well as findings who showed that morphological sensi-tivity during reading was not related with reading skills and morphological awareness (McCutchen, Logan, & Biangardi-Orpe, 2009), reveal that it is needed further examination of the hypothesis of morphological strat-egies in order to explain whether there are discrepant strategies for reading accuracy from reading efficien-cy.

Overall the present findings confirm the suggestion of previous studies that word reading in grade 1 relies more on phonological rather than morphological processing (e.g., Carlisle, 1995; Manolitsis, 2006; Müller & Brady, 2001) and MA becomes an important longitudinal predictor of word reading after grade 1 (e.g., Casalis & Louis-Alexandre, 2000; Kirby et al., 2012). This finding does not underestimate the role of earlier MA skills effects on literacy learning given that previous evidence have shown links

between children's MA in kindergarten and reading comprehension in grade 2 (e.g., Carlisle, 1995; Casalis & Louis – Alexandre, 2000; Grigorakis, 2014), but specifies that morphological skills seems to have specific links with reading, which are dependent on the stage of both skills development. One of the limitations that is worth mentioning here is the lack of assessment of reading simple words with a common standardized test and subsequently the comparison of MA effects on reading of words with simple and on words with complicated morphological characteristics. Under an educational perspective it will be interesting to be examined whether children in the first grades of primary school can be benefited by interventions which aim to enhance their morphological skills in order to read accurately and efficiently unfamiliar polymorphemic words.

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## Secuencia didáctica del Programa Iberoamericano Escribir como Lectores

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RESUMEN:
**Escribir como Lectores: una propuesta de secuencia didáctica con la narrativa de ficción en educación básica**, se trata de una Secuencia Didáctica (SD) que parte del hecho que los estudiantes disfrutan con los textos escritos en la medida que se sienten lectores y escritores capaces y que, a su vez, esta capacidad la desarrollan enfrentándose a variadas situaciones en el aula. Permite compartir las experiencias de reescritura de un texto literario a partir de la obra de un autor considerando que la escritura es un interesante camino para despertar la curiosidad por el mundo escrito y, en consecuencia, desarrollar actividades relacionadas con la construcción de una identidad activa dentro de la sociedad. El proyecto propicia la escritura de diversos géneros discursivos a partir de las inquietudes que genera en sus lectores el texto de una obra literaria determinada. Es decir, pretende que los estudiantes se sumerjan en la obra literaria, contando con la cercanía de su autor, para enriquecer la narrativa de la novela a través de los diferentes textos que produzcan. Así, esta propuesta se centra, esencialmente, en generar procesos colaborativos entre la lectura de una obra literaria, el contacto de su autor o autora, la investigación temática y la escritura de diversos géneros textuales.

JUSTIFICACIÓN:
Esta propuesta remite a un problema central de la lengua y es la integración de las habilidades lingüísticas y comunicativas. Desde los años 90 hay una creciente preocupación frente al modelo didáctico de la lengua, en donde normalmente han predominado los contenidos gramaticales; infortunadamente no se han logrado cambios significativos. Los contenidos del uso de la lengua normalmente se trabajan atomizados.

Es muy difícil encontrar una propuesta en la cual hablar, leer, escuchar y escribir se integren y tengan algún sentido. Por otra parte, se enseñan contenidos de carácter conceptual, pero no procedimental.

En otras palabras, no se enseña el uso de la lengua en diferentes situaciones comunicativas. A partir de este hecho, nos preocupamos por buscar alternativas dirigidas a actividades de enseñanza y aprendizaje, en donde las diferentes habilidades lingüísticas aparezcan integradas y así reflexionar en torno al uso de la lengua. Por tanto, ¿qué vía seguir para lograr que la enseñanza del uso de la lengua sea el eje central y lograr que las diferentes habilidades lingüístico-comunicativas aparezcan integradas? y, ¿Cómo lograr en los estudiantes la reflexión en torno al uso de la lengua como mecanismo de aprendizaje de la misma y que esta se convierta en un elemento significativo?

Conscientes de la necesidad de buscar alternativas didácticas que permitan solventar y resolver estas cuestiones, se conforma un equipo de trabajo que busca ocuparse del diseño, implementación y sistematización de una propuesta didáctica, por medio de la cual hacer posible la exploración de actividades para compartir lecturas literarias –en grupos de discusión, en pequeños clubes de lectores, entre otros– siendo una de las vías más interesantes para fomentar la conciencia de integrar una comunidad de lectores. Con dichas actividades, organizadas al interior de un Secuencia Didáctica, se proyecta ir más allá de la interpretación lectora. Normalmente el docente comparte un texto con sus estudiantes y propone actividades encaminadas a la comprensión, tales como identificar el tema, el propósito o las ideas principales. Sin duda, estas actividades tienen mucho interés, las estrategias de comprensión son aprendizajes que los estudiantes deben alcanzar. Pero, el problema está en ¿qué sentido tiene realizar estas actividades más allá de la ejercitación de las técnicas de comprensión lectora? Por ello, lo que se propone es situar la lectura y su análisis dentro de un contexto en el que leer tenga una finalidad más allá de lograr su mera comprensión. Planear la lectura con unos objetivos específicos que no mueran en el análisis de la misma, sino que ese análisis se convierta en la puerta de partida para escribir otros textos que sigan una estructura semejante. La lectura estaría justificada como trampolín de otras posibilidades y habilidades lingüísticas. En este caso **leemos para escribir**.

OBJETIVOS Y LOGROS:
Los objetivos los podemos clasificar en tres categorías así:

*Objetivos generales de la propuesta*

- Fomentar el desarrollo de diversas habilidades, destrezas, experiencias, etc. relacionadas con la competencia de comunicación lingüística a partir de situaciones comunicativas concretas en las cuales se integren las diferentes habilidades de la lengua, tales como: la oralidad, la lectura y la escritura.
- Aportar recursos al profesorado para que en las aulas se propicie la escritura de distintos géneros textuales a partir de la línea argumental de una narrativa literaria y de toda la relación intertextual que se genera en su entorno (Van Dick, 1980), (Flower & Hayes, 1996).

*Objetivo didáctico*

- Relacionar el uso de determinados textos atendiendo, de forma interrelacionada, a las intenciones específicas de quienes leen y escriben en cada momento, y a las funciones que cumplen dichos textos en el contexto de determinadas situaciones comunicativas.

*Objetivo pragmático*

- Enriquecer las distintas situaciones que la trama argumentativa de cada obra literaria trabajada propone con la mirada propia de cada estudiante.

*Objetivos y logros por fases*

La planificación del equipo docente potencia el trabajo conjunto entre cada uno de los grados; y, por otra parte, la revisión de las propuestas de enseñanza que permiten al alumnado aprender la lectura y la escritura con un enfoque de niveles de logro que van incrementado su dificultad a medida que se avanza de un año a otro. En conclusión, a pesar de ser un proyecto transversal a varios grados, se particulariza sus aprendizajes desde niveles de logro específicos para cada nivel y con matrices de evaluación también individualizados[1]. Sin embargo, es posible globalizar para cada una de las fases de la SD unos objetivos y logros concretos que se buscan alcanzar a lo largo del desarrollo de la experiencia. Estos son:

[1] El proceso de evaluación se realiza a partir de matrices de evaluación. Ver ejemplo de ellas en material adjunto enviado.

DESCRIPCIÓN DEL PROCESO:
El proyecto Escribir como Lectores, es un ejercicio de lectura y escritura que demanda el trabajo de docentes y estudiantes durante todo el año escolar, desde el grado Transición hasta grado Octavo. A partir de la figura pedagógica de Secuencia Didáctica, los docentes diseñan y aplican varios formatos de planeación, los cuales se estructuraron en el tiempo en varias fases de trabajo, de la siguiente manera:

*Fase de rastreo y contextualización: investigación en torno a la obra.*

Iniciamos con una fase de rastreo de información y contextualización. Está conformada por cuatro sesiones, destinadas respectivamente a reconocer la secuencia como tal, informarse acerca del autor de la obra, indagar información sobre distintos aspectos de la obra (para contar con conocimientos previos sobre el contexto histórico y geográfico y plantear hipótesis iniciales sobre los aspectos investigados) y generar expectativas frente al texto.

Al finalizar estas sesiones los estudiantes conocerán la secuencia didáctica de manera general, logrando vincularlos al proyecto de manera activa. Seleccionarán el producto escritural final que se obtendrá y las actividades que se realizarán para tal fin. Reconocerán la vida - obra del autor y contarán con un primer acercamiento virtual, lo cual permitirá construir una primera visión del autor y formalizar una relación de doble vía entre los lectores (interpretadores) y el autor (emisor). Y, conocerán elementos contextuales de la obra, enmarcándola en un espacio, tiempo y hechos particulares. El cual confluye en la necesidad de ampliar los conocimientos previos para no limitar la interpretación de la información de un texto, por ello resulta tan importante este aspecto.

*Fase de lectura: a la búsqueda de pistas.*

El trabajo de lectura se enfoca hacia dos elementos, la lectura desde diferentes modalidades (lectura en voz alta, silenciosa, compartida, entre otras) y la implementación de estrategias cognitivas y metacognitivas para la comprensión lectora.

El aspecto referente a las **estrategias de comprensión de lectura**, busca que los estudiantes encuentren el sentido general del texto e infieran información desde diferentes niveles. Se inicia con un primer

acercamiento con la obra a leer, a partir de un trabajo de inferencias e hipótesis previas. Por ejemplo, activación de estrategias pre-lectoras, para anticipar el tema y el contenido, estableciendo expectativas y preguntas. Posteriormente, se continúa con un juego cooperativo de comprensión lectora, denominado "**juego de roles**"; taller de estrategias de comprensión de lectura propuesto por Mabel Pipkin Embo (2002).

> Este taller es aplicado a la lectura de textos literarios el cual trabaja sobre diez tipos de inferencias: léxicas, de elaboración, de generalización, de causa/efecto, de predicción, de detección de macroestructuras, de contextualización, de sentimiento, de activación de conocimientos extratextuales y de opinión (…) Con el fin de construir la representación del texto en multiniveles a partir de la construcción de niveles de representación e inferencias en cada nivel (Pipkin, 2002, p. 150).

Es un taller que, a término general, emplea la modalidad de lectura en voz alta compartida. Pero, en ocasiones se integran actividades de lectura silenciosa previa. Para su implementación, define múltiples roles, cada uno de ellos con una tarea específica y funciones diferentes. Entre ellos podemos nombrar: el lector (lee), el periodista (busca las ideas principales y las sintetiza), detective (define palabras que no se entienden), adivino (predice, imagina cómo continúa), sabio (relaciona con conocimientos previos) y preguntón (realiza preguntas).

Paralelo al trabajo de estrategias de comprensión lectora, se trabaja en pro de **estrategias de lectura en voz alta**. Se inicia con un momento de lectura modelada de la docente, teniendo en cuenta que cuando los estudiantes son inexpertos en la lectura, es indispensable empezar con enseñanza directa y ayudarlos repetidamente para que logren aprender las estrategias, poco a poco se pretende ser capaces de leer en voz alta y entender los textos sin ayuda, orientándolos de esta manera hacia la lectura independiente.

Para desarrollar estrategias de lectura en voz alta se tiene en cuenta las condiciones ambientales como el lugar, las estrategias utilizadas por el lector y las condiciones necesarias para ser un buen auditorio. La sesiones de la SD dispuestas para este trabajo tienen en cuenta como primera medida los conocimientos previos de los estudiantes para realizar una buena lectura en voz alta, acto seguido hacen un primer ejercicio sobre el que ellos deben evaluarse a través de una rejilla. Por último, teniendo en cuenta un ejercicio metaverbal en el cual reflexionan sobre los elementos propios de la lectura en voz alta, realizan nuevamente la lectura esperando

mejores resultados, orientándolos de esta manera hacia la lectura independiente.

Este saber leer en voz alta supone el manejo de un conjunto de habilidades propias de la expresión oral. Y para ello se implementan varias herramientas, tales como: la lectura silenciosa previa, marcar el texto antes de leerlo en voz alta, implementar habilidades de la expresión oral, grabarse, releer varias veces el texto, autoevaluarse y coevaluarse. La intención es abrir espacios para leer solos, con otros y escucharse. Lo anterior implica de un mediador que domine y pueda modelar con su propia lectura en voz alta los elementos suprasegmentales de la oralidad, para lograr, a partir de la simulación, que los estudiantes “lean en voz alta”. Algunos de los factores tenidos en cuenta son: la entonación, el timbre, el ritmo, las pausas, entre otras más.

En conclusión, el manejo de estrategias de comprensión lectora y de lectura en voz alta, tienen como fin último recorrer el camino de la lectura heterónoma a la autónoma.

*Fase de reescritura a partir de diversas tipologías textuales: entre nosotros, los escritores.*

El proyecto busca el fortalecimiento de las competencias lingüísticas, ello incluye no solo el trabajo sobre la lectura literal - inferencia y crítica, sino también la provocación de la escritura creativa. Como un proceso alterno a la lectura de la obra literaria, los estudiantes realizan el reconocimiento de diferentes estructuras narrativas que permitan desarrollar el componente escritural; criticando, argumentando, narrando nuevos episodios, en una palabra, interactuando con la obra, para ampliarla y ver nuevas opciones narrativas en ella. Traspasa los límites del autor para crear nuevas y sorprendentes historias originadas en los acontecimientos leídos, en las lagunas narrativas o en los eventos paralelos que puedan originar la misma historia. Se trata de crear nuevos relatos, convirtiéndose en autores.

La primera producción escritural que crean es un **comentario literario**, el cual busca desplegar estrategias léxicas, proposicionales, microestructurales y macroestructurales que permitan una comprensión profunda del texto, de tal manera que la información pueda ser interpretada, almacenada y recuperada en el comentario. Permite a los estudiantes realizar el puente entre la información del texto y su propia

interpretación (interpretación de lo que dice el texto, diferente a lo que dice el texto en sí mismo). Relacionando así, el texto con el propio conocimiento del mundo. Es la brecha que cierra la construcción del modelo situacional de Van Dick (1980), nombrada líneas atrás; se aísla la información del texto base y se diferencia de la elaboración propia de lo que dice el texto. La fase anterior buscaba la comprensión del texto, esta fase pasa a la interpretación del texto.

El comentario crítico permite no solo construir la idea general de la obra, sino también agregar información sobre el contexto, partir de los saberes previos, construir inferencias y lo más importante distanciarse del texto para dar una opinión personal. Se busca interiorizar estrategias que permitan ganar habilidades en la técnica del resumen, a partir de las macrorreglas de Van Dick, (1980) y de la crítica textual fundamentada en estrategias de argumentación oral.

La base son dos estrategias didácticas, el manejo de un formato preestablecido y el meta-análisis de una reseña corta para analizar paso a paso el título, la organización de los párrafos y las oraciones, la forma como se adjetiva y el uso de recursos intertextuales. Así, primero se leen comentarios modelos a partir de los cuales se realiza un análisis de sus elementos intrínsecos, tales como: tema, resume breve del argumento, elementos de la estructura externa (número de capítulos, autor, imagen) e interna (macroestructura y microestructura), elementos constituyentes de este tipo de texto: punto de vista (narrador), personajes, espacio y tiempo y, valoración crítica. Para ello se usan recursos interactivos, como la página web de *El templo de las Mil Puertas*, (2007) en donde se encuentran comentarios críticos de varios textos literarios. Tan pronto los estudiantes incorporan esta información, se entrega un formato preestablecido en el cual crean su propio comentario de la obra leída. La idea es contar con un material guía de conocimiento de un comentario, análisis de uno y culminar con la producción propia. Se aclara que para su realización se recurre a las estrategias de escritura, enseñando a los estudiantes que es necesario pasar por un proceso de planeación del texto, de escritura y de reescritura o corrección.

Paralelo al comentario crítico los estudiantes seleccionan una estructura narrativa particular a partir de la cual amplían la obra literaria leída. Cada uno de los grados se ve enfrentado a re escribir la obra seleccionada a partir de sus propios procesos de interpretación y comprensión de la obra. Cada docente, teniendo en cuenta las características escriturales de su

curso, diseña una serie de estrategias que le permitan al estudiante a ampliar el texto leído, ya sea desde un personaje de su interés, un capítulo perdido, un nuevo final, la ampliación de un tema de la obra, entre otras. Gracias a este ejercicio, los estudiantes van a tener un texto como pretexto de escritura dirigidos a un escritor real, en este caso al autor de la obra literaria, con quien, finalmente vuelve a tener, al finalizar todo el proceso un segundo encuentro en el que él (el estudiante) resulta convirtiéndose en el autor.

*Fase de cierre o ritual de cierre.*

Un capítulo tan importante en la vida educativa y lectora de nuestros estudiantes debe tener un momento final, en el que de manera especial se clausure todo el esfuerzo y dedicación, de estudiantes como de docentes. Este ritual de cierre se lleva a cabo las últimas semanas del periodo escolar y en un día especial se muestra a toda la comunidad el proceso y los productos de cada uno de los cursos. Este momento cuenta con dos efectos importantes: Uno de ellos, es tener la posibilidad de evidenciar, como todo el proceso, da cuenta de una serie de resultados, que a la larga van a afectar positivamente, en otras áreas del conocimiento porque se está trabajando arduamente sobre dos ejes transversales la lectura y la escritura. Y el segundo fruto es que los estudiantes del Colegio Cambridge, se convierten en escritores. Los invitados a este ritual de cierre, -autores, padres, docentes de otras áreas, compañeros de otros cursos- se convierten, en este momento, en lectores de los niños y jóvenes participantes del proyecto. Especialmente los autores de las obras seleccionadas van a tener un momento especial en el que van a leer estos productos escriturales que nacen de la lectura de sus obras. Es un proceso que se cierra de manera cíclica, es decir, nuestros jóvenes lectores, re escriben una obra y poco a poco se van convirtiendo en jóvenes escritores.

RESULTADOS OBTENIDOS O ESPERADOS:

*Logros generales*

**Escribir como Lectores: una propuesta de secuencia didáctica con la narrativa de ficción en educación básica** es una experiencia de aula exitosa, porque ha logrado materializar tres aspectos claves en el aprendizaje de la lengua:

**Primero**, un tipo de lector y escritor que se construye mientras lee

literatura infantil y juvenil. Este lector menos novato, más especializado, que se acerca a la literatura de una manera menos ingenua y más crítica.

A lo largo de un año, los estudiantes trabajan sobre un libro literario y se concentran en el valor del libro, pero también en el valor de formarse como lectores críticos de un libro. Es decir, reafirma la idea de varios autores como Michéle Petit, (2015) según la cual es el lector el que construye realmente el texto, lo reactualiza y le da un valor simbólico y material que lo transforma como ser humano.

Hay un rescate de la lectura lenta, pausada, dialogada y contextualizada. En el aula se logra que los alumnos entiendan que la lectura no es un gesto, sino que requiere una oportunidad en el diálogo con el texto. Se observa una rica experiencia de interacción de los niños y jóvenes con los textos.

**Segundo**, la oportunidad de la reinvención de la didáctica que ha ofrecido el proyecto.

La didáctica ha sido considerada una ciencia o disciplina en cuestionamiento epistémico constante. La didáctica resuelve muchas de las cuestiones sobre el sentido de la educación. Probablemente se puede ser un buen teórico, planear muy bien, pero es la didáctica, en la acción, en la transformación de la práctica de aula donde el docente se renueva e invita a los estudiantes a empoderarse de lo que están aprendiendo, convirtiendo el aula en un laboratorio de aprendizajes. La didáctica es una ciencia dinámica y como lo señala Donald Schön (1987), una “puesta en acción de la teoría”, es decir que la didáctica solo se concibe como una teoría en acción. Esta propuesta permite la reinvención de lo pedagógico y de lo didáctico. Ello implica tener una perspectiva para visualizar en qué medida la lectura y la escritura pueden transformar a los estudiantes como sujetos éticos, ciudadanos y sujetos que transforman el propio lenguaje.

**Tercero**, se resalta la visibilidad y el empoderamiento que se les da a los estudiantes a lo largo de la SD. Esta apropiación convierte a los estudiantes en protagonistas del aprendizaje. En la medida que ellos se empoderen de la literatura se irán formando como lectores autónomos y paulatinamente irán buscando los textos literarios que requieren para comprender la vida, la sociedad y nuestras diferentes dimensiones. Igualmente, cabe destacar la riqueza de la amplia variedad de producción escrita intertextual que desarrollaron los distintos grupos que participaron

en esta experiencia, como se registra en este espacio digital:http://literaturaintertextosyevocacion.blogspot.com.co/

Además de estos logros generales, también se han constatado algunos particulares al interior de los diferentes sectores poblacionales que participan de la propuesta. Entre ellos tenemos:

*Para los Docentes:*

El proyecto puso en evidencia que, para que el aula funcione como una comunidad de lectores y escritores (en este caso, de literatura), requiere centrar la mirada en las ideas que, sobre los procesos de enseñanza y las características del alumnado, posee el profesorado. Por ello, se consideró prioritario abrir espacios de formación docente con el objetivo de analizar y planificar metodologías de aula que potencien la producción escrita intertextual en relación con las distintas posibilidades que los lectores perciben a partir de la lectura de la obra literaria. Así se genera una reflexión crítica de la práctica educativa, a partir de la conformación de un grupo de investigación. Vivencia que permitió el aprendizaje del trabajo en colectivo, diseño y puesta en marcha de instrumentos de investigación, planeación y sistematización de las prácticas docentes.

El gran logro de este proceso continuo de capacitaciones fue la sistematización escrita y audiovisual de toda la SD, con sus respectivas herramientas o formatos. Los formatos diseñados trajeron consigo una descripción muy detallada de la experiencia, tanto en la planeación como en el momento posterior a su ejecución, por medio de la cual los docentes analizaron los resultados, esperados y no esperados, obtenidos durante la aplicación del ejercicio. Esta estructura permitió ir adaptando situaciones, enriqueciendo el proceso al incluir nuevas actividades, nuevos objetivos, mecanismos de seguimiento y análisis del desarrollo de las sesiones, las cuales, arrojaron en cada uno de los grados resultados diversos, que permitieron al grupo de docentes una revisión más detenida de cómo las habilidades y procesos esperados en la asignatura dependen de variables internas para cada uno de los grados.

La sistematización también permitió dar cuenta de la urgencia de construir y reconstruir la identidad de los educadores en cuanto a los procesos, los resultados y los impactos que su rol de liderazgo tiene en las prácticas escolares, de manera explícita en los procesos de lectura y escritura.

*Para la Institución:*

Consideramos que el mayor impacto que pueden brindar estas diversas experiencias a la institución, es la consolidación del tiempo y espacio que la misma abre para el desarrollo de prácticas del lenguaje, que inician con la formación de verdaderos lectores, escritores, oyentes y hablantes. Para la institución las diferentes habilidades del lenguaje adquieren estatus. Las acciones intencionadas que conforman la secuencia didáctica permitieron la consolidación de competencias para interpretar los textos, a partir de la implementación de diferentes estrategias cognitivas y metcognitivas en los diferentes momentos de la lectura (antes, durante y después).

A raíz de este proyecto la institución en el año 2016 se propuso transversalizar la lectura y sus estrategias de comprensión a todas las áreas, fomentando una propuesta trasdisciplinaria. El proyecto se convirtió en la semilla de unapropuesta a nivel institucional en donde todas las áreas entraron a formar parte de un gran equipo que trabaja en pro de gestionar estrategias de lectura, ya no solo de textos literarios, sino también de textos de corte académico tales como: expositivos, informativos y argumentativos.

*Para los autores:*

Cuando los niños y jóvenes recrean y vuelven a escribir la obra de un autor con su propio sabor, color, historia y dando un matiz diferente a los personajes, vivencias y espacios que recrea la obra original, los autores se benefician de un enriquecimiento en la narrativa y argumento de la obra escrita. Los autores que participan del proyecto sienten que los estudiantes se involucran en sus obras como lectores activos. Se crean una empatía de doble vía a partir de las nuevas recreaciones logradas. Una parte fundamental de la propuesta es precisamente el vínculo permanente que se establece entre el estudiante y el autor, para los primeros el escritor vive (los niños de grado transición continuamente comentan: “¿Podemos ver al autor?, ¿no está muerto?”). El autor además se convierte en el principal destinatario de los textos escritos por los estudiantes, lo cual fortalece aún más el vínculo que se crea entre escritor y lector (“ahora somos nosotros los escritores y Albeiro nos leerá, esto me pone muy nervioso, pero me gusta que alguien lea lo que estoy escribiendo y me gusta mucho que sea el mismo autor del Cetro del niño Rey, porque estoy escribiendo el diario de su abuelo”)

Por último, cabe destacar la riqueza de la amplia variedad de producción escrita intertextual que desarrollaron los distintos grupos que participaron en esta experiencia, como se registra en el blog que hemos creado para ir recogiendo todo el material audiovisual de apoyo y los textos escritos.Espacio digital:http://literaturaintertextosyevocacion.blogspot.com.co/

CONCLUSIONES Y RECOMENDACIONES:

Desde hace más de un siglo existe entre los teóricos y docentes un discurso favorable sobre la necesidad que la escuela permita el acceso de los estudiantes a la lectura literaria. Pero, el problema del método didáctico que permita una variación en pro de expandir este objetivo, continúa siendo, en gran medida, deficiente. Por lo tanto nos quedamos en las palabras y éstas sobre el papel. Por ésta razón para el colegio Cambridge y el equipo de investigación en el área de Lenguaje es tan importante esta propuesta. La cual permitió **convertir los textos de literatura infantil y juvenil en el centro de la experiencia del aula de Lenguaje**.

El equipo docente organiza el tiempo escolar a partir de distintas situaciones didácticas, que permiten proyectar la lectura a espacios en los que se lee por placer, por conocimiento, para uno mismo y, en otras ocasiones, con y para los demás. Posibilitando que los estudiantes tengan múltiples oportunidades de escuchar leer, leer solos y con otros, comentar y recomendar obras literarias. Se convirtió el aula en un lugar para la lectura literaria compartida, conformando así, una comunidad de lectores.

Es una experiencia que ha aportado elementos para enfrentar las obras literarias de una manera crítica, que ha supuesto un desafío fuerte de los estudiantes como lectores. Los ha enfrentado a diferentes tramas, como redes de conflictos que narran historias de descubrimientos arqueológicos egipcios, la desaparición de las culturas indígenas a manos de “los hombres pálidos”, la reconfiguración del personaje de leyenda de La Llorona, la crisis social de un país que se ve afectado momento a momento por la violencia y lo que ello implica para los niños, el reconocimiento de diferentes espacios físicos y culturales como Egipto, Colombia, Turquía y el peso de los elementos políticos y sociales de cada uno de ellos.

En las diferentes obras leídas, se encuentran con sus autores y se conviertenen cómplices de sus pensamientos y narraciones en el momento en el cual reescriben y reestrucuturan las historias, dando un matiz diferente o nuevo a cada línea y palabra en la obra contenida.

Dialogan placentera y críticamente con los autores y sus obras. Lo maravilloso de la literatura es que puede prestarse a infinidad de lecturas. Cada lector es un universo que concibe la historia presentada por el autor de acuerdo a sus intereses, experiencias, necesidades e imaginación. Una es la historia que el autor presenta en su libro y otra la que el lector concibe después de haberla sometida a su propio análisis. En este proyecto se demostró que de una lectura pueden salir múltiples interpretaciones.

Año a año, recorremos un camino lleno de sorpresas (buenas, malas, regulares), que nos enseña más que la llegada a la meta. La experiencia nos ha permitido pasar, poco a poco, a los estudiantes de lectores heterónomos a lectores autónomos. Además de enriquecerlos como personas, como seres humanos y también permitir redescubrir el valor de la literatura en su vida

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# Proyecto de gestión del proceso de alfabetización para el 3º curso de la enseñanza fundamental en Brasil

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PALABRAS CLAVE: alfabetización, prácticas escolares, gestión educativa.

RESUMEN:
Los resultados de los últimos años en las pruebas de nivel de la alfabetización que en Brasil se han realizado indicaban que 57,23% de los alumnos de 3º curso estaban por debajo de la media en lectura[1] en 2013, siendo que los alumnos que estaban con niveles por debajo de la media en lectura fue de 56,17% en 2014 según la prueba de Evaluación Nacional de la Alfabetización (ANA) realizada, todo esto después de poner en funcionamiento un Pacto Nacional por la Alfabetización en la Edad Correcta (PINAC) en 2012 que fue asumido por el 99% de los municipios brasileños.

Ante esta situación el trabajo que aquí presentamos pretende apoyarse en la cultura y experiencia que el Instituto Ayrton Senna (IAS) de Brasil tiene en alfabetización con los programas de corrección del desfase escolar en los primeros cursos y pretende como objetivo reflejar la experimentación desarrollada en 2016 de una propuesta integral, que respondiese a la necesidad de mejorar los resultados de los alumnos de 3º curso, para conseguir la alfabetización del 95% de los alumnos en este nivel educativo. Este trabajo ha sido desarrollado de forma experimental en tres municipios de Brasil, que tenían entre 47% y 71% de alumnos con niveles por debajo de la media, medidos por una prueba específica del IAS, en el año escolar de la experiencia, cursando 3º curso. Abarcó a 54 escuelas que contabilizaron un total de 127 grupos y 2968 alumnos. El proyecto

[1] Los datos muestran que 22,21% de los alumnos están en el nivel más bajo de lectura, esto significa que sólo son capaces de leer palabras, pero no de comprender frases y textos; en el segundo nivel en el que hay 33,96% de los alumnos estos consiguen localizar informaciones explícitas en textos cortos, así como reconocer su finalidad, entre otras competencias, lo que no significa que sean alumnos alfabetizados.

finalmente sólo comenzó a desarrollarse en junio de 2016.

La investigación utilizó un cuestionario anónimo y los resultados de los alumnos a final del año escolar para analizar el impacto a partir de una propuesta integral de actuación que no sólo se centra en la propia alfabetización, sino que va mas allá con una propuesta de gestión integral que abarca diferentes esferas extrapolables a diferentes contextos y realidades. Ofrece estrategias de intervención a nivel de Secretarias de Educación, de Escuelas y de aulas y trabaja con cambios y ajustes en la estructura de estos niveles, modificaciones en el proceso, mejoras en la formación de gestores y profesores e incorporación de sistemas de seguimiento.

Los datos finales tanto de la prueba de control como los derivados de las respuestas al cuestionario nos indican que no llegando al objetivo inicialmente propuesto se ha conseguido reducir unos 30 puntos porcentuales el nivel de alumnos fuera de nivel, llegando al 22% - 24% según los criterios de la prueba de nivel del propio IAS o 10% - 12% si el criterio es la prueba de nivel de alfabetización ANA que utiliza el MEC-Brasil, además de comprobar que variables como la experiencia docente, la formación desarrollada, la existencia de profesor de apoyo o el seguimiento y coordinación inciden en los resultados de los grupos con una variabilidad que oscila entre el 10% y el 20%.

INTRODUCCIÓN:
El Instituto Ayrton Senna (IAS) de Brasil es una institución sin ánimo de lucro que desarrolla proyectos de diversos tipos en el área de educación. El proyecto aquí presentado puso en marcha una experiencia piloto de un proyecto integral de gestión de la alfabetización a tres niveles (Secretarias de Educación, Escuelas y salas de aula) para mejorar los resultados de alfabetización de los alumnos de 3º curso de la enseñanza fundamental, que a nivel nacional en 2014 presentaba unos resultados de 56,17 % de alumnos sin alfabetizar según la prueba de nivel de alfabetización del MEC.

Este proyecto fue desarrollado a lo largo de 2016 en tres municipios de Brasil, Belo Jardim en el estado de Pernambuco, Guaratinguetá en el estado de São Paulo y Juazeiro en el estado de Bahía, donde participaron

sus respectivas Secretarias de Educación[2], un total de 54 escuelas que aportaron 127 aulas al proyecto o lo que es lo mismo 127 profesores y 2968 alumnos.

El proyecto tuvo como diseñador y director al equipo de Educación Formal del Instituto Ayrton Senna que se coordinó con las Secretarias de Educación de los tres municipios a través de Gerentes del propio IAS y los Agentes Técnicos del Instituto en cada estado para implementar las acciones. Las Secretarias de Educación designaron un coordinador municipal para este cometido, que trabajaba junto con los Coordinadores Pedagógicos de las escuelas y estos a su vez con los profesores de sus respectivas instituciones. El IAS tuvo la responsabilidad de organizar la formación y dar las directrices básicas a través de acciones presenciales en los municipios u on-line con los coordinadores municipales de los tres municipios y los coordinadores pedagógicos de las escuelas del proyecto. La formación a los profesores llegaba de la mano de estos coordinadores pedagógicos supervisados por los coordinadores municipales.

Las acciones en sala de aula derivadas del plano director eran acompañadas por registros periódicos y fueron establecidas una prueba inicial y otra final para los 2968 alumnos de las 127 salas de aula para determinar el progreso. Paralelamente se desarrolló un proceso de investigación, objeto de este trabajo aquí presentado, que trató de analizar las diferentes variables que el plano director proyectó, así como el impacto del mismo a partir del relato de los profesores y de los resultados de las pruebas de diagnóstico inicial y final.

Queda decir que el proyecto, por diferentes causas en cada municipio, no se desarrolló en su totalidad en objetivos ni en temporalización, por lo que los resultados obtenidos no dan muestra real de todo el impacto que se esperaba del mismo, no obstante se ha conseguido reducir en media 30% el nivel de alumnos no alfabetizados, llegando al 22%-24% según los criterios de la prueba de nivel del propio IAS o 10%-12% si el criterio es la prueba de nivel de alfabetización ANA que utiliza el MEC-Brasil, además de comprobar que variables como la experiencia docente, la formación desarrollada, la existencia de profesor de apoyo o el seguimiento y coordinación inciden en los resultados de los grupos con una variabilidad que oscila entre el 10% y el 20%.

[2] En Brasil la educación infantil y primaria está municipalizada por lo que la gestión es totalmente de responsabilidad municipal.

OBJETIVOS:
El objetivo principal de este proyecto fue reducir al 5% el número de alumnos no alfabetizados al final del 3er curso de la enseñanza básica en los municipios seleccionados. Debemos considerar que Brasil presenta unos datos muy alarmantes en este sentido ya que de los alumnos de 3º curso: 44,54% en 2012; 42,13% en 2013 y 38, 89% en 2014 estaban por debajo de la media en lectura, después de poner en marcha un gran pacto por la alfabetización en la edad correspondiente (3er curso) asumido por el 99% de los municipios.

Este objetivo principal llevaba otros tres objetivos secundarios, que forman parte ineludible del proyecto: cambiar los sistemas de gestión de los centros educativos y Secretarias de Educación con foco en la alfabetización; cambiar las prácticas docentes del profesorado centrándolas en la alfabetización de sus alumnos y, por último, aprender de las conclusiones del proyecto para generalizar y mejorar el nivel de alfabetización de Brasil.

DESCRIPCIÓN DE LA INVESTIGACIÓN O DE LA EXPERIENCIA PRESENTADA:
Partimos de la base que nos encontramos con un panorama en el que 4 de cada 10 alumnos de 3º de la enseñanza fundamental de Brasil no están alfabetizados y concretamente en el contexto de esta experiencia detectamos que hay 25,84% de alumnos en este mismo nivel y si el criterio es un poco más riguroso, como pretendemos con la prueba del IAS, llegamos al 53,46% de alumnos sin alfabetizar[3].

Este proyecto de gestión de la alfabetización se desarrolló en el curso escolar de 2016, siendo que dio inicio en el mes de junio, cuatro meses después del inicio oficial del año académico y finalizó en diciembre de 2016. El Instituto Ayrton Senna de Brasil a través de su área de Educación Formal fue el encargado del diseño del proyecto, su puesta en marcha, la formación y el seguimiento del mismo.

El proyecto fue acompañado de un proceso de investigación científica en el que se analizaron las variables del mismo para conocer el impacto en

[3] En Brasil se utilizan dos conceptos alfabetización y letramento. La alfabetización sería la capacidad de leer de forma mecánica, en tanto que en el letramento los alumnos son capaces de interpretar. Las pruebas del MEC utilizan el primer concepto para establecer las estadísticas y en el IAS utilizamos el segundo.

los resultados, las opiniones del profesorado y las estimativas docentes a partir de un cuestionario ad hoc on-line, además de un sistema de control a través de una prueba de diagnóstico inicial y una prueba final.

Para explicar el desarrollo del mismo hay que indicar que estaba organizado en base al principio de que no sólo la intervención en el aula consigue resultados directos en los niveles de los alumnos en base a las investigaciones en este campo. Hace algunos años que varias investigaciones, en torno a la gestión y a la calidad de las escuelas, vienen demostrando la importancia de un liderazgo en las instituciones educativas (Villa y Gairín, 1996; Stoll y Temperly, 2009; Robinson, Lloyd y Rowe, 2010) y al mismo tiempo los resultados del TERCE indican específicamente que “el clima socioemocional y las interacciones de aula positivas tienen una alta asociación con los aprendizajes” (UNESCO, 2015, p. 24).

Además de las evidencias científicas la experiencia acumulada en los programas del desfase escolar, ampliamente utilizados, y con un éxito fuera de toda duda, nos dejaba claro que se exige una intervención global para obtener mejores resultados. En este sentido fueron diseñadas acciones en tres niveles de actuación: Secretarias de Educación, Centros Educativos y Salas de Aula. Estas acciones estaban centradas en cuatro ejes de trabajo: estructura, formación, proceso y seguimiento.

| | Estructura | Formación | Proceso | Seguimiento |
|---|---|---|---|---|
| Sala de Aula | Profesor titular y de apoyo | Formación continua | Planificación | Alumno |
| Escuela (Coordenación Pedagógica) | CPs en las escuelas | CPs formadores | Foco en la alfabetización | Alumno/ Grupo/Ciclo |
| Escuela (Dirección) | CPs en la función de apoyar la alfabetización | Espacios y tiempos de formación | Garantía de poder cumplir los días lectivos | Grupos/ Ciclo/escuela |
| Red de Enseñanza Secretarias de educación | Normativa y reglamentación | Formación continua de los diferentes actores | Propuesta curricular | Seguimiento Evaluación Comité Director |

*Figura 1. Plano director del proyecto de gestión de la alfabetización para 3º curso*
*Fuente: Elaboración del equipo IAS.*

Siendo el objetivo final conseguir el 95% de los alumnos alfabetizados, a nivel de Secretaria de Educación (SE) se trabajo junto con sus coordinadores locales en un proceso de sensibilización del problema existente y de la necesidad de intervenir en él. Las pruebas iniciales de diagnóstico dejaron la evidencia de tener entre el 47% y el 71% de sus alumnos fuera del nivel. En este sentido se trabajó con ellas en los cuatro ejes anteriormente descritos con las siguientes acciones. Estructura: regular la política de alfabetización con acciones como incentivar la coordinación con foco en la alfabetización, promover acciones para mantener a los profesores alfabetizadores en su función, dotación de presupuesto para recursos y materiales y proporcionar profesores de apoyo para las escuelas. Proceso: crear su propia propuesta curricular que se centrase, para este 1º ciclo de la EF, en la alfabetización, toda vez que el IAS no proporcionaba esta propuesta ni materiales para la alfabetización que deberían ser responsabilidad de los municipios. Formación: garantizar espacios y tiempos para la formación de los coordinadores pedagógicos de las escuelas, con la participación del propio coordinador local de la SE, a la vez que promover acciones para la formación continua de los docentes y responsables de la alfabetización. Seguimiento: crear un registro de seguimiento de la puesta en funcionamiento y del andamiento del proyecto, así como de toma de decisiones al respecto.

En las  Escuelas las acciones destinadas a garantizar una estructura centrada en la alfabetización tenían como principal destinatario la dirección de la institución y la necesidad de ejercer un liderazgo educativo capaz de tomar decisiones en la dirección del proyecto, pues como McKinsey e Cols. (2007) dicen tras el análisis de los elementos que impactan en la adquisición de aprendizajes, “sólo la enseñanza en sala de aula tiene mayor influencia sobre los aprendizajes que el liderazgo educativo” (p. 32). Así se deberían garantizar que los Coordinadores Pedagógicos (CPs) de las escuelas tengan como prioridad la alfabetización y el desarrollo del proyecto. En el proceso los mismos CPs en el ejercicio de sus funciones deben trabajar para desarrollar el proyecto, pues muchas de las responsabilidades pasan por esta figura, en este sentido la escuela debe garantizar tiempos y espacios para la formación de docentes que es responsabilidad de los CPs , quienes la recibieron directamente así como la coordinación y seguimiento del proyecto. Sobre las escuelas cae una gran responsabilidad en este sentido

Idol (2006), afirma que 77% de los educadores indican que la mejor opción

para educar a estudiantes con necesidades educativas es a través de la educación general siempre que se cuente con todos los recursos necesarios para trabajar con cada alumno que necesite apoyo, y en este sentido y considerando que los alumnos no alfabetizados son alumnos que por alguna causa presentan necesidades educativas, de tipo transitorio, esta afirmación puede ser válida también. El IAS organizó directrices en base a este principio proponiendo: la prioridad del profesor titular de atender a los alumnos no alfabetizados, la creación de rutinas de aula para todos los alumnos, la propuesta de actividades centradas en la alfabetización incluyendo otras áreas, la puesta en funcionamiento de lectura de libros y su control, las actividades para casa y, si es posible, la dotación de profesor de apoyo para auxiliar al profesor titular y no para atender a los alumnos no alfabetizados, en este sentido algunos municipios no consiguieron dotar este recurso, pero los resultados indican la eficacia de la medida.

Colocar a los mejor preparados en el lugar adecuado, en la sala de aula más acorde con su preparación, eso incluye a los profesores alfabetizadores, incide directamente en los resultados como se afirma en el estudio realizado por Gertel; Guiliodori; Herrero e Fresoli (2000) cuando indican que la formación inicial y actualización del docente inciden significativamente en los resultados de sus alumnos.

Para evaluar el proyecto en sí mismo y los resultados se contó con tres estrategias investigativas: una prueba de nivel para evaluar el estado inicial y final de los alumnos; un estudio de campo para analizar el contexto y el desarrollo del proyecto; un cuestionario final para profesores para evaluar resultados.

Las pruebas de diagnóstico, creadas por el IAS, colocaban los resultados de los alumnos en cuatro niveles: nivel 1 alumnos no alfabetizados, nivel 2 alumnos alfabetizados, pero no letrados, nivel 3 alumnos alfabetizados y letrados, nivel 4 alumnos alfabetizados con dominio de escritura y lectura. Estas pruebas fueron aplicas al total de los 2968 alumnos de 3º curso de los tres municipios participantes, de la prueba inicial tenemos resultados del 100% de los alumnos, en tanto que de las pruebas finales no conseguimos resultados[4] de todos los alumnos, por lo que tuvimos que

[4] No se pudieron obtener los resultados finales de todos los alumnos por una cuestión de operatividad en los municipios, donde los cambios de gestión entre el inicio y el final del desarrollo del proyecto dejaron fuera de control este aspecto.

extrapolar los datos.

El estudio de campo se desarrolló en mitad del proceso con visitas a las tres localidades, observando la formación y su dinámica; algunas escuelas: instalaciones, organización de recursos, personal; algunas aulas: su distribución, recursos, dinámicas, rutinas; la actuación del profesor titular en atención a alumnos no alfabetizados, en sala de aula normal y en el desarrollo de experiencias de ciencias; la actuación del profesor de apoyo. Además de realizar entrevistas con los coordinadores locales, coordinadores pedagógicos de algunas escuelas y profesores titulares.

El cuestionario fue desarrollado on line y ofrecido a los 127 profesores, de los que respondieron 57, que equivale a 44,58%, este valor nos indica una significatividad de ±0,05, y los datos fueron extrapolados para obtener los resultados de impacto.

RESULTADOS Y/O CONCLUSIONES:
Las pruebas de nivel indicaban que al inicio del proyecto, resumidos en el gráfico 1, teníamos 25,8% de alumnos en el nivel 1 y 27,6 % en el nivel 2, lo que significaba 53,4 % de los alumnos con un nivel por debajo de la media deseada por el IAS. En la prueba final quedaron aproximadamente 352 alumnos en el nivel 1, una reducción del 54% de alumnos, equivalentes a 11,8% del total. En el nivel 2 quedaron 397 alumnos, 68% menos de alumnos considerando que además de los 820 alumnos de nivel 2 inicial se sumaron otros 415 alumnos procedentes del nivel 1 , que sería el 13,3%.  Esto significa que un total de 24,1%, que equivalen a 741 alumnos de los 1597 que había en estos niveles, son los que según la prueba IAS no están alfabetizados. Recordemos que no se han recibido los resultados de todos los alumnos en la prueba final por lo que los datos han sido extrapolados a la totalidad.

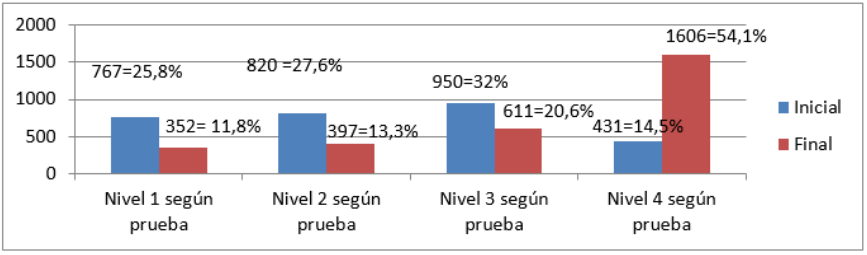


*Gráfico 1. Evolución de los alumnos que del proyecto por niveles, según la*

*prueba de nivel IAS.*
*Fuente: Elaboración por los autores.*

En lo referente al resumen de los datos de los cuestionarios, en valores ponderados, estos resultados, resumidos en el gráfico 2, indican que la reducción estimada de alumnos del nivel 1 fue de 61%, de los 345 inicialmente declarados a los 135 que los profesores todavía consideraron que estarían en ese nivel. Los alumnos que pasaron del nivel 1 e 2 para otros superiores fue de 67,5%, de los 312 originalmente de nivel 2 declarados, mas los 210 que se pasaron del nivel 1, restaron 170 alumnos.

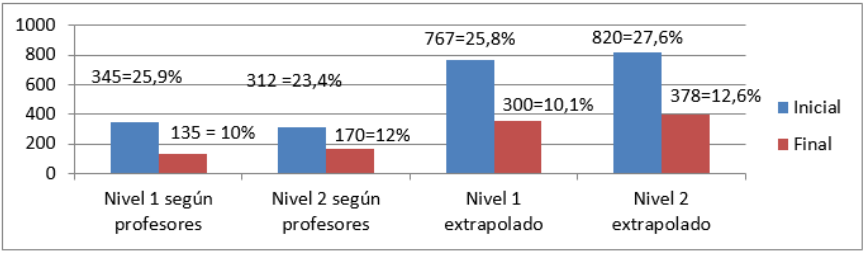


*Gráfico 2. Evolución de los alumnos que del proyecto por niveles, según os profesores.*
*Fuente: Elaboración por los autores.*

Extrapolando los datos, vemos en el gráfico 3, que los de la prueba de nivel y los de los cuestionarios son muy parecidos, el número de alumnos fuera de nivel (niveles 1 e 2) seria de aproximadamente 741 según la prueba o 678 según la opinión de los profesores lo que nos indica que entre el 22% y 24% de los alumnos todavía no habrían logrado ese nivel deseado de alfabetización según el criterio IAS. Cuando nos basamos en el criterio MEC tendríamos 352 alumnos en el nivel 1 según los resultados de la prueba o 300 según la opinión del profesorado y en el nivel 2, quedarían 397 alumnos en el nivel 1 según los resultados de la prueba o 378 según la opinión del profesorado.

Esto viene a significar que los alumnos que se encontraban al comienzo del año escolar en el nivel 1 una parte considerable de ellos progresaron a niveles superiores como alumnos alfabetizados letrados, y en ese mismo orden de razonamiento es de prever que varios de los alumnos repetidores y desfasados en edad, que suponían el 12% según la información dada por el profesorado, pueden haber pasado de nivel y haber sido alfabetizados por este medio, sin necesidad de recurrir a otros programas

de corrección del desfase escolar más costosos y más radicales.

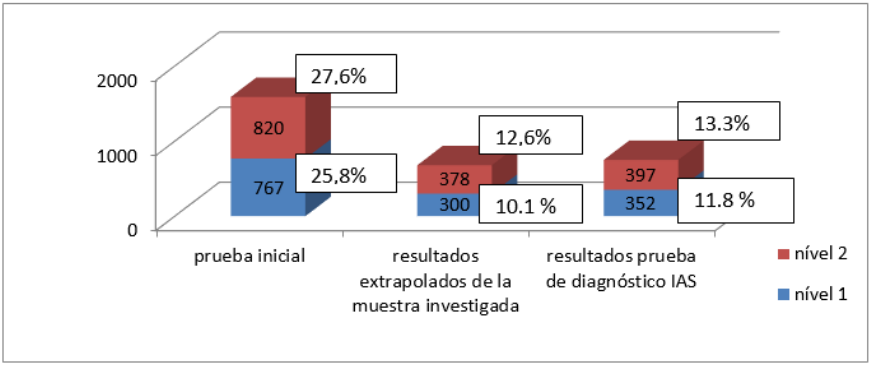


*Gráfico 3. Resumen resultados finales del programa en porcentaje*
*Fuente: Elaboración por los autores.*

Estos resultados del proyecto, aunque todavía lejos del objetivo previsto, indican un fuerte impacto con una reducción en torno al 30 puntos porcentuales de alumnos no alfabetizados, del 53.4% pasamos al 22/24% de alumnos fuera del nivel IAS con un trabajo de medio año escolar. La media de alumnos que restaron fuera del nivel 1 por aula es de 2,3, frente a los 6,0 alumnos de media inicialmente por aula en este nivel. En el nivel 2 la media restante por aula fue de 2,9 frente a los 5,5 que aparecían en las apreciaciones de los profesores.

Desde otro punto de vista, e intentando comparar estos resultados con los resultados nacionales, en el año 2014 la prueba ANA detectó que tan sólo el 43,83% de los alumnos estaban alfabetizados en lectura, según el criterio por ellos utilizado, eso implicaría que tomando este criterio el proyecto habría conseguido un índice de 90% de alumnos alfabetizados, con el complemento de que la prueba del IAS incluía lectura, por tanto la comprensión, y escritura, que releva el nivel de expresión de lo comprendido, dos categorías diferentes. Por finalizar, el impacto real se concreta en que del 47% de alumnos alfabetizados, niveles 3 y 4 según IAS, que incluye lectura y escritura, se acaba concluido el desarrollo del proyecto en 2016 con 76-78% dos alumnos alfabetizados, lo que sería según la terminología utilizada por el MEC como “alumnos letrados” con una reducción superior al 60% de alumnos en los niveles más bajos, algo que el programa PNAIC no había conseguido.

A la vista de estos resultados y del análisis de las variables intervinientes nos permitimos hacer las siguientes consideraciones finales comenzando porque la mayoría de los profesores (80.7%) resaltó que hubo mejora en la alfabetización y avances en los niveles de los alumnos a partir del desarrollo del proyecto, con la inclusión de los cuatro ejes de trabajo: estructura, formación, proceso y seguimiento; por lo que el simple hecho de formar profesores o dar recursos

Queda constatado que las variables estudiadas inciden en los resultados, aunque esta información va a ser analizada con mayor profundidad en la continuación de este proyecto en 2017, pues en este caso la muestra ha sido muy pequeña y los datos muy escasos.

El número de alumnos por aula, cuando éste es elevado, hace que se muevan menos alumnos para niveles superiores que en salas con menor número de alumnos. El hecho de tener muchos alumnos repetidores en la misma clase implica que el proyecto tenga unos resultados en torno al 20% menor que en clases con menos repetidores.

La existencia de profesor de apoyo, que ya hemos resaltado se trata de una decisión de estructura de las Secretarias de Educación, es un factor determinante en los resultados, en las aulas con profesor de apoyo quedan 35% de alumnos menos en los niveles 1 y 2 que en las aulas sin ese recurso.

La participación de los profesores en la formación dada en el proyecto incide más del 10% en los resultados. Lo mismo ocurre con la experiencia docente donde vemos que aulas con profesores experimentados en alfabetización tienen los mismos resultados que aulas con profesor de apoyo, es decir hasta 20% mejor que las que no los tienen.

En el proyecto, con referencia a la gestión, fueron diseñadas una serie de acciones concretas, indicadores de calidad. Los resultados confirman que estas acciones, cuando son puestas en funcionamiento, ayudan a conseguir resultados mejores en la alfabetización de los alumnos. La formación inicial de los profesores influye en los resultados como ya hemos vista en experiencia. La coordinación para desarrollo y seguimiento del proyecto cuando se realiza de forma ocasional produce una avance de alumnos del 44% frente a los 61% da media, la práctica de la mayoría de las escuelas es semanal o quincenal.

Otros indicadores de calidad fueron analizados desde la perspectiva de porcentaje de existencia y/o utilización en las aulas que desarrollaron el proyecto, pero no fue posible ver el impacto que quedará para otra fase de la investigación a ser realizada en 2107 y que abarcará a otros 4 grandes municipios, además de estos tres donde ya se ha desarrollado. Estos serían: atención a los alumnos dentro o fuera de la clase; frecuencia del incentivo de lectura de libros; frecuencia de la práctica de dictados; frecuencia y estrategias de desarrollar la producción escrita; la existencia de recursos en las aulas como libros de lectura o de recursos pedagógicos, en este sentido aunque la variabilidad no es muy grande lo más significativo es la cantidad de alternativas que los profesores desarrollan y que muchas veces quedan en el desconocimiento general.

El seguimiento del proyecto por los coordinadores pedagógicos y por los profesores, sin duda, resulta imprescindible, sin embargo observamos que todavía hay margen de mejora ya que solo la mitad tiene periodicidad semanal; los controles de los profesores parecen ser más coherentes con la práctica de la alfabetización, así por ejemplo el control de libros prácticamente todos los profesores lo hacen o los controles de registro de lectura y escritura que los profesores hacen a través de los indicadores facilitados de forma continuada.

Estos resultados nos llevan a dos conclusiones:

- La primera en el sentido de dar valor al impacto de proyecto y de la necesidad de continuar implementando el mismo para una mejora de los resultados de la alfabetización de los alumnos de 3º año: formación, seguimiento, foros de discusión, propuestas de trabajo concretas, etc. contribuyen significativamente en los resultados.
- La segunda en la dirección de una apuesta firme y decidida por la filosofía del proyecto en lo que se refiere a la gestión, pues se observa que sólo el trabajo docente o su formación no es suficiente, siendo muy importante realizar cambios para conseguir las metas deseadas. Que las Secretarias inviertan en formación, en recursos específicos como el profesor de apoyo, en una política de selección de profesores y continuidad de estos en el ciclo y en una coordinación específica y centrada en el objetivo con un seguimiento planificado. Que las escuelas, a partir de una implicación directa de gestores y coordinadores pedagógicos, hagan posible y proporcionen espacios de diálogo y formación, sistemas de seguimiento, políticas de gestión de recursos humanos en beneficio de la alfabetización, organización

y uso de los recursos materiales que, como hemos visto, inciden de forma muy significativa en los resultados de los alumnos. Que los profesores en las aulas trabajen de forma sistemática con foco en la alfabetización, desde todas las materias, organicen sistemas diferentes de trabajo en el aula con agrupamientos flexibles, pongan en marcha metodologías más individualizadoras del trabajo con rutinas, seguimiento y control personalizado.

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## Leyendo y escribiendo con viejas y nuevas tecnologías


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PALABRAS CLAVE: Lectura expresiva de cuentos, evaluación de la lectura en universitarios, lectura literaria en la formación de maestros, metacognición lectora en universitarios.

RESUMEN:
Se analiza una experiencia didáctica en la etapa universitaria para la formación de maestros de Educación Primaria, dentro de la asignatura de “Literatura española”, en la que se implementa una nueva estrategia para aumentar el grado de motivación del alumnado en su capacitación lectora y favorecer la toma de conciencia sobre la importancia de empatizar con las emociones infantiles en su labor de mediadores entre la literatura y los niños en sus primeras edades.

La tradicional actividad sobre lectura expresiva de cuentos populares se sustituye por un proyecto que consiste en la elección de un cuento, preparación de la lectura expresiva y posterior grabación en estudio radiofónico con el apoyo del servicio de producción digital del centro. El proyecto finaliza con la creación, por parte de los estudiantes, de un guion para la realización de un espacio radiofónico real sobre literatura infantil y valores, en el que niños y niñas de un colegio conversan en asamblea tras la audición del cuento.

INTRODUCCIÓN Y OBJETIVOS:
El marco teórico de nuestra experiencia parte, entre otros, de Cole (1999), quien en sus estudios relacionados con la pedagogía contempla los sistemas de actividad, analizando el aspecto productivo orientado al objeto y el aspecto comunicativo orientado a la persona. Cole también recoge las principales características de la psicología cultural, subrayando entre ellas la acción mediada en un contexto. Continuando con el encuadre teórico que nos ocupa, Díaz Barriga (2003) señala que un contexto adecuado y pertinente, con metas que se orientan a desarrollar habilidades prácticas, favorece el aprendizaje.

Por su parte, Lave y Wenger (1991), en referencia a la teoría del *aprendizaje situado*, resaltan que *aprender* y *hacer* son acciones inseparables. Esto supone que los estudiantes optimizan su aprendizaje cuando le dan sentido a su actividad, cuando asumen un compromiso real con el contexto desde el que aprenden y consigo mismos, cuando observan las consecuencias de su comportamiento y su trabajo (Ramos,

2011).

Estos planteamientos teóricos nos invitan a cuestionarnos hasta qué punto son eficaces y fructíferos los enfoques metodológicos y de evaluación tradicionales en la enseñanza aprendizaje de la didáctica de la literatura por parte de futuros maestros. Así pues, nos preguntamos si el modo de hacer habitual contribuye suficientemente a la adquisición de las competencias que necesita un maestro para ser un buen mediador entre la literatura y los niños. Entre ellas, podemos destacar las siguientes, incluidas en el programa y el proyecto docente de la asignatura correspondiente al plan de estudios de la Universidad de Sevilla:

- *Desarrollar la capacidad para aplicar los conocimientos a la práctica, transfiriéndolos a nuevas situaciones*. Los indicadores para el desarrollo de esta competencia, se refieren a la capacidad de analizar las características de la literatura infantil en textos concretos; saber contar y leer cuentos, así como estimular la reflexión y el gusto estético a partir de ellos; interpretar y recrear poesías, a través de las cuales se puede desarrollar la creatividad y el sentido del ritmo.
- *Conocer los objetivos, contenidos curriculares y criterios de evaluación de la Educación Infantil*. Como consecuencia de la adquisición de esta competencia, el alumno debe reconocer el planteamiento de la didáctica de la literatura para la Educación Infantil en las disposiciones legales.
- *Conocer la evolución del lenguaje en la primera infancia, saber identificar posibles disfunciones y velar por su correcta evolución. Abordar con eficacia situaciones de aprendizaje de lenguas en contextos multiculturales y multilingües. Expresarse oralmente y por escrito y dominar el uso de diferentes técnicas de expresión*. Los indicadores de logro correspondientes se refieren a la habilidad para expresarse eficaz, correcta y adecuadamente y cuidar el lenguaje especialmente al narrar cuentos e interpretar poesías.

Tomando como referencia la afirmación de Lave y Wenger (1991, p. 29) “el dominio del conocimiento y habilidad exige […] progresar hacia la plena participación en la práctica sociocultural de la comunidad”, en la asignatura *Literatura española*, del plan de estudios para el Grado de Maestro/a en Educación Primaria por la Universidad de Sevilla, en el centro adscrito Cardenal Spínola CEU apostamos por dar un giro a la forma de trabajar con los alumnos, implicándolos en un proyecto de colaboración entre universidad y escuela, con la intervención del Colegio San Pablo CEU de Bormujos (Sevilla). La participación en ese proyecto por parte del centro

universitario consiste en la creación de material didáctico y audios para su utilización posterior por parte de una maestra y sus alumnos en la grabación de un programa radiofónico en torno a los cuentos seleccionados por los futuros maestros, y de los que han preparado la lectura expresiva, han realizado una grabación y, a partir de ellos, han desarrollado un guion de preguntas para ser contestadas por los alumnos en el programa tras la audición de la lectura.

Así pues, los objetivos que guían este proyecto podrían resumirse en cinco:
Formular una nueva metodología de aprendizaje y evaluación de lectura expresiva de cuentos que sustituya a la que tradicionalmente se ha llevado a cabo en la formación de maestros de Educación Primaria, dentro de la asignatura *Literatura española*.

1. Incrementar el interés del alumnado de la asignatura *Literatura española* en la mejora de la lectura expresiva dirigida a los niños de las aulas de Educación Primaria, así como en la elaboración de instrumentos para la implementación didáctica del cuento.
2. Mejorar la capacidad del alumnado para transmitir el contenido emocional en la lectura expresiva de cuentos y en la formulación de interrogantes que ayuden al destinatario infantil a profundizar en su comprensión y análisis.
3. Identificar los beneficios de la aplicación de esta nueva metodología frente a la tradicional.
4. Analizar la opinión del alumnado sobre la experiencia desarrollada respecto a la mejora de los siguientes aspectos:
   a. capacitación lectora
   b. grado de satisfacción respecto a la sustitución de la prueba de evaluación lectora tradicional por el proyecto
   c. utilidad de la existencia del guion para la asamblea como herramienta para mejorar la comprensión del cuento
   d. mejora en la interiorización de las emociones
   e. aumento del grado de motivación para la preparación de la lectura
   f. satisfacción en la selección y ensayo de la lectura
   g. satisfacción con la experiencia de grabación.
5. Ampliar el conocimiento metacognitivo del alumnado sobre sus capacidades y carencias en el proceso de transmisión de emociones a través de la narración de cuentos.

*Consignas para la elección de la obra, la preparación y el ensayo de la*

*lectura*

Disponer de unos criterios de valoración básicos y aprender a aplicarlos para perfeccionar la selección de obras literarias es uno de los principales objetivos de la asignatura. Por ello, si bien se invita al estudiante que elija cuentos en los que se sienta estética y emocionalmente implicado según la vivencia personal, también se le ofrecen orientaciones acerca de los aspectos esenciales por los que una obra se puede considerar o no literaria.

Así, tomando como referencia el estudio publicado por la Fundación Germán Sánchez Ruipérez en colaboración con Teresa Colomer (2004), se recomienda al alumnado que compruebe que el tema resulte atractivo e interesante, que el lenguaje sea rico y evocador, o que la estructura narrativa mantenga tensión de principio a fin: con un inicio que sitúe, atrape y entrene, una trama y argumento bien construidos que intriguen, y un final coherente y verosímil. Otros requisitos que las obras deben reunir serían: el equilibrio entre tipo de información, la entidad narrativa y la edad del destinatario y la accesibilidad de los símbolos y las imágenes.

Asimismo, se incita al alumnado a reflexionar con espíritu crítico sobre los valores que la obra transmite y a identificar si en ella aparecen prejuicios, estereotipos, tópicos u otros mensajes que atenten contra la dignidad de la persona. Por último, se insiste en la necesidad de prestar atención sobre un aspecto sumamente sensible: los mensajes educativos deben aparecer sutilmente presentados, evitando la exposición directa de conflictos y consejos para afrontarlos.

A continuación, y a partir de una selección previa de obras ofertadas, cada alumno elige la que quiere preparar. Entre ellas se encuentran *El Pollito de la Avellaneda*, *El patito feo*, *La verdadera historia de caperucita roja*, *El zapatero y los duendes*, *El flautista de Hamelín*, *El Gallo Quirico*, *El pequeño conejo blanco*, *Garbancito*, *La gallinita roja* o *El sastrecillo valiente*.

Una vez escogida la obra sobre la que cada estudiante va a trabajar, se le explica que si se pretende lograr una lectura convincente y que emocione a quien la escuche, hay que atravesar una serie de fases que, según el grado de experimentación del narrador, se desarrollarán de un modo más o menos ágil: asimilación del contenido del cuento, preparación para la narración y narración propiamente dicha.

Para establecer el proceso de asimilación del cuento, los estudiantes deben considerar algunas pautas fundamentales (Pelegrín, 2008), tales como leerlo varias veces, reflexionar acerca de lo que cada uno percibe como interesante y por qué le resulta especial (los personajes, la intriga, el ambiente, el humor, determinadas anécdotas o expresiones inusuales propias del cuento); indagar dónde se encuentran los pasajes que deben enfatizarse (con voz calmada, haciendo pausas que aumenten la expectación) y las emociones que producen determinadas palabras o frases.

Siguiendo con el proceso de asimilación del cuento, lograr una adecuada sonorización requiere aprender a articular y modular rimas, palabras vibrantes y onomatopeyas, pero también resaltar los momentos sonoros, tales como un sollozo, un suspiro, un lamento, un quejido, un gruñido, un murmullo, una risotada, un golpe, un alarido o un clamor, por ejemplo.

Asimismo, se debe construir una imagen mental de cada protagonista y explorar los matices que la entonación y el timbre pueden aportar a la expresividad de la voz para diferenciar con ella al narrador y a cada personaje. Los diálogos, por su parte, conviene trabajarlos prestando especial atención al modo como se quiere hacer sentir el cambio de interlocutores.

En cuanto a la historia, hay que interiorizarla escuchando la voz propia, una y otra vez, hasta dominar el ritmo, memorizar las fórmulas verbales, lograr una dicción clara y modular la entonación. Por último, el comienzo y el final deben ensayarse hasta sentir que se dicen con absoluta naturalidad.

En la preparación de la narración del cuento, un factor que también influye es sentir a quién nos dirigimos. El cuento es un lugar de encuentro y comunicación. Esta es una de las razones por las que se decidió poner en práctica la experiencia pedagógica que se relata en la presente comunicación.

Por lo que se refiere a las consignas relativas a la narración propiamente dicha, principalmente se recomienda al alumno que se centre en disfrutar leyendo y que no se precipite: despacio, con actitud serena, el cuerpo distendido, alegría y buen humor, sintiendo que su lectura es un regalo para quien lo escucha, procurando conseguir con su voz el encantamiento,

la seducción y la atracción de aquellos a quienes va dirigido. El texto no es un objeto plano, debe tratarlo con flexibilidad, modulando la entonación de acuerdo con su manera de vivir el contenido, con seguridad y confianza en sí mismo. Su tono de voz debe variar conforme la historia lo requiera, diferenciando a los personajes y al narrador, siempre con naturalidad, evitando forzar el timbre o producir soniquetes o cantilenas. Con una lectura pausada que permita a quien lo escuche ir construyendo sus propias imágenes mentales a medida que suenan las palabras, para comprender y sentir la historia.

*Entrevistas, ensayos y grabación*

Considerando, desde el punto de vista del currículo de enseñanza, que son necesarias las relaciones intencionales e individualizadas entre el que enseña y el que aprende, para favorecer la transposición de las habilidades de aquel hacia este (Lacasa, 2001, p. 132), la preparación de la lectura de cada cuento comienza mediante una entrevista del alumno con el profesor. Seguidamente se establece un periodo de trabajo autónomo desarrollado por el alumno durante una semana, y se finaliza con una segunda entrevista para resolver las dudas que surgen en la preparación del cuento y la corrección de posibles errores en la narración. En la primera entrevista, el profesor realiza una lectura en voz alta del cuento elegido por el estudiante. Posteriormente, el alumno lee en voz baja el texto, toma contacto con el cuento, comienza a familiarizarse con el argumento y los personajes e inicia el proceso de interiorización e identificación de las emociones presentes en la historia. Para finalizar esta sesión, realiza un ensayo de lectura en voz alta ante el profesor, quien puntualiza las correcciones de estilo y entonación necesarias.

Tras la primera entrevista, y puesto que también son importantes las relaciones entre iguales en la construcción del conocimiento, el alumno trabaja durante una semana la lectura en voz alta de forma autónoma y en cooperación con otros estudiantes siguiendo las consignas para su preparación y ensayo. En este tiempo los alumnos comparten la práctica y la reflexión sobre esta: se observan unos a otros, analizan sus interpretaciones, intercambian puntos de vista (Estebaranz, 2000).

La segunda entrevista que mantienen los alumnos con el profesor está destinada a consultar dudas, ensayar y corregir errores.

Durante las sesiones desarrolladas dentro del estudio de grabación, se

cuenta con el asesoramiento del Servicio de Producción Digital (SPD) de la Fundación, que instruye al alumno en cuestiones tales como distancia desde el micrófono, factores que afectan a la calidad del sonido, alternancia entre tiempo de sonido y tiempo de silencio, o pautas de actuación ante aparición de un error o imprevisto en la elocución.

Posteriormente, las grabaciones son editadas por el SPD para ser utilizadas por la maestra del Colegio de la Fundación en un programa de radio cuyo formato, según lo acordado, consiste en la audición de un cuento por parte de niños de un aula de Educación Primaria seguida de un coloquio en asamblea sobre los temas suscitados por la historia.

Como herramienta de apoyo para la maestra, los alumnos diseñan un guion de preguntas sobre el cuento elegido ajustándose a determinadas consignas:

- Identificar nivel de complejidad del texto (bajo/medio/alto) en función de varios parámetros: extensión del documento, grado de información implícita/explícita, vocabulario, recursos expresivos de nivel semántico y referencias contextuales culturales.
- El guion debe contener preguntas cerradas de lectura comprensiva y preguntas abiertas sobre emociones y valores vinculados al cuento.
- La secuencia de preguntas debe seguir el hilo argumental de la obra para ayudar a los niños a reconstruir la historia y ordenar su pensamiento.

Centrándonos en los diez cuentos elegidos por los estudiantes, se proponen las siguientes preguntas, que a continuación se ordenan:

1. Preguntas sobre *El pollito de la avellaneda*: ¿Qué estaba haciendo el pollito en la avellaneda cuando se atragantó?, ¿Cómo se sintió la gallinita cuando se dio cuenta de que el pollito se estaba ahogando?, ¿Qué hizo la gallinita cuando se dio cuenta de que el pollito se estaba ahogando?, ¿Dónde fue la gallinita a buscar los zapatos del ama?, ¿A quién le pidió la gallinita el cuero para el zapatero?, ¿A quién le pidió la gallinita la hierba para la cabra?, ¿A quién le pidió la gallinita el agua para la hierba?, ¿Cómo llegó la gallinita hasta la nube?, ¿Cómo consiguieron los personajes que el pollito dejara de ahogarse con la avellana?, ¿Cómo crees que se sintieron todos al ver que el pollito estaba a salvo?
2. Preguntas sobre *El gallo Quirico*: ¿A dónde iba el gallo Quirico?, ¿Dónde estaba escondido el gusanito?, ¿Qué le pasó al gallo Quirico en el pico cuando se tragó el gusanito?, ¿Por qué nadie quiso ayudar

al gallo Quirico?, ¿Qué habrías hecho para que te ayudasen si tú fueses el gallo Quirico?, ¿Qué aspecto tenía el gallo Quirico cuando llegó a la casa del tío Perico?, ¿Qué habrías hecho tú si hubieses abierto la puerta al gallo Quirico?, ¿Por qué crees que el gallo Quirico tuvo ese final tan triste?

3. Preguntas sobre *La gallinita roja*: ¿Qué tres animales vivían en la granja con la gallinita y sus polluelos?, ¿Qué se le ocurrió hacer a la gallinita roja cuando encontró los granos de trigo?, ¿A quiénes pidió ayuda la gallinita roja?, ¿Qué hizo la gallinita roja cuando salieron las espigas de los granos que había plantado?, ¿Dónde llevó las espigas de trigo la gallinita roja?, ¿Volvió a pedir ayuda? ¿A quiénes? ¿Y qué le dijeron?, ¿Qué hizo la gallinita roja en el molino?, ¿Volvió a pedir ayuda? ¿A quiénes? ¿Y qué le dijeron?, ¿Qué alimento preparó la gallinita roja con la harina?, ¿Con quiénes compartió la gallinita roja las hogazas de pan que había preparado?, ¿Por qué la gallinita roja no quiso darles pan al perro holgazán, al gato dormilón y al pato jaranero?, ¿Qué habrías hecho tú para convencer a la gallinita roja de que te diese pan?
4. Preguntas sobre *El pequeño conejo blanco*: ¿Para qué fue el pequeño conejo blanco a la huerta?, ¿Quién estaba dentro de su casa cuando regresó de la huerta?, ¿Qué le dijo la cabra *cabresa* al pequeño conejo blanco cuando llamó a la puerta y le dijo quién era?, ¿Qué hizo el pequeño conejo blanco cuando vio a la cabra?, ¿Por qué no ayudaron el buey, el perro y el gallo al pequeño conejo blanco?, ¿Cómo se sintió el pequeño conejo blanco cuando no lo quisieron ayudar?, ¿Quién ofreció su ayuda al pequeño conejo blanco?, ¿Por qué ayuda la hormiga al pequeño conejo blanco?, ¿Por dónde entró la hormiga a la casa?, ¿Por qué pudo la hormiga entrar a la casa por la cerradura?, ¿Se te ocurre una forma distinta a la que utilizó la hormiga para entrar en la casa?, ¿En qué era diferente la hormiga del buey, el perro y el gallo?, ¿Qué hicieron el pequeño conejo blanco y la hormiga cuando pudieron entrar en la casa?, ¿Cómo hubieses ayudado tú al pequeño conejo blanco?
5. Preguntas sobre *El zapatero y los duendes*: ¿Dónde vivían el zapatero y su mujer?, ¿Cómo era la casa en la que vivían el zapatero y su mujer?, ¿Con qué se golpeó el zapatero el dedo?, ¿Qué encontraron por la mañana sobre la mesa el zapatero y su mujer?, ¿Dónde pusieron el zapatero y su mujer los pares de botas que hicieron los duendes?, ¿Para qué pusieron el zapatero y su mujer los pares de botas en el escaparate?, ¿Qué ocurrió cuando los clientes vieron los nuevos pares de botas?, ¿Por qué hasta ese momento no

se detenían los clientes en la tienda?, ¿Dónde se escondieron el zapatero y su mujer para descubrir quiénes traían las botas?, ¿Por dónde aparecieron los duendes cuando dieron las doce?, ¿Por qué les hicieron el zapatero y su mujer a las duendes jerséis y pantalones?, Si tú hubieses visto a los duendes, ¿qué hubieras hecho?

6. Preguntas sobre *Garbancito*: ¿Por qué llamaron Garbancito al protagonista del cuento?, ¿Por qué no dejaba salir solo su madre a Garbancito?, ¿Qué hizo Garbancito para que la gente lo viese y no lo pisase?, ¿Qué hubieses hecho tú para que no te pisasen las personas que paseaban por la calle si hubieses sido Garbancito?, ¿Crees que Garbancito se sentía diferente?, ¿Qué le pidió Garbancito al tendero?, ¿Qué hubieses hecho tú para que el tendero te viese si fueses tan pequeño como Garbancito?, ¿Por qué dejó su madre ir al bosque a Garbancito?, ¿Qué hizo Garbancito con la cesta de comida?, ¿Dónde se quedó dormido Garbancito?, ¿Quién se comió a Garbancito?, ¿Cuándo salió Garbancito de la barriga del buey?, ¿Cómo ayudó Garbancito a sus padres para que lo encontrasen?, ¿Qué habrías hecho tú si hubieses tenido que sacar a Garbancito de la barriga del buey?
7. Preguntas sobre *El flautista de Hamelín*: ¿En qué ciudad vivía el flautista?, ¿Cómo consiguió el flautista que los ratones les siguieran?, ¿Cómo celebraron los habitantes del pueblo que los ratones se marcharan?, ¿Cómo crees que se sintió el flautista cuando el alcalde no le pagó lo que habían acordado por su trabajo?, ¿Para qué se llevó el flautista a los niños fuera de la ciudad de Hamelín?, ¿Qué otra solución le hubieses propuesto tú al flautista en lugar de llevarse a los niños?
8. Preguntas sobre *El sastrecillo valiente*: ¿Cuántas moscas mató el sastrecillo de un solo golpe?, ¿Dónde bordó con letras grandes las moscas que había matado?, ¿Qué tres pruebas, ordenadas por el rey, tiene que pasar el sastrecillo para convertirse en rey y casarse con la princesa?, ¿Qué dos pruebas tuvo que pasar el sastrecillo cuando se encontró al gigante en la cima del monte?, ¿Cómo se sintió el sastrecillo cuando el rey lo mandó a capturar el unicornio que domina el bosque?, ¿Cómo se sintió el sastrecillo al casarse con la princesa y convertirse en rey?
9. Preguntas sobre *El patito feo*: ¿Qué hacía la pata en la vieja granja del lago?, ¿Qué hizo mamá pata con el huevo que quedaba por incubar?, ¿Cómo era el patito que salió del último huevo?, ¿Por qué decidió el patito feo abandonar aquel lugar?, ¿Por qué decidió el

patito feo abandonar aquel lugar?, ¿Por qué lo despreciaron los animales?, ¿Por qué gritó tan fuerte el patito feo cuando vio pasar a las aves blancas de cuello largo y hermosas plumas?, ¿Por qué huyó el patito feo de la casa del labrador?, ¿Qué descubrió el patito feo al ver su reflejo en el agua?, ¿Por qué crees que se sintió tan feliz al saber que era un cisne?

10. Preguntas sobre *La verdadera historia de caperucita*: ¿Por qué llamaban a la niña Caperucita o Caperucita Roja?, ¿Qué hacía caperucita para terminar antes de coser?, ¿Qué tuvo que llevar Caperucita a la abuelita que estaba enferma?, ¿Con quién se tropezó Caperucita en el bosque?, ¿Qué le apeteció al lobo nada más ver a Caperucita?, ¿Por qué no hizo bien Caperucita en detenerse a coger flores?, ¿Qué camino decidió coger Caperucita?, ¿Qué camino habrías escogido tú si hubieses sido Caperucita?, ¿Por qué engañó el lobo a Caperucita indicándole el camino más largo?, Quién llegó antes a casa de la abuelita: ¿Caperucita o el lobo?, ¿Qué hizo el lobo cuando llegó a casa de la abuelita?, ¿Quién susurró a Caperucita que "esa" no era su abuelita?, ¿Por qué Caperucita no podía ver al gato?, ¿Cómo se dio cuenta Caperucita que era el lobo el que estaba en la cama?, ¿Debajo de dónde se agachó Caperucita cuando trató de huir del lobo?, ¿Qué estaba haciendo realmente Caperucita debajo de la higuera?, ¿Qué se dejó Caperucita a en casa de la abuelita?, ¿Qué hubieras hecho para engañar al lobo si tú hubieses sido Caperucita?

RESULTADOS DE LA ENCUESTA DE VALORACIÓN DE LA EXPERIENCIA:

Una vez que los alumnos entregan los guiones con las preguntas que proponen formular sobre el cuento elegido, se les pasa una encuesta de valoración de la experiencia que contestan individualmente. La encuesta evalúa nueve puntos que consideramos clave en el desarrollo de la experiencia, y tiene como objetivo conocer qué percepción han tenido de cada uno de estos aspectos los alumnos que han participado en la experiencia. Cada uno de los puntos encuestados deben valorarlo de 1 a 5, siendo 1 el que corresponde al menor grado de satisfacción sobre lo preguntado, y 5 el mayor grado de satisfacción.

A continuación, se recogen los resultados expresados en las encuestas por los alumnos:

| Ítems evaluados | 1 | 2 | 3 | 4 | 5 | NS/NC |
|---|---|---|---|---|---|---|

| | | | | | | |
|---|---|---|---|---|---|---|
| 1. Utilidad del proyecto para el aumento de tu capacitación lectora | | | 10% | 20% | 70% | |
| 2.Grado de satisfacción respecto a la sustitución de la prueba de evaluación lectora tradicional por el proyecto | | | | 20% | 80% | |
| 3.Utilidad de las orientaciones del SPD | | | | 10% | 90% | |
| 4.Utilidad de la existencia del guion para la asamblea como herramienta para mejorar la comprensión del cuento | | | | 30% | 50% | 20% |
| 5.Dificultad para interiorizar las emociones que te genera el cuento | 60% | 10% | 10% | 10% | 10% | |
| 6.Dificultad para transmitir esas emociones mediante la lectura en voz alta | 50% | 20% | 10% | 10% | 10% | |
| 7. Aumento del grado de motivación en el proyecto frente a la prueba de lectura tradicional. Razona tu respuesta | | | | 10% | 90% | |
| 8. Satisfacción con la experiencia de seleccionar y ensayar la lectura. Razona tu respuesta | | | | | 100% | |
| 9. Satisfacción con la experiencia de la grabación. Razona tu respuesta | | | | | 100% | |

Las principales razones que los alumnos arguyen para justificar el alto grado de motivación en el proyecto frente a la práctica de lectura tradicional son dos: en primer lugar, sienten que el producto de su trabajo tiene una utilidad (en este caso por ir destinado a alumnos de un colegio concreto) y, en segundo lugar, les resulta atractivo por lo novedoso del enfoque, hasta ese momento desconocido para ellos. Transcribimos algunas respuestas:

"*Me ha gustado participar en este proyecto ya que he podido colaborar en*

*una actividad dirigida a niños que fomenta la lectura*."
"*Siempre resulta más interesante y motivador saber que tu lectura va a ser escuchada por niños que simplemente analizada para ser puntuada. Creo que saber que va a ser disfrutada siempre motiva más*."
"*Al ser una forma de evaluación diferente provoca mayor motivación, puesto que utilizamos recursos nuevos frente a la prueba de lectura tradicional. Me parece mucho más enriquecedora, además que puede servir como herramienta posterior tanto con los alumnos del grado de educación, así como con los niños*."
"*Me parece una manera de evaluar diferente que me motiva más saber que lo que estoy leyendo va directamente a niños y no solo se queda en una prueba de lectura*."
"*Realmente ha sido una experiencia muy buena, he estado muy cómoda y segura a la hora de elegir y preparar la lectura. En gran parte, gracias a la profesora, que me ayudó, apoyó y confió en mí. Eso fue lo que me animó a participar en el proyecto. En conclusión, ha sido muy satisfactorio en general, me he dado cuenta de que me gusta muchísimo leer e interpretar cuentos y, si además participo en un proyecto como este para los alumnos del colegio, me parece muy útil y recomendable*."

La totalidad de los alumnos ha valorado al máximo la experiencia de seleccionar y ensayar la lectura, llegando incluso a manifestar que recomendarían la experiencia a terceros. Los motivos que les han llevado a ello son diversos. Algunos agradecen la libertad de elegir una obra con la que se sienten emocionalmente vinculados, porque les ofrece la oportunidad de traer a la memoria recuerdos de infancia gratificantes, o les hace sentirse más cómodos que con una lectura impuesta. Otros reconocen la evolución positiva que han experimentado desde el comienzo de los ensayos hasta la realización de la grabación, llegando a mostrar una alta satisfacción por el proceso de análisis e interiorización y el resultado final del esfuerzo realizado. En algunos casos reconocen la inseguridad inicial por enfrentarse a lo desconocido; en otros, valoran las orientaciones y el acompañamiento del docente, así como la confianza que se ha puesto en ellos. Y la mayoría, finalmente, destaca la fuerte implicación personal en la preparación de la lectura al conocer a quiénes iba dirigida, frente a la desvinculación emotiva en las tradicionales pruebas de evaluación. En otros casos, la motivación viene dada por la evocación de recuerdos de la infancia (alguien responde: "*adoro ese cuento, y ensayar era revivir todo lo que me hacía sentir*").

La experiencia de la grabación ha sido completamente satisfactoria,

quedando definida con calificativos, como *emocionante*, *única*, *fascinante*, *desconocida*, *novedosa*, *genial*: factores que perciben como estimulantes para aumentar el deseo de superación ante lo desconocido y que convierten la experiencia de grabación en un proceso de aprendizaje enriquecedor. A ello se une su gusto por poder participar por primera vez en la emisión de un programa de radio, medio que no suele estar presente en las metodologías universitarias.

CONCLUSIONES:

Como resultado de la observación y análisis de la experiencia didáctica, y a partir de las respuestas ofrecidas por los estudiantes en las encuestas realizadas posteriormente, afirmamos que su implicación emocional en la preparación de la lectura y en la posterior grabación ha aumentado de forma significativa frente a la que presentaban en la prueba tradicional, en la que el alumno leía el cuento ante el profesor con el fin de ser evaluado. La posibilidad de elegir la lectura, prepararla, grabarla y saber que el material se va a utilizar de forma real, provoca en ellos la ilusión de formar parte de un proyecto útil y novedoso. La realización de guiones de preguntas de comprensión lectora, así como de reconocimiento de los valores que pretende transmitir el cuento, refuerza el análisis que el alumno realiza de la historia que tiene que narrar y sus posibilidades de empatizar con los sentimientos y emociones de los personales a los que va a dar voz. Consideramos que el aumento de la implicación del estudiante en la lectura en voz alta le ayuda a desarrollar la facultad de interpretar el cuento seleccionado con mayor veracidad.

Además, el alumnado que forma parte de la experiencia obtiene un mayor placer en la lectura expresiva del cuento al tener presente durante su preparación y grabación que los receptores son niños concretos que van a conocer el relato y cuyas expectativas giran en torno a disfrutar con la historia que se les va a narrar. De nuevo, esta situación marca la diferencia frente a la prueba tradicional que tiene como receptor al profesor que evalúa la lectura.

Este proceso, que ha aumentado la implicación emocional del alumno y su placer por realizar la tarea de mediador entre el niño y el cuento, ayuda a mejorar su capacitación lectora: hacer de la voz una herramienta expresiva, cuidar cada palabra para que sea comprendida con el valor semántico que le otorga la historia o hacer notar cómo intervienen los distintos personajes se convierte en objetivo principal de los alumnos con el fin de que la historia pueda ser comprendida y disfrutada por los niños.

Y, aunque estos elementos se valoraban en la prueba de lectura que se llevaba a cabo de forma tradicional, es ahora cuando se observa que el alumno encuentra mayor motivación para desarrollarlos.

Tras la grabación y revisión de la experiencia y el producto final, el alumno se hace consciente del control y el resultado del proceso de aprendizaje desarrollado: es capaz de evaluar los progresos que ha conseguido desde que realiza una primera lectura con el profesor hasta el momento de la grabación en el estudio. El nuevo enfoque le permite, por tanto, aumentar el conocimiento metacognitivo de sus capacidades y limitaciones en el proceso de asimilación y transmisión de narraciones literarias.

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## Chinese fourth graders' motivation to read

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KEY WORDS: reading motivation, Chinese students, motivation to read, gender differences, reading achievement.

ABSTRACT:
The study investigated 209 Chinese fourth grade students' motivation to read using the Reading Motivation Questionnaire developed by Wigfield and Guthrie (1997). Specifically, the researchers sought to find out if there is a statistically significant difference on the 11 constructs of motivation to read among and between the three reading achievement groups (high, medium, low) and two gender groups. The results show that significant differences exist among and between the high and low achievement groups in self-efficacy and compliance. Higher achieving students demonstrated stronger motivation. Both extrinsic and intrinsic factors impact reading achievement. Significant differences between male and female groups are also found but they are only concerned with four motivation constructs, namely, challenge, competition, social, and compliance.

INTRODUCTION:

Reading researchers have turned their attention to studying the role motivation plays in students' reading performance over the last two decades. Research on reading motivation has yielded important insights. A general consensus across the studies indicates that reading motivation plays a dynamic role in reading achievement, and students' willingness to engage in reading and their beliefs, values, and goals are an integral part of their reading development (Eccles & Wigfield, 2002; Wigfield et al., 2015). Guthrie, Coddington, and Wigfield (2009) proposed that motivation constructs such as students' self-efficacy for reading, intrinsic motivation

for reading, reading goals, and social motivation have critical influence on student motivation. Readers with high reading achievement tend to possess one or more of these positive reading motivation constructs. Positive reading motivation tends to correlate with higher reading performance and vice versa (Schunk & Pajares, 2009; Mucherah & Yoder, 2008).

Wang and Guthrie (2004) considered intrinsic motivation as a concept that concerns about “engagement in an activity based on personal interest in the activity itself” (p. 162) while viewed extrinsic motivation as one that is driven by “external values and demands” (p. 165). Becker, McElvany, and Kortenbruck (2010) discovered that a positive association exists between intrinsic reading motivation and reading achievement while a negative relationship exists between extrinsic motivation and reading achievement.

Yet, the relationship between motivation to read and reading achievement is inconsistent and not fully understood. Cultural variations may be a potential factor that caused such discrepancy (Lau, 2004). While motivation to learn may be embedded in Asian cultures, especially in Chinese culture, it should not be taken for granted due to the complicated and multifaceted nature of motivation to read.

Our search for extant literature on Chinese students’ motivation to read only yielded a small number of studies conducted in Hong Kong and Taiwan (Huang, 2013; Huang, Ruan, & Capps, 2014; Lau, 2004, 2009; Lau & Chan, 2003; Wang & Guthrie, 2004). They generally confirmed the findings from the motivation studies conducted in western countries and suggested that motivation plays a critical role in students’ reading achievement in Taiwan and Hong Kong. In addition to finding a strong positive correlation between reading motivation and reading achievement among her participants, Huang’s study (2013) suggested that compared with students scoring lower on reading achievement measures, Taiwanese high achieving 7th graders placed greater value on grades and social recognition. The participants did not score high on self-efficacy.

Even though the above reviewed studies on Chinese students’ motivation and achievement in the context of Taiwan and Hong Kong have allowed us to examine the relationship in light of cultural variations, more research needs to be conducted in East Asian cultures, especially in mainland China due to different educational environments (Lau & Chen, 2013).

The study by Chen and his colleagues suggested that Chinese parents' expectations stand out as the most important factor in motivating students to learn with self-motivation and teacher expectations come next (Chen et al, 1995). Parent and teacher expectations were also found to be most critical in shaping Taiwanese students' reading achievement, academic decision, and self-efficacy (Huang, Ruan, & Capps, 2014). Furthermore, it is helpful to explore the impact of extrinsic motivation constructs such as grades and competition on Chinese students' motivation to read in mainland China.

McGeown, Goodwin, Henderson, and Wright (2012) suggested girls' attitudes toward reading are more positive and they have stronger reading motivation especially intrinsic motivation compared with boys on average. They have greater confidence in their reading skills, have better reading abilities, and place a higher value on reading. Baker and Wigfield (1999) concluded that compliance, recognition, grades, and involvement are closely related to girls' academic achievement. Wigfield and Guthrie (1997) indicated that girls have higher competence beliefs in reading compared to boys. Other studies found that girls have more positive attitudes toward reading and show greater stability in reading attitudes than boys (Kush & Watkins, 1996) and that girls in Hong Kong have stronger reading motivation than boys (Lau, 2009).

By investigating the connection between reading motivation and reading achievement among Chinese students in mainland China helps to fill the void in the research of reading motivation. In addition, the influence of gender on reading motivation among Chinese fourth graders can also help the field of reading gain a better understanding of whether gender plays a similar role in motivation to read across different cultures.

OBJECTIVE:
In this study, we investigated whether motivation to read differs among three reading achievement groups and the impact of gender on reading motivation among Chinese fourth graders in a metropolitan city in China. We used the Motivation to Read Questionnaire (MRQ) (Wigfield and Guthrie, 1997) as our data collection instrument. It includes 53 questions and measures 11 constructs of reading motivation on a one to four point Likert Scale. The constructs include self-efficacy, challenge, work avoidance, curiosity, involvement, importance, recognition, grades, competition, social reasons, and compliance. Due to space limitation, please refer to Wigfield and Guthrie (1997) for the definition of each

construct. This study seeks to answer the following two research questions: Is there a statistically significant difference on the 11 constructs of motivation to read (1) among and between the three reading achievement groups (high, medium, low) of Chinese fourth graders? (2) between two gender groups of Chinese fourth graders?

RESEARCH METHODS:

The participants of the study are fourth grade students enrolled in a K-9 public school located in a metropolitan city in China. Two-hundred-and-nine students voluntarily participated in the study. Each student completed the translated version of the MRQ in Chinese during a class period following the protocol specified by Wigfield and Guthrie (1997).

The independent variables are reading achievement level and gender while the 11 constructs of reading motivation are dependent variables. Each student was individually rated by his or her teacher and assigned to a reading achievement group (high, medium, or low) based on his or her overall reading performance. MANOVA was conducted to find out if there is a statistically significant difference on all 11 constructs of motivation to read among and between the three achievement groups and the two gender groups. When a statistically significant difference was found, the results from post hoc tests were examined to find out on which construct the difference exists. SPSS is the statistical program we used to perform the analyses.

RESULTS:

Regarding Question 1, the results from MANOVA showed there is a statistically significant difference between the three reading achievement groups on the combined 11 constructs of reading motivation, $F(22, 388) = 2.391$, $p < .05$; Wilks' $\Lambda = .775$; partial $\eta 2 = .119$. The results from the post hoc analyses found significant differences on seven of the 11 constructs, namely, self-efficacy, challenge, curiosity, importance, recognition, competition, and compliance.

For the construct of self-efficacy, there is an increase of .3557 in self-efficacy score from the low group ($M = 2.600$, $n = 35$) to the medium group ($M = 2.956$, $n = 94$) with statistical significance ($p = .008$). There is also an increase of .2965 in self-efficacy score from the medium group ($M = 2.956$, $n = 94$) to the high group ($M = 3.252$, $n = 78$) with statistical significance ($p = .004$).

For the construct of challenge, there is an increase of .2489 in challenge score from the medium group (M = 3.007, n = 94) to the high group (M = 3.256, n = 78) with statistical significance (p = .011). There is also an increase of .5086 in challenge score from the low group (M = 2.747, n = 35) to the high group (M = 3.256, n = 78) with statistical significance (p < .001).

For the construct of curiosity, there is an increase of .4268 in curiosity score from the low group (M = 2.824, n = 35) to the high group (M = 3.251, n = 78) with statistical significance (p < .001). For the construct of importance, there is an increase of .4606 in importance score from the low group (M = 2.571, n = 35) to the high group (M = 3.032, n = 78) with statistical significance (p = .021). For the construct of recognition, there is an increase of .4000 in recognition score from the low group (M = 2.733, n = 35) to the high group (M = 3.133, n = 78) with statistical significance (p = .006). For the construct of competition, there is an increase of .3481 in competition score from the low group (M = 2.777, n = 35) to the high group (M = 3.125, n = 78) with statistical significance (p = .006).

For the construct of compliance, there is an increase of .2679 in compliance score from the low group (M = 2.903, n = 35) to the medium group (M = 3.171, n = 94) with statistical significance (p = .030). There is also an increase of .2492 in compliance score from the medium group (M = 3.171, n = 94) to the high group (M = 3.421, n = 78) with statistical significance (p = .007).

For Question 2, MANOVA found a statistically significant difference between the gender groups on the combined 11 constructs of reading motivation, F (11, 195) = 2.014, p = .029; Wilks' Λ = .898; partial η2 = .102. The significant differences between male and female groups are only concerned with four constructs: challenge, competition, social, and compliance.

For the construct of challenge, the female group (M = 3.143, n = 101) scored higher than the male group (M = 2.975, n = 106). The difference is .168, and it reached statistical significance (p = .039). For the construct of competition, the female group (M = 3.097, n = 101) scored higher than the male group (M = 2.914, n = 106). The difference is .183, and it reached statistical significance (p = .019). For the construct of social, the female group (M = 2.891, n = 101) scored higher than the male group (M = 2.589, n = 106). The difference is .302, and it reached statistical significance (p =

.001). For the construct of compliance, the female group (M = 3.339, n = 101) scored higher than the male group (M = 3.107, n = 106). The difference is .232, and it reached statistical significance (p = .003).

CONCLUSION:

This study adds to the body of knowledge in the field of reading motivation, especially that of elementary students' motivation to read in the international context. Several important findings shed new light on Chinese fourth graders' motivation to read.

The results reveal an interesting pattern between reading motivation and reading achievement. Self-efficacy is one of the two constructs where the difference between high and medium as well as medium and low achievement groups both reached statistical significance. This result clearly suggested that different achievement groups had significantly different concepts about their own reading ability with students in the low performance group demonstrating the lowest level of self-efficacy. It is vital that Chinese teachers pay additional attention to increase self-efficacy of students in low and medium achievement groups to improve their motivation and achievement.

The other construct that demonstrated a similar group pattern is compliance. It is interesting to find that the higher a student's reading achievement is, the more compliant he or she is to parent and teacher expectations. This finding suggested that those Chinese fourth graders who tried harder to meet parent and teacher expectations did better academically, a finding that is consistent with our understanding of the Chinese culture where compliance is considered a highly valued personal trait (Huang, Ruan, & Capps, 2014).

Challenge, curiosity, and importance are three constructs related to intrinsic motivation where the high achievement group did better than the low achievement group. Compared with low achieving readers, readers of high reading achievement were more prone to reading challenging materials and reading to satisfy personal interest, and they considered reading as having personal importance. In addition, recognition and competition are two extrinsic motivation constructs that differentiated the high and low achieving groups. Students in the high reading achievement group had stronger desire to earn social recognition and to outperform their peers.

These findings demonstrated that both intrinsic and extrinsic motivations contributed positively to student reading achievement in the Chinese context. This result is different from the suggestion by Becker, McElvany, and Kortenbruck (2010) that intrinsic motivation instead of extrinsic motivation is crucial to reading achievement.

Regarding the impact of gender difference on reading motivation, the results suggested that female fourth graders had stronger motivation toward reading than male fourth grade students. In particular, they did better on the intrinsic motivation construct of challenge and three extrinsic motivation constructs of competition, compliance, and social. They gained more satisfaction from reading more challenging materials compared with their male peers. However, they also strived harder to meet parent and teacher expectations and had a great desire to outperform others and share what they read with family and friends in contrast to male students.

This study did not offer evidence to support the findings from previous studies that suggest girls have stronger intrinsic motivation and greater competence beliefs (McGeown, et al., 2012; Wigfield & Guthrie, 1997). It supports compliance as a critical factor that differentiates motivation to read between Chinese girls and boys but not recognition and grades as found in Baker and Wigfield (2009). The finding that Chinese fourth grade female students outperform male students in terms of social reasons for reading confirms Lau's conclusion that Chinese elementary school girls have higher social motivation for reading (2009).

This study supports the findings from earlier studies conducted in western countries that a strong relationship exists between motivation and achievement. It also suggests new patterns of reading motivation in regards to Chinese students' motivation to read. High achieving Chinese students perform better than their low achieving peers, both intrinsically and extrinsically. It also reveals that gender difference exists in three constructs of extrinsic motivation among students in intermediate grade levels even though on the majority of intrinsic motivation constructs and self-efficacy, gender does not seem to create a difference that reaches statistical significance. The differences in the findings could be caused by the variations in the cultural contexts where the studies were conducted.

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## Pillars or pliers? How two BFFs successfully negotiate the authority of privilege

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KEY WORDS: Identity, Elementary, Literacy.

ABSTRACT:
When students come together to read and talk about books, it can be a collaboration that supports their positive identities as authoritative readers. This paper examines one literary conversation between two third-grade students: a student classified as an English language learner and her BFF who is classified as an English Only student. As they read and interpret the text together, each student asserts her own authority in a way that attends to her partner's authority as well. This develops and maintains a structure of parallel authority that protects each student's authority, even when the partnership itself is dissolved. This case provides an example of how students are already attending to the identity needs of their classmates outside the direct intervention of teachers and instructional practices.

INTRODUCTION:
Ms. George (all names are pseudonyms) had her third-grade students looking for the key events and important moments in the fourth chapter of *The Stories Julian Tells* (Cameron, 1981). Kat and her BFF Zoey were

about halfway through the chapter when this exchange occurred:

> Kat: *Oh, how about this one! "I wasn't gonna close my eyes when I didn't know what was happening*."
> Zoey: *Sure*!
> Kat: *So, do we do that on a key event or an important?*
> Zoey: *You can write those in important moment for yourself, but I don't think that's an important moment for myself. (pause) But, you know, we're different people*.

When students, like Kat and Zoey, work together to make sense of what they read, they are also making sense of their own authority. Depending on how these collaborative conversations proceed, students can feel more secure in their authority or feel it diminish. In some collaborations, a student seems to accumulate authority by taking it away from others. Is there a way all students in a collaborative conversation can assert and reinforce their own authority without negatively impacting the authority of others? This study examines one twenty-minute literary conversation involving Kat and Zoey, two third-graders who effectively asserted, maintained, and protected their own authority, creating a parallel authority that supported both students simultaneously.

OBJECTIVES:
Increasingly, teachers of all disciplines are being encouraged to move toward student-centered instruction (Baker et al., 2014; Bunch, Kibler, & Pimentel, 2012; Schoenfeld, 2014). Often, this form of instruction includes students working in collaborative groups or pairs. There is research that suggests a constructivist, collaborative environment may provide greater access to all students than a more traditional, teacher-oriented classroom (Au, 1998; Giroux, 1990). There is also research that suggests that student collaboration can reinforce inequities (Cohen & Lotan, 1995; Cohen, Lotan, Scarloss, & Arellano, 1999). This begs the question: what is happening to and for students – and their sense of authority – in these collaborative spaces?

As students share ideas within a collaboration, there is a process of proposal and response. Ideas are proposed and responded to. This structure of proposal and response also acts as a positioning mechanism (Harré and Van Langenhove, 1991) by which the speakers are positioning and being positioned relative to the topic and to the other speakers. First-order positioning, as defined by Harré and Van Langenhove (1991), is a proposal to position one's self in the moral space. The second-order

positioning is the response to that initial proposal, and it could be imagined as an affirmation, a disavowal, or anything in between. Within this framework, students who propose an idea in a collaboration are engaging in first-order positioning. The responses from other students act as second-order positioning.

A proposal that is responded to affirmatively is a recognition of the authority of the proposal and the proposer, similar to the ways in which second-order positioning may affirm first-order positioning (Harré and Van Langenhove, 1991). Conversely, a proposal that is responded to negatively (e.g., ignored, contested) becomes a diminishment of authority. Authority, as I define it here, is the capacity to influence the direction of a collaboration. It accumulates through recognition. As ideas are shared in collaborations, the mechanisms of proposal and response impact the authority of the individuals within the collaborative space.

For students from cultural, linguistic, or class backgrounds that are not reflected in the ways we do school, a divide exists separating them and their sociolinguistic resources from the norms, practices, and expectations of being a student (Borrero, Yeh, Cruz, & Suda, 2012; Ladson-Billings, 1994, 2014; Moll & Gonzalez, 1994; Paris & Alim, 2014; Santamaria, 2009). Students whose background more closely aligns with a white, middle-class, English-dominant background are more likely to experience alignment between their sociolinguistic resources and the norms, practices, and expectations of school. When students from different sociolinguistic backgrounds are in collaborations together, one student's sociolinguistic resources may privilege his or her position within the collaboration. This paper examines how two students from different sociolinguistic backgrounds negotiate their authority, along with the authority of privilege, in one literary conversation.

METHODOLOGY:

This study is a conversation analysis of one literary conversation between two third-grade students: Kat, a primary Tagalog speaker who was also proficient in English and Zoey, her BFF who was proficient in English and no other language. Zoey was also my daughter, and Kat had been one of my students. I had previously been an intervention teacher at Bayside School where Kat and Zoey attended. For many of the students in this small, neighborhood school, I was known both as a teacher and as "Zoey's mom."

Being Zoey's mother gave me unique access to the conversation between her and Kat. Both girls had grown accustomed to having me nearby while they were together, whether in school or in a more informal setting (e.g., our home for a playdate). They appeared quite comfortable in the classroom as they did their work and I sat nearby taking notes. My familiarity with both girls also informed my interpretation of the paralinguistic cues within their conversation.

I collected the data for this study during multiple observations of third-grade students at Bayside School. Bayside's student diversity made it a particularly interesting research site for issues of student identity. A little over half the students were eligible for Free and Reduced Lunch Pricing while the other half were largely from families with two working professional parents. Approximately one-third of the students were classified as English language learners, and over twenty primary languages were listed. Of the third-grade cohort, 20% of the students were reported as Asian, 20% as Hispanic/Latino, and 20% as non-Hispanic/Latino white. Of the remaining 40%, roughly one third were reported as African-American, one third as Filipino, and one third as "two or more races." These demographics made the Bayside student community ideal for studying students' negotiations of identity and authority through literacy.

As part of a larger ethnographic study, I observed in Ms. George's class three times in one week. Each observation focused on periods of literacy instruction. The data in this study were collected during the second observation. This observation began just before the start of the instructional day and continued through the period for literacy instruction until the end of the subsequent recess. Of these data, the data spanning the literary conversation between Kat and Zoey were all that were analyzed.

Ms. George began the literacy period by instructing students to identify key events and important moments in a chapter of the book that they were reading as a class. She told students that they could work in groups, with a partner, or independently. When she gave the signal, students spread around the room, looking for partnerships and places to work. As the partnerships were initiated, Zoey and Kat decided to work together. The conversation that ensued became the focus of this study.

The data comprised audio recordings and field notes made during the classroom observation and a reflective memo created immediately

afterward. In previous observations, Zoey had shown some indications that she adjusted her speech based on her perceptions of her interlocutors' proficiency in English. For this reason, she was the focus of the observation. During this observation, Zoey and Kat were exclusively engaged with each other as they read and interpreted the chapter.

To analyze the data, I began by transcribing the audio recording using Otranscribe to playback the recording. I used the field notes to refine the transcript as the notes included direct quotations and paralinguistic cues. Then, I referred to the audio recording, the transcript, and the field notes as I conducted a microanalysis of the students' conversation to understand how they negotiated for authority.

In analyzing the conversation, I began by identifying the context spaces (Reichman, 1978), or more broadly the topics, of the conversation. Reichman proposed context spaces as the units of a conversation that have an internal, often topical, coherence. In this conversation, the context spaces aligned with the type of the work in which the students were engaged: reading the text aloud; writing in their notebooks; interpreting the text; managing the task and partnership; and off-task socializing. Once these context spaces were defined, I mapped them across the conversation.

I then analyzed the conversation at the level of speech act. Austin described three primary aspects of speech acts: illocutionary, locutionary, and perlocutionary. These could more simply described as what is meant, what is said, and how it is responded to. In exploring the illocutionary aspect of speech acts, Searle (1975) explored both what is directly and indirectly meant, multiple instances of which may be contained in a single speech act. When examining the speech acts (e.g., questioning) in this conversation, I considered both the direct and indirect aspects of the illocutionary acts.

For the next stage of analysis, I examined the speech acts which could be defined as negotiations for authority (e.g., bids, assertions, affirmations, indirect and direct refusals, invitations). Through this analysis, I found that there were two primary categories of speech act in which the girls engaged: proposal and response. Within each category of speech act were varying subcategories. For example, the proposals included assertions and invitations, and the responses included affirmations and direct refusals. While the speech acts could be understood to be engaging in multiple

illocutionary functions or performative acts, I focused on proposal and response given their connection to authority.

FINDINGS:
In this conversation, Kat and Zoey established and maintained a structure of parallel authority. This structure was created and maintained by virtue of their proposals and responses throughout the conversation. Proposals were speech acts that proposed an idea or direction. Proposals could be directive (e.g., Zoey: “Um, don’t put it in quotes though.”) or phrased as invitations (e.g., Kat: “So, do we do that on a key event or an important?”). Responses were responses to these proposals. Responses that challenged the proposed idea or direction challenged the authority of the student who had made the proposal. Each of these students used proposals and responses to assert and protect her own authority without diminishing her partner’s authority and often supporting it.

There were two primary ways that the girls used proposals in their negotiations for authority to construct and maintain parallel authority. First, they framed their proposals as invitations. For example (Transcription Excerpt 1), Zoey suggested that they should move from reading aloud to interpreting the text (turn 1). She framed this suggestion as an invitation for Kat to categorize the event that Zoey was proposing. Kat responded by proposing a categorization (turn 2), and Zoey affirmed the proposal (turn 3). Then, Zoey again proposed attribution but did so by inviting to define the attribution. In this way, Zoey was able to assert her authority by making proposals (turns 1 and 3). Kat affirmed Zoey’s authority by responding to it affirmatively (turns 2 and 4). Kat also asserted her own authority with her responses (turns 2 and 4), which Zoey had created space for by framing her own proposals as invitations (turns 1 and 3). Through this back-and-forth of their negotiations, Kat and Zoey were creating and maintaining a structure of parallel authority.

Transcription Excerpt 1

1. Zoey: Um, do you think that’s a main, that’s a key event, um, important moment?
2. Kat: I think it’s a key event.
3. Zoey: Yeah. So, it’s Dad, right?
4. Kat: Uh-huh. (pause) Dad said it.

The girls also used qualifications as they negotiated authority via proposals. At about midway in the conversation (Transcription Excerpt 2),

Zoey had invited Kat to determine whether or not they had read anything worth recording (turn 5). Kat equivocated (turn 6), and Zoey rapidly answered her own question, suggesting an event (turn 7). When Kat equivocated again (turn 8), Zoey qualified her proposal by restating the event and adding the qualification (turn 9). This qualification softened Zoey's assertion, creating space for Kat to disagree, thereby protecting her own authority. Again, the qualified proposals contributed to maintaining the structure of parallel authority as the girls negotiated their authority.

Transcription Excerpt 2

5. Zoey: Any key events?
6. Kat: Um, let me see.
7. Zoey: Tie it on the doorknob! (pause)
8. Kat: (pause) Ummmm
9. Zoey: Dad ties it on the doorknob. That's an important moment to me.

Their responses also maintained the structure of parallel authority. The two girls took turns reading from a text aloud (Transcription Excerpts 3 and 4). Zoey repeatedly offered unsolicited corrections of Kat's reading (turns 11, 13, 16, 18). Kat exhibited control in her responses, sometimes choosing to ignore Zoey's unsolicited correction (turns 12, 14, 19) and sometimes incorporating the correction into her reading (turn 17). This choice in response was a way in which Kat was able to maintain her authority in response to Zoey's multiple assertions of authority over Kat's reading.

Transcription Excerpt 3

10. Kat: (reading from text) *Because I had two right bottom front, front teeth. One firm little new one pushin in and one wriggly little old one. "I can't say," my father said. "Maybe a month, maybe two months, maybe less." "I don't wanna wait," I said. "I want one tooth there. And I don't wanna wait* (pause) *two*
11. Zoey: (interrupts) *two months*
12. Kat: (continues reading) *months." "Alright," said my father. "I'll take care of it." Jumped out, out of his chair, and ran out the door to the garage. He was back in a minute, carrying pillars. "Your tooth is a little loose already," my father said, "so I'll just have to put pillars in your mouth*
13. Zoey: (interrupts) *pliers*
14. Kat: (continues without stopping) *and the tooth will come out. You won't feel a thing*."

Transcription Excerpt 4

15. Kat: (reading from text) "*Alright," I said. Very careful my father* (pause)
16. Zoey: *carefully*
17. Kat: I mean, (returns to reading) *very carefully my father tied the end of the thread around my old tooth. That didn't hurt. "Now," my father said, "stand here by the door." I stood by the kitchen door. And my father tied the other one, the other end of th thread to the doorknob. "Now what?" I said. "Now," my father said, "You just close your eyes." "What are you gonna do?" I asked. I wasn't gonna close my eyes when I didn't know what was happening. "This is a good method from, from my*
18. Zoey: (interrupting) *from the*
19. Kat: (continuing without stopping) *old days," my father said*.

The structure of parallel authority was so well established by the end of the conversation that it was maintained even as the partnership dissolved (Transcription Excerpt 5 and 6). After the girls had finished reading the chapter, Kat suggested that they continue working (turns 20, 22, 24, 28), reviewing the work they had finished. Zoey disagreed, insisting that they had completed the work (turns 25 and 27). Their parallel authority allowed for each student to assert her own position in the face of direct opposition from her partner. Neither girl compromised (turns 30 and 31), and they spent a few minutes following this exchange each doing what she had proposed: Kat reviewing the work and Zoey waiting for the work time to end. The partnership had dissolved, but each girl was able to maintain her authority to decide whether or not to continue the work.

Transcription Excerpt 5

20. Kat: Zoey, so, let's look back. (pause) Zoey. Zoey. Zoey.
21. Zoey: What? What? What?
22. Kat: Let's look back.

Transcription Excerpt 6

23. Zoey: Whaaat?
24. Kat: Get back to work.
25. Zoey: We're already done. We've done the chapter.
26. Kat: So what? We might've skipped.
27. Zoey: We already read.
28. Kat: Let's look back.
29. Zoey: It's ok.
30. Kat: Oh my goodness.

31. Zoey: Thank you. Thank you, thank you, thank you.

CONCLUSIONS:
In this conversation, the students' negotiations for authority created parallel authority, whereby both students could assert their own authority, protect their own authority, and even assert their authority in a way that supported their partner's authority. Their negotiations consisted of proposals and responses. The ways in which they used these proposals and responses were how the parallel authority was constructed. When the parallel authority was threatened, they adjusted their proposals and responses in a way that corrected the imbalance. The parallel authority was even maintained when the partnership itself was temporarily dissolved.

This analysis suggests that students are already attending to the authority of their classmates in collaborations. By doing so, they can engage in proposes and responses that construct a parallel authority, wherein each participant can assert and protect her own authority without diminishing – and even supporting – the authority of her partner. These findings suggest the importance of research focused on the interactions among students that are always already happening among students outside the direct intervention of the teacher in order to identify ways in which supportive collaborations are already happening. It also suggests that a model of parallel authority, rather than the zero-sum model which is often enacted, could create collaborative spaces which allow for all students to construct and maintain positive identities as authoritative readers.

LIMITATIONS:
Given that this is a study of a single, twenty-minute conversation between two students, there is limited generalizability. The analysis also does not attend to more academic dimensions of the conversation, such as critical thinking or comprehension. It would be useful to expand a microanalysis of interactions to multiple cases with attention to academic dimensions.

Another dimension that is not considered is the motivation of the students to establish and maintain parallel authority. Kat was Zoey's BFF. There were likely socioemotional factors, which are not considered here, that impact their inclination toward parallel authority rather than a more competitive stance. Further analysis would be required to posit motivational factors.

IMPLICATIONS:

As students are reading and talking about books together, they are negotiating their own authority as a reader and as a participant in the discursive space. These negotiations can result in an inequitable distribution of authority with one participant accumulating authority at the diminishment of the authority of others. The best outcome, however, would be for all students in a collaboration to be able to negotiate authority in ways that not only do not diminish the authority of others but also support it. This is what I define as parallel authority, which is what Kat and Zoey constructed and maintained in this literary conversation.

Teachers who structure collaborative groups and literary conversations often identify an objective of the work. Typically, these objectives outline academic goals (e.g., identify the key events). Teachers also often set objectives that outline collaborative goals (e.g., attentive listening). In this partnership, the teacher established an academic goal. It seemed that Kat and Zoey also had an unspoken but shared goal of maintaining their parallel authority, as evidenced by their attention to imbalances in the authority when they occurred. In this way, the students themselves became a resource for creating a more equitable classroom environment. It is possible that students are always already creating more equitable classrooms through their interactions in small ways which go largely unnoticed. Attending to these interactions could help to identify the powerful ways in which students' interactions work toward improving schools.

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# The written language as a means to develop the oral language and the literacy in kindergarten classrooms attended by children of ages 2-3 years old

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KEY WORDS: pre-primary education, young children, literacy, oral language, written language.

ABSTRACT:
In recent decades it has been emphasized that it is important to offer children in kindergarten classes a print-rich environment and activities that involve the written language, even when the children are very young. In France, children are often enrolled in kindergarten at the age of three. A ministerial circular of 2012 emphasizes the importance of promoting enrollment in school classes at the age of two, particularly in places where there are many families with low socio-economic status. Following this circular new classes were created for children who were 2 years old. In this paper we will study how teachers in these classes use written language as a means for the development of knowledge and skills about oral and written language. We will rely on data collected in seven classes. We carried out observations in the classes and interviews with teachers of these classes. This is qualitative research. In most classes of our sample, written language has an important place both in classroom space and in proposed activities. Teachers stress that it is important for children to be in contact with written language, but the emergence of literacy is not their primary goal. Written language mainly appears as a means to develop oral language, but may also contribute to the development of some literacy knowledge and skills even if it is not always intentional by the teachers. The teachers of these classes consider that it is important for children to become familiar with many features of the written language, but also to love books, reading and to discover the pleasure of reading.

INTRODUCTION:
This paper considers the role and place of written language in kindergarten classes (pre-primary education) in France attended by children of the age of 2-3 years. In France, children are often enrolled in kindergarten at the age of three until the age of six. A government law of 2012 emphasizes the importance of promoting enrollment in school classes at the age of two,

particularly in places where there are many families with a low socio-economic status. It highlights that these classes can contribute to the reduction of school inequalities observed in primary school.

Prior to the official opening of these new classes, there were some 2-year-old children who were accommodated in kindergarten classes (mixed classes where they were with 3-4-year-olds) whenever there were free places and only in the Priority education areas. Following the 2012 low, new classes were opened in different regions of France so that two-year-olds could be enrolled in school. However, the opening of these classes was carried out only in disadvantaged areas where it is considered that the family culture is far removed from the school culture. Statistical studies (Ben Ali, 2012) show that there is a relationship between the length of schooling in kindergarten and the future school achievements of elementary school pupils. Specifically, it was shown that students who attended kindergarten for only one or two years were more likely to repeat a class in their subsequent years of schooling compared to those who attended kindergarten for at least two years. This is especially true for children of families with low socio-economic status.

In the kindergarten curriculum in France in recent years, as in most other countries, the importance of developing children's skills and knowledge in oral and written language is underlined.

In recent decades it has been emphasized that it is important to offer children of the kindergarten classes a print-rich environment and activities that involve the written language, even when the children are very young (e.g. Tafa, 2001a; Teale & Sulzby, 1992). The nursery school is considered as the place where not only can the emergence of literacy be facilitated but also where knowledge and know-how concerning literacy can be explicitly taught. But what happens in kindergarten classes of two-year old children who speak a little or not at all?

In the new French curriculums for nursery school (Ministère de l’Education Nationale et de la Recherche 2015a), while referring to the importance of children's introduction into the world of writing, there is no explicit reference to children under three years of age who are in preprimary school classes. However, there were accompanying documents (made available to teachers) about these classes. One of these documents is entitled "From oral language to written language" (Ministère de l’Education Nationale et de la Recherche 2015b). In this document, the main emphasis is on

practices that can promote the development of children's oral language skills in order to progressively lead them to the acquisition of a scriptural oral, which has some common points to written language. The importance of reading books to young children is also stressed.

Research during recent decades shows the links between oral and written language (Lawrence & Snow, 2010) and the fact that both are involved in the emergence of literacy in young children (e.g. Fijalkow, 1996; Jaffré, 2004; Teale & Sulzby, 1992; Tafa, 2001a) and it is often stressed that the development of oral language skills can facilitate children's future learning about written language. However, to our knowledge, when it comes to talking about how written language can be a means to develop oral language skills in children, research results focuses on the beneficial effects of reading storybooks or document books (e.g. Chlapana & Tafa, 2014; Eller, Pappas, & Brown 1988) and less on other types of print and how they are used.

OBJECTIVES:
In this paper we study how teachers in kindergarten classes (pre-primary education) in France attended by children of the age of 2-3 years old use written language as a means for the development of knowledge and skills about oral and written language.

More specifically, in this research we want to see:

- What kind of written language do we encounter in this class and in what form?
- How do teachers in these classes use this written language and in what contexts?
- How these different types of written language relate to the development of knowledge and skills in oral and written language and thus literacy?

DESCRIPTION OF THE RESEARCH:
In order to deal with the questions presented above, we will rely on data collected as part of a qualitative research we set up with a French colleague (Carole Carré[1]). We wanted to understand the characteristics of new classes created in 2013 in the region of Calvados in Normandy in France. We also wanted to analyze the relationships between the different

[1] Carole Carré has a PHD in Sciences of education and is currently director of a kindergarten in France.

professionals who are in those classes and the knowledge and skills taught therein.

*The research sample:*

In the first year of the introduction of these new structures, in Calvados in Normandy (France), there were 9 classes[2]. The teachers of 7 classes agreed to participate in our research. Each school is located in a different town in the same region and there are on average 18 students per class. Classroom teachers of our sample had 10 to 30 years of teaching experience.

In each class, we are interested in what teachers are doing. In these classes there are other adults involved: ATSEM (Specialized Territorial Agent of Kindergartens), EJE (Educators for Young Children) and activity assistants (animateurs)[3]. According to the guideline documents given by the Principal Inspector of the Department of Calvados, who is in charge of the nursery schools of the department, the other adults have an educational role and are responsible for the care of the child, whereas the teacher has an educational role but must also take charge of the school learning of the children, in connection with the different areas of the program. Certainly, what other adults do also influences the learning that students build, but we are not going to focus on that in this paper.
The government law of 2012 gives very general information about the organization and functioning of these classes, so that the schools with these classes can take into account the local needs and resources of the school but also of the municipality. This has resulted in a great heterogeneity in the organization and functioning of these classes not only from one region to another but also within the same region.

*The methods of data collection*

We filmed a morning class in each of these classes during the first period of the school year. Most of these classes are open only in the morning and when they work in the afternoon there are very few children present and they often sleep or play free games. We therefore decided to film each class only during morning lessons (up to 12 pm approximately), because

[2] In September 2017 there were 14 classes at Calvados.
[3] These categories (ATSEM, EJE, activity assistants) constitute assistant personnel to the kindergarten teachers.

for these classes it is the most representative time of the school day and this allowed us to have comparable data for each class.

We also conducted a self-confrontation interview (Theureau, 2010) with each teacher at the end of the same school year. Specifically, teachers were shown video footage taken on the day of the observation and asked either to comment on it or to answer our questions related to these videos.

RESULTS:
There are certainly peculiarities in each class and several differences in the role and place of written language in each class, but this paper highlights some interesting elements that seem to constitute the characteristic features of these classes, which are a part of preprimary school education but which accommodate young children who are usually sent by their parents to daycare and not to school.

As a first step, I will focus on certain types of written language that have an important place in the class environment of most classes of our sample and then the focus will be on some activities involving written language set up by most of the teachers of those classes. This paper discusses, through a qualitative approach, the relationship between, on one hand, those different types of written language and those activities and, on the other hand, the development of skills and knowledge of oral language and written language. We will combine the data collected by our observations with those collected by the interviews with the teachers.

*Presence of print in the class environment*

In all classes of our sample, writing is very present in the classroom environment but has different forms and functions depending on the class.

- Books in the class library
  In six of the seven classes of our sample the library is in a separate corner in the class where we find several books and armchairs or cushions. Books are accessible to children but the cover pages of books are not always all visible. They are friendly and pleasant spaces that can make children want to go and sit comfortably, which may lead them to spend time trying to read books (Morrow & Weinstein, 1982, as cited in Tafa 2001b).

  The interviews shows that the main objective of the teachers in these

classes is for the children to be in contact with the books, to learn to respect books (do not rip it, put it away when it is finished), to learn how to turn the pages of a book. The most important for the teachers is that children take pleasure in using books, that they discover the pleasure of reading. In most classes this space also serves as a resting space.

All these books can be used by children only at school, but children do not borrow the books from class, as can be seen in France in classes with older pupils. However, as Tafa (2001b) showed when talking about older kindergarten pupils, borrowing books from school can have beneficial effects because it creates certain literary habits among pupils and at the same time indirectly involves parents in the reading of books. The fact that in those classes the children do not borrow the books from class may be related to the fact that these classes are in disadvantaged environments, and teachers sometimes point out the difficulty they have in explaining school culture to parents and involving them in what they do in school. In addition, many parents of students in these schools do not have a good level of French or do not speak at all, so it would be difficult for them to read books with children at home. Borrowing books could therefore result in certain inequalities because some would have a shared reading experience with their parents or other family members at home and others would not. But we can assume that even if the pupils took the books home just to look through them, this would also be a benefit because they would be led to try to choose a book, be in contact with the book.

In these classes, at the time that the children arrive at school with their parents (and especially at the beginning of the year), the parents of the children can also devote time to reading books to their children as individuals. Aside from the benefits of reading for children, it can also cause parents to become more involved in this work around print and adopting certain literary habits.

- Students' names (written in capital letters):
  The first names of the pupils are found in different places of these classes. Their first names, accompanied by the photo, are written in the personal space of each child where he can store his belongings. Their names accompanied by the photo, are also on little labels that the children, arriving at school in the morning, must take and put in

the space that indicates they are present. Even if children rely mainly on the image to recognize their label or space, the presence of these writings can help children to gradually become aware that their first name can also be presented with letters and begin to recognize the first name as a whole or some of the letters, especially the initial letter. In particular, in the morning (where we see who is present and who is absent according to the labels), these labels which have both an image and writing, serve above all as support for the oral language, so that the children learn the names of all their classmates. This can also help children to realize who the class members are, which, according to the teachers, is very important especially for children who have never been in collective structures before. The first name is, for the child, the first reference writing and helps in the construction of knowledge about letters and about graphonological correspondences (Both-de Vries & Bus, 2010). The first name of the children also appears in these classes on the children's work (often displayed in the walls) and is written by the adults of the class.

- Written songs
  In six of the seven classes of our sample written songs are displayed in the space for whole group gathering. There are written words and one or more images corresponding to the content of the song. It is more a support for the teachers, so that they remember the words of the different songs. The size of the letters is small and teachers do not draw children's attention to the written words (except for a teacher who shows them that there are some written words) but tell the children that on these sheets there are the songs that they learned at school. Children take a copy of these sheets at home and they can read and sing with their parents. Teachers draw children's attention to the drawings next to the text so that they associate it with the song and lyrics already sung in class.

- Days of the week
  The days of the week are also written in those classes. Each day is associated with an animal of a different color or the wagon of a train. However teachers say they do not draw children's attention to these writings. These writings are a help to themselves to know what color corresponds to what day, but it is also to familiarize children with this type of writing that they will encounter in other kindergarten classes.

- Labels which indicate the name of each learning center of the class

In three out of seven classes there are written words and sentences, accompanied by images, which indicate the name of each learning center, the rules of behavior of this center and the name of the objects that are found there. Teachers in these classes say they do not draw children's attention to these writings, but they put them to accustom children to the presence of writing and because some children can try to read them if they want. We consider that this may lead children to realize that the oral words that correspond to the images can also be represented in writing by letters and gradually children may be able to recognize globally some of these words.

- Other writings have been encountered more rarely in those classes
  Some type of writings was found only in one or two classes of our sample. More specifically, there were posters with the alphabet where we find a word and an object / animal by letter. Even if these posters also seem to have a decorative role, we consider that they can help the children to become aware of the letter unit, to know the shape of the different letters so that they can then recognize them in words.

  A written recipe was another kind of writing seen in two of those classes. It was a short text accompanied by an image. These are writings that can help children realize that there are links between text and image that accompanies the text, children can begin to recognize words that are spoken orally. But this writing which remains in the class serves above all as a support of the oral language. It can help children talk about a recipe made at school and to develop its vocabulary. The same applies to another type of writing seen in our sample, the posters of the shows seen with the class. These posters are treated as a whole to help children remember what they have done and talk about it.

  We also see that in one class small texts are in the walls, accompanied by photos of the activities carried out in the classroom or outside visits. They are written to inform parents of what is happening at the school. Potentially it can be a medium of oral communication between children and their parents too. In one class work with letters that children have produced individually was on the walls. On each sheet there is the initial letter of each student’s name in capital letters and beside it the attempts of reproduction of the letter by the child. This refers rather to a writing activity whose objective is for the child to recognize the form of its initial letter but also to learn to

form the letter in capitals.

Apart from all those writings which had a more educational role, other kinds of writings had also been displayed on the walls of all the classrooms of our sample and thus visible to children too. More specifically, it is the posters of publishers that seem to have rather a decorative function and their writings are not subjected to work prompted by the teacher, and some documents for the staff of the class (list of pupils and their date of birth, lists of books read in class, etc.).

So, with regard to the types of writings we have encountered in the space of these classes, we have distinguished the following categories: writings on posters that are mostly decorative, writings for children, writing for parents and writings that are for the personal use of kindergarten teachers. There are writings that are both a help for teachers, but also writings potentially addressed to parents, such as the words of songs and rhymes; through those writings parents can see what their children learn at school.

*Activities involving written language set up by most of the teachers in our sample*

- Reading storybooks
  All teachers report reading books to children almost every day. Readings are usually carried out with all students. In the morning, when children arrive at the class, or during the free games, when the children ask the teachers to read a book that they have chosen, they also read it and interact with only one child. Only one teacher told us that, for some books, she does read the book with all the students and then she reads it again to the students in groups of 3 in order to have the opportunity to interact more with them. At the moment of reading with all the students, teachers change their tone of voice according to the character or meaning of the text, sometimes remaining faithful to the written text and at other times changing the words of the story. They told us that they do this to make it easier for students to understand when they feel it is necessary. When reading with the whole class, teachers ask the children a few questions. They mainly ask them to describe the images and insist on the vocabulary referred to at the moment (e.g. colors). Only one teacher told us that during reading she sometimes shows the children that she is reading the book so that they understand that she is not looking at the pictures.

They all do repeated readings of the same book. This can allow the child to better understand the text, but also to retain phrases that are repeated. Repeated readings of storybooks can also familiarize children with the different structures of written texts (Eller, Pappas, & Brown 1988; Morrow, 1988). More rarely teachers of our sample carry out additional activities related to the reading of storybooks. In particular activities based on the vocabulary encountered in books, where children review these words in other contexts. Only one teacher told us that she then did more systematic activities on the characters in the book and on the chronology of events. Another teacher says that they sometimes rely on books to build their own book with a structure similar to that of the book (repetitive structure).

The books are chosen mainly according to the theme studied at a given moment and the teachers consider them as a source for the development of vocabulary. They point out that they are trying to choose books with few texts and images that appeal to children. The teachers tell us that they especially want to develop in children the pleasure of reading but also to lead them to build a literary culture. Their goals include developing vocabulary, syntax, and getting children to learn to listen to and understand a story. All the teachers emphasize that this reading is a moment of sharing with all the members of the class and it helps the children to understand that in school they are part of a social group.

The beneficial effects of reading storybooks to young children have already been highlighted in several works (e.g. Boiron, 2012; Boiron & Kreza, 2013; Canut & Vertalier, 2012; Eller, Pappas, & Brown 1988; Ezell & Justice, 2005; Tafa, 2001a, 2001b). It can help children to develop receptive language and expressive language, to develop the vocabulary of the written language, to learn some written sentences. Storybook reading is also a good time for interaction between the adult and the child but also between children.

- Diary of classroom activities and children's individual achievements
  In most of those classes, there is a notebook with written messages for parents and sometimes administrative documents. In this notebook we can see individual student assignments (e.g. a filled-out assignment or photo of a student's produced work). But in this notebook the teachers put especially pictures of what the children did at school with a short text that accompanies each photo. These are

pictures where we see several children at the same time and the text is often the same for all children. Children take this book home once a week or once every 15 days. Parents can also put in pictures and text and then the teacher reads it with each child in class. One of the teachers in our sample puts a copy of this book in the library because she considers it a written medium like books.

For the teachers of those classes, this is a support that allows the links between the school and the family (to inform the parents of what the children do) but it is above all a support of oral language. Using this book, children will be able to tell their parents what they have done and they will be able to talk to them about it. In turn, parents can also read the text. We consider that through this the children can also understand that the writing remains unchanged: the teacher in the classroom and the parents at home they all will read the same thing.

- Other practices of these teachers that involve the written language and encountered more rarely in our sample
  Two teachers told us they worked with the letters that make up the first names of the children. Specifically, one teacher asked the children to form their first name by moving letters and another to make the letters of their first name with plasticine. The second exercise seems more difficult than the first. In both cases, through such activities, children can realize which letters make up their first name, form and order.

  Only in one of the seven classes in our sample, the teacher says that she takes the children regularly to the public library to read books and borrow books. What is important is that the teacher does this with the presence of the parents. It is a class where there are many families of foreign origins and where some parents do not speak French or only speak a little French, or where French is not even allowed at home. The goal of the teacher is to get the children and their parents to gradually acquire this habit and become users of the library. Teachers consider that this can lead parents to open up to something they do not know and gradually enter the school culture with which they will be faced later even more. The aim here is to develop literary practices in French (at least concerning the contact with books and interactions about the book) of families, there may be practices in their mother tongue, and, by that, children too.

Finally, in one class of our sample, teacher makes with children the book « echo of the child ». It is a practice that is often found in kindergarten in France, but especially in classes that have children who are over 3 years old. It is a practice initiated by Boisseau (1996). It is an individual book for each student. The principle is close to what we saw with the life book, except that here it concerns a student each time and the written text is different for each book. The teacher takes pictures of the children at different times of the week. Then she shows the children these pictures, they comment on them together (working at the same time on vocabulary and description) and the teacher writes what the child says by making small changes so that it is a complete sentence. We consider that it can also help children to realize the links between oral and written language as well as the permanence of writing. In this class, this book that each child has written individually is in the library and the children can go and take a look at it. Occasionally children take this book home. It is a medium that allows the links between the school and the family (to inform the parents of what the children do) but it is above all a support of oral language. Using this book, children will be able to tell their parents what they have done and they will be able to talk to them about it. In turn, parents can also read this text.

CONCLUSIONS:

The collected data show us that in most classes of our sample, written language has an important place both in the classroom space and in proposed activities. Teachers stress that it is important for children to be in contact with written language, but the emergence of literacy is not their primary goal. Written language mainly appears as a means to develop oral language (syntax, vocabulary, oral expression), but may also contribute to the development of literacy knowledge and skills.

Through the print displayed in those classes and the activities involving written language children can progressively discover different functions of writing, reading and writing. Discovering these functions is important and can lead children to greater cognitive clarity (Downing & Fijalkow, 1991). In the curriculum of the kindergarten in France, but also in the accompanying documents made available to teachers, different writing functions are presented which children should discover throughout their nursery school years. The print found in the classes in our sample may lead children to discover several of these functions. For example among the print and the activities proposed in those classes, young children can

see that reading or listening to someone reading can be done for pleasure (e.g. reading storybooks). They can also see written language as a means to inform someone or to inform themselves: to inform the class (e.g. registers/ attendance) or to inform people who are outside the class (e.g. parents). Writing to communicate is another function that they can see beyond the teacher's practices: conveying a message (e.g. rules to children, a message to parents), communication between school and family (e.g. diary). They can also understand that writings are used as a memory aid (e.g. titles proposed for the work of the pupils individually or in small group, written language that accompanies the photographs of the moments of the life of the class) and for the identification in time and space (e.g. diary, days of the week). In those classes the way teachers use written language can also help children to see written language as part of the person's identity (e.g. first name), written language as a way to organize (e.g list of first names, display for the identification of the learning centers and of the material that we can find to these centers) or to carry out an action (e.g. cooking recipe, rules in the corner games). There is no explicit work on these functions by the teachers, but these experiences certainly influence the concepts about print and about reading and writing. However, in order for children to be able to make sense of the presence of written language in their environment, the adult must draw the children's attention to these writings and ask them to identify and comment on them (Tafa 2001b). In addition children, if they do not have the help of the adult, may not understand that it is written language and consider these writings as objects of the material world (Laparra & Margolinas, 2012).

The first objective of the teachers of these classes is the development of the oral language of the pupils and then their socialization and to bring about a gradual development of the child into a student (Kreza & Carré, 2016). Even though in this paper the focus is on the role and place of written language in these classes, oral language also has a very important place and this also contributes to the development of knowledge and skills related to literacy too. We did not observe phonological awareness activities. However, two teachers in our sample sometimes chant the words or ask the students to chant them especially to help them articulate words and learn new vocabulary. This type of practice can also cause children to gradually develop their metaphonological skills (Tafa, 2001a), although this is still difficult for children that are 2-3 years old (Aidinis, 2012; Manolitsis, 2000).

Teacher practices in most of these classes are more in line with work on

the emergence of literacy because children are given opportunities to be in contact with written and spoken language. However, in these classes, even with very young children, there are activities that more explicitly refer to the teaching and learning of knowledge and skills related to written language. So we have both practices related to the emergence of literacy (Teale & Sulzby, 1992) and other practices related to the beginning of teaching of literacy (Aidinis, 2012)

Teachers all seem to consider that these knowledge and skills are related to student's development. They contribute to the construction of the first school learning in the field of writing and speaking, which takes place in rather school-based settings, but which gives children tools for continuing their school life but also for their life in society. It would be interesting to observe even more classes or these same classes for a longer period of time or even to compare the role and place of written language in these classes with the role and place of written language in non-school structures where 2-year olds go. Florin (2013), compared (through observations) the activities proposed to children of 2 years in 35 nurseries and 34 kindergartens in France. She found out that at kindergarten classes, more activities about oral and written language are proposed than in daycare units. But she didn't do an analytic comparison of the nature of those activities and of the type of the print that we can find in those kindergarten classes and daycare. A more detailed comparison of the place and the role of the written language in these different structures would be interesting.

So, this study shows that most of the writings in these classes (pre-primary education) attended by children of the age of 2-3 years old, offer potential for oral communication between adults in the classroom and children and between children and their parents (less for children between them). What seems important to teachers in these classes is to get children to communicate with others, to want to talk and then develop their oral language skills and enrich their vocabulary. And many of the writings cited below can positively contribute to this, but require that teachers should encourage children to draw more attention to the presence of this print, not necessarily on the precise letters written or on the words but to attract more attention of children to the presence of these writings, their place, their different forms and their functions. It is important to do it gradually in a more explicit manner without dragging children into a very formal way of learning and teaching.

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## Scotland – The First Minister's Reading Challenge: Combining intrinsic and extrinsic motivations to read

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PROJECT BACKGROUND AND AIMS:
In September 2016, on behalf of the Scottish Government (SG), Scottish Book Trust (SBT) launched a new reading initiative for all Primary school children in classes P4 to P7 (e.g. 240,000 children aged 8 to 11 years old).

The main aim of the First Ministers Reading Challenge (FMRC) is to encourage reading for pleasure and to support schools, libraries and communities to build reading cultures.

Although universally delivered, the project forms part of a raft of recent policy measures in Scotland intended to help narrow the educational attainment gap between pupils from different backgrounds, given that there is a wide range of evidence linking reading for pleasure and academic achievement (irrespective of pupil background), and given that, according to PISA, the attainment gap is unusually wide in Scotland compared to other countries.

PROJECT DELIVERY:
Every primary school (2,100 schools) was furnished with the following:

- Access to a dedicated website for teachers to register classes to take part in the challenges and find book suggestions, learning resources and ideas to encourage young people to develop a love of reading
- The opportunity to order Reading "Passports" for every child to log their reading journey
- A "Guide" to inform and support teachers and librarians
- Access to a database of over thirty related case studies of successful reading activities
- Marketing materials including posters to promote the initiative and

brand awareness

- A dedicated publication called “100 Places To Start Your Reading Journey”. This listed and briefly described by theme the 100 best fiction and non-fiction books for this age group, selected by teachers and experts; in addition, for every book listed there were also two ‘if you liked this, you may like this…’ suggestions, widening the overall list of books out to 300. Pupils were encouraged to submit ratings of these books to our website.
- Access to a new fund called “Inspiring Classrooms” allowing participating schools to apply for one of 50 small grants available for an author visit and books for Primary 4 – 7 children taking part

In addition:

- Every library in Scotland (500 + libraries) also received materials to support their involvement in the project

Every school that participated was encouraged to send in submissions detailing how they had engaged with FMRC for consideration for a prize in one of a number of categories. On June 14th 2017 the First Minister awarded these prizes to schools and pupils taking part. The award categories were:

- Pupil Reading Journey – P4
- Pupil Reading Journey – P5
- Pupil Reading Journey – P6
- Pupil Reading Journey – P7
- Pupil Reading the Most Books
- School Reading the Most Books
- Gaelic Medium Education Reading Journey
- School and Community Partnership Reading Journey
- School and Community Partnership Reading Journey – Local Authority
- School Reading Journey
- School Reading Journey – Local Authority

The project was guided by an advisory panel, made up of writers, publishers, booksellers, educationalists and SBT staff.

INITIAL PROJECT OUTCOMES:
Submissions

- 540 Submissions in total

- 200 schools submitted an entry
- 31 out of 32 Local Authorities submitted
- 100 School Reading Journey entries
- 3 GME Reading Journey entries
- 124 Pupil Reading Journey entries
- 4 GME Pupil Reading Journeys
- 15 School-Community Reading Journey entries
- 66 School Reading the Most Books entries
- 230 Pupil Reading the Most Books entries

Participation
- 1,558 schools (74% of all primary schools)
- 1,578 key contacts
- 3,103 class teachers
- 237 librarians
- 6 home educators
- Total of 4,898 professionals engaged
- 135 Inspiring Classrooms applications received
- 50 Inspiring Classrooms applications successfully funded

Materials
- 38 blog posts and case studies posted on the FMRC website
- 213,140 Reading Passports ordered
- 2,800 GME Reading Passports ordered
- 71 books listed for recommendation
- 24 online resources

Social media and website
(30 Aug 2016—15 May 2017)
- 31,433 users, made 47,618 visits
- 259,199 page views
- Average 5.44 pages per visit
- Average 4.38 minutes spent on site
- 1,491 Twitter Followers
- 2,280 e-newsletter subscribers

PROJECT DESIGN CONSIDERATIONS:
The first project model involved a strong emphasis on the competition/challenge element of the initiative, and proposed that all children taking part should have to select their reading choices from a fixed

list of 100 books.

This raised three immediate concerns:

- It would be logistically impossible to provide access by participating pupils to the same 100 books nationwide
- The project was not sufficiently child-centred, and would rely in its present form almost entirely on providing an extrinsic motivation for children to read
- Taking part in a competition where there were ‘winners’ and ‘losers’ would not be encouraging for the majority of children taking part, especially for those who already struggled with reading

SBT and the advisory panel were concerned that without modification, the project might actually end up having a negative effect in encouraging some children to read. A better balance between extrinsic and intrinsic motivation was needed within the parameters of the project. The following changes were therefore adopted:

- The advisory panel took the view that while some children would easily read a lot, those children who found reading hard, or who were disengaged readers, could better develop their own (intrinsic) motivation by agreeing a highly personalised reading journeys with their teacher. Some of these children might only read a few books, but in their own context, this would represent as great an achievement as any other, and this should be equally as valued – especially as these children were most in need of help with their reading
- While the competition element of the project was retained, other competition categories were added (see above). These would allow a greater emphasis on building whole school reading culture and better enable pupils to develop their intrinsic reading motivation, resulting in greater all round sustainable benefits flowing from the project, and greater project impact at a personal pupil level
- Considerable time and care was taken in selecting the list of recommended titles included in the “100 Places to Start Your Reading Journey” publication that was provided to each participating class of pupils. The selection panel included all types of reading material at a wide range of reading levels. As stated by Professor Sue Ellis below “Teachers that teach for high reading engagement…. offer a wide range of materials, including comics, [and] regularly give pupils, including low attaining pupils, freedom to choose their own books and actively discuss them.”

INTRINSIC AND EXTRINSIC MOTIVATIONS TO READ – THE EVIDENCE:
In 2016 SBT agreed a formal research and evaluation relationship with Dr Sarah McGeown, Deputy Head of Institute, Moray House School of Education, University of Edinburgh. The following evidence is taken from her evaluation of the project, and other academic papers she has published on the subject. Additional material is drawn from papers by Sue Ellis, Professor of Education, Strathclyde University.

DEFINITIONS:
Broadly speaking, intrinsic reading motivation reflects reading purely for its own sake, whereas extrinsic reading motivation reflects reading for external reasons, such as to gain a reward.

*Extrinsic reading motivation*

- Competition: A child's desire to outperform others in reading
- Recognition: A child's desire for their reading achievements to be recognised by others
- Grades: A child's desire to achieve good marks in reading
- Compliance: A child's conformity to an external requirement to read
- Social: A child's engagement in social interactions involving books and/or reading

*Intrinsic reading motivation*

- Curiosity: A child's desire to learn more or new things through reading
- Involvement: A child's level of engagement or involvement when reading
- Preference for challenge: A child's desire to work with or master complex reading materials

RELATIVE VALUE OF EXTRINSIC AND INTRINSIC MOTIVATION:
In general, children's intrinsic reading motivation is positively associated with their reading skills (e.g., McGeown et al., 2012b; Wang & Guthrie, 2004). Therefore, children with better reading skills are typically more intrinsically motivated to read (or alternatively, children who are more intrinsically motivated to read generally have better reading skills). On the other hand, children's extrinsic reading motivation is generally unrelated to their reading skills (Logan & Medford, 2011) or negatively associated with their reading skills (Becker et al., 2010; Mucherah & Yoder, 2008; Wang &

Guthrie, 2004).

This difference between intrinsic and extrinsic motivation has led some to conclude that fostering intrinsic reading motivation is particularly beneficial for children's reading. It is thought that children who are intrinsically motivated to read (e.g., are reading out of curiosity to learn more, or out of a desire to develop their reading skills) will be more engaged in what they are reading. As a result, intrinsically motivated children will gain a richer or deeper understanding of what they have read.

On the other hand, children who are extrinsically motivated (e.g., are reading to get a better grade or to receive recognition from their parents) are commonly thought to read with very little interest or engagement in what they are reading, and as a result, will acquire a surface level of understanding. However, it is important to recognise that children can be motivated to read for numerous reasons; both intrinsic and extrinsic. In fact, it appears to be the case that extrinsic reading motivation is not necessarily detrimental to children's reading attainment or development of their reading skills, if it is coupled with high levels of intrinsic motivation (Park, 2011). In fact, among very good readers with high levels of intrinsic reading motivation, being additionally extrinsically motivated may be beneficial to their reading (McGeown et al., 2012b).

CONCLUSIONS FROM ACADEMIC RESEARCH AND PROJECT EVALUATION:

- High and low attaining readers generally differ in their reported intrinsic reading motivation, but not extrinsic reading motivation
- Less fluent readers' reading motivation may play a more important role in their reading skill and reading development compared to stronger readers
- To ensure readers of all levels of attainment are motivated to read and engaged in literacy activities, books or activities should be based on a detailed knowledge of each child's reading skills and interests
- Teachers can foster greater positive expectancy by ensuring that children are working at a level that is appropriate for them so that they experience success in their reading activities. This does not mean that children should be led away from more challenging texts, but the majority of children's reading activities should ideally allow them opportunities to experience success, in order to foster greater motivation

OTHER CONSIDERATIONS:

*Reading within the context of a curriculum:*

There is growing concern that an outcomes-driven literacy curriculum mitigates against extended reading for pleasure (Cremin, Mottram, Collins, Powell & Safford, 2009, p12). Moreover research suggests that this may influence children from their very earliest days in school. In her longitudinal study of twelve children (aged 3–6) Levy (2009b) found that some pre-school children lost confidence in themselves as readers when they began formal education as their own home discourses did not fit with those of the school. For many of the children in this study, perceptions of reading became focused on decoding printed text in reading scheme books, rather than enjoyment. As the children perceived a 'reader' to be someone who had completed all the stages in a reading scheme, many of these children reported that they were non-readers, or poor readers because they had not yet completed the scheme.

Highly centralised, tightly controlled teaching programmes, which allow little room for teachers to be involved in decision-making do not raise standards. Countries that topped the international league tables had well-qualified teachers who make school-based decisions to create a coherent literacy curriculum, including which resources to use. This is confirmed by studies on scaling-up educational reform (Coburn, 2003).

Teaching approaches that promote independent, strategic self-managed learning produce higher attainment. This includes teaching for control strategies such as pupils working out what they need to learn, which concepts they may not have understood, checking whether they remember and making sure they remember the most important things. An over-emphasis on testing and other ways of pressurising pupils to read were associated with lower attainment.

Pupils' engagement with reading is crucial. This is not just promoting a general interest in reading, but harnessing pupils' social and emotional commitment so that they read a lot, in and out of school. The PISA findings indicate that high engagement can mitigate the effect of socioeconomic status, and has a differentially strong impact on the attainment of pupils from the lowest socioeconomic groups, effectively providing a means for 'closing the literacy gap'.

The OFSTED study confirms that reluctance to read is not confined to low attainers. The points it raises are that teachers rarely identify lack of enthusiasm as an issue affecting more able readers and that low attaining readers are often given no freedom to choose books and consequently see reading as a chore. Teachers that teach for high reading engagement read novels to the class, offer a wide range of materials, including comics, regularly give pupils, including low attaining pupils, freedom to choose their own books and actively discuss them. They play a significant role in introducing pupils to new texts but also consult pupils about what should be in the library and do not make gender-based assumptions about reading. They promote reading through activity clubs, peer group recommendations, and positive role models, particularly for boys. They intervene quickly when children appear to experience difficulties and actively work to build both self-esteem and skills.

Stanovich (1986) noted that the gap in attainment between the best and worst readers in a class gets wider as children get older. Logically one might expect all children to improve at the same rate. He coined the term 'Matthew effects' to describe this and produced powerful evidence to show how struggling readers actually undertook fewer reading related activities in class. The lack of exposure and practice in reading meant they made slower progress than their peers. As the attainment gap widened, unrewarding reading experiences multiplied and reading activities were avoided or tolerated with minimal cognitive involvement. Conversely, children who read easily undertook lots of reading activities, found it enjoyable, read for pleasure and made rapid progress in reading and in other measures such as vocabulary and general knowledge.

The term 'Matthew Effects' refers to a quotation from the Bible, "For whosoever hath, to him shall be given, and he shall have more abundance: but whosoever hath not, from him shall be taken away even that he hath" (Matthew 13;12). Later work has shown Matthew effects operating in how children 'take' from interactive teaching, modelling and direct instruction; delivering the same lesson to all does not guarantee the same learning.

*Expectancy-value theory:*

Eccles' expectancy-value theory, which is also used widely in this field (e.g., Anmarkrud & Braten, 2009; McGeown, Duncan et al., 2015) proposes that students' motivation is strongly influenced by their perceived competence (i.e. ,expectations of success or failure on the task) and their

value of the task (i.e., how attractive and important they view the task) (see Wigfield & Eccles, 2000 for a review). Eccles, Wigfield, Harold and Blumenfeld (1993) have illustrated that expectancy and value dimensions of motivation are distinct, as children differentiate between their expectancy and value beliefs. Nevertheless, both expectancy and value are considered to directly influence children's performance, effort, persistence and choices (Wigfield & Eccles, 2000). Expectancy refers to both ability beliefs (perceptions of current competence) and expectations of success (expectations of future performance). When applied to reading, reading expectancy refers to current estimates of how good one is at reading and expectations of future success or failure in reading. Value on the other hand, refers to enjoyment gained (intrinsic value), importance of doing well (attainment value) and usefulness of the task (utility value). When applied to reading, reading value refers to the extent to which students perceive reading as an important, enjoyable and useful activity.

Expectancy:
Teachers can foster greater positive expectancy by ensuring that children are working at a level that is appropriate for them so that they experience success in their reading activities. This does not mean that children should be led away from more challenging texts, but the majority of children's reading activities should ideally allow them opportunities to experience success, in order to foster greater motivation.

Value:
Children could be taught more about the importance of being able to read as a skill that will be useful to them after they leave school. As value is also related to feelings of enjoyment, activities should be centred on ensuring children have enjoyable and positive reading experiences to boost this aspect of their motivation.

*Reading for pleasure:*

Attitudes to recreational reading may be particularly important in terms of predicting outcomes. For example, recent research has suggested that the strongest predictor of growth in reading skills after the early school years is whether a child reads for pleasure (Sullivan & Brown, 2013),

Moreover, studies repeatedly confirm a positive relationship between reading enjoyment and attainment (Clark & DeZoysa, 2011; Clark & Rumbold, 2006). For example, young people who report reading for

enjoyment also do better in reading tests than their peers who do not enjoy reading (Blunsdon et al., 2003; OECD, 2010). As Clark and DeZoysa (2011, p7) point out ‘there is also evidence that reading enjoyment is related to specific aspects of attainment, such as text comprehension and grammar (Cipielewski & Stanovich, 1992; Cox & Guthrie, 2001) as well as to breadth of vocabulary (Angelos & McGriff, 2002).

Overall, then, there is a significant amount of existing and ongoing research into the patterns of and motivations to read for pleasure amongst children and young people. The findings reiterate the need for enjoyment and pleasure itself to be considered as a key outcome of reading behaviour in order to further encourage and understand reading frequency. The strong findings linking self-directed and autonomous motivation with increased prevalence and quality of reading is an important contribution, indicating the psychological driver of reading for pleasure that must exist as a prerequisite of any broader outcomes. In short, other outcomes will occur more often and strongly if reading is self-directed and enjoyable in the first instance.

Based on analysis of the 1986 wave of the longitudinal British Cohort Study, using a sample of around 6,000 16-year-olds, Sullivan and Brown (2013) investigated links between own reading and reading in the home and cognitive scores of vocabulary, maths and spelling. The findings indicated that reading for pleasure at the ages of 10 and 16 had a substantial influence on cognitive progress across the three scores, but was largest in the case of vocabulary. Summing the effects for reading books often at age 10, reading books more than once a week at age 16, and reading newspapers more than once a week at 16, the total scores were equivalent to a 14.4 percentage point advantage in vocabulary, 9.9 percentage points in maths, and 8.6 percentage points in spelling at age 16. The analysis controlled for parental social background and parents’ own reading behaviour. The influence of reading for pleasure was greater than that for having a parent with a degree, equating to an advantage of 4.2 percentage points for vocabulary, 3 percentage points for mathematics and 1.8 percentage points for spelling. This study is particularly notable since it presents an analysis of longitudinal data and controls for many of the independent effects that can affect equivalent scores in cross-sectional samples.

Mol and Jolles (2014) explored the difference in reading patterns between two groups of Dutch high school students aged 12-13, one group taking

part in the 'higher-track' (i.e. more advanced) curriculum and the other in the 'lower-track' (i.e. less advanced) curriculum. They found that 32.5% of those in the higher educational track engaged in leisure reading, compared with 19.5% of those in the lower education track.

These findings were also replicated in measures of mental imagery (i.e. a measure of imagination) where 12% of those on the lower track said they had no mental imagery capabilities compared to 6.6% on the higher track. Those who read for pleasure were also significantly more likely to report positive mental imagery. While the results are correlational rather than casual (i.e. the study cannot suggest that it is reading for pleasure that causes students to be on the higher educational track), they remain useful for indicating strong and ongoing relationships between reading for pleasure and improved academic performance. The authors also highlight that the majority of pupils across both groups reported that they enjoy reading and that this should be considered in the design of future policy and interventions over and above the continuing distinctions in reading behaviour based on academic performance.

*Skill and will:*

As reading is an effortful and purposeful activity that often involves choice and perseverance, motivation is crucial for children to develop their reading skills. In fact, there is a vast literature illustrating that children's motivation to read is related to their reading attainment (e.g., Baker & Wigfield, 1999; Morgan & Fuchs, 2007; Wang & Guthrie, 2004). Furthermore, research illustrates that it is not only children's cognitive skills (e.g., language, decoding skills) that are important for their reading attainment; children's motivation to read is additionally important after taking into account these cognitive abilities (Anmarkrud & Braten, 2009; Logan et al., 2011; Medford & McGeown, 2011; Taboada et al., 2009). In other words, to become successful readers, children need the 'skill' and the 'will'.

It is not surprising that children who are more motivated to read, will read more often (Baker & Wigfield, 1999; Wigfield & Guthrie, 1997) or that children who read more often, will have better reading skills (Anderson et al., 1988; Cipielewski & Stanovich, 1992; Guthrie, et al., 1999). In fact, the amount of time that children spend engaging in reading activities has also been found to be a good predictor of children's growth in vocabulary, general information, spelling and language skills (Echols et al., 1996).

However, reading motivation has also been found to contribute directly to reading comprehension skill, independent of its influence on children's reading frequency and breadth of reading (Wang & Guthrie, 2004). Therefore, children's reading motivation can also directly influence their reading skills.

CONCLUSION:

The FMRC project provides a useful case-study for any other nation wishing to implement a national reading development promotion within the context of their own current curriculum practice. It shows how organisations such as SBT can positively interact with and modify government policy initiatives on the basis of professional expertise and values that are themselves guided by access to rigorous academic evidence and advice. The project usefully puts into play multiple issues and considerations about how best to motivate, inspire and engage with young children on the subject of their reading, in the name of helping them to become life-long readers, with all the benefits that this entails.

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# Reading in two languages: A miscue analysis of two bilingual spanish/english readers

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KEY WORDS: Emergent bilinguals, reader's beliefs, miscue analysis, transaction, translanguaging.

ABSTRACT:
The goal of this study is to inform educators and practitioners about the particularities of the reading practices of Spanish – English emerging bilinguals (EBs), the importance of bilingual speakers' languages to process reading, and the role of reader's beliefs is when extracting the meaning of a text. This study is guided by following research questions: (1) How do Spanish/English EBs process texts by analyzing the miscues they produce during oral reading? (2) What are the beliefs of Spanish/English EBs about the reading strategies they bring to the act of reading? and (3) What are the beliefs of Spanish/English EBs about themselves as readers? The methodological design was guided by the protocols of the Burke Reading Interview (BRI; Burke, 1987), the Reading Miscue Inventory (RMI; Goodman, 1973b), and the Retrospective Miscue Analysis (RMA; Goodman, & Marek, 1996). Two Spanish/English bilingual children participated in this study. The results show that the participant children have positive beliefs about reading and themselves as readers, apply similar reading strategies when reading in both languages, and use their whole linguistic repertoire (i.e. translanguaging) to transact with the printed text. The results are discussed in terms of the need of social-oriented and cultural-sensitive approaches to assess reading practices in EBs.

INTRODUCTION:
Emergent bilinguals (EBs) are the fastest growing population in public schools in the United States. Kena et al. (2016) reported an increment of 9.3 percent (4.5 million) of bilingual students in public schools from 2003 – 2004 to 2013 -2014 in United States. In states such as Kansas, the increment is about 4.6 percentage points. In others such as Arizona, the increment is 9.8 percentage points. In 2008, the highest percentage of

EBs (77.2%) were speakers of Spanish (Kena et al., 2016).

Despite the unprecedented growth in the number of Spanish speaking EBs in the U.S., mainstream classrooms, educators still struggle to support EBs and their families (Maxwell, 2012). More importantly, Menken (2010) and Menken and Solorza (2014) report that educators believe that EBs will perform lower than their peers, the bilingual programs are blamed for the low performance of EBs, and these beliefs are more ideologically driven rather than supported with empirical evidence.

For instance, the struggles of EBs in academic contexts, particularly among those who have a Spanish background, are noticed in the reading achievement gap (26 to 25 points) between Spanish speaking and White fourth- or eighth- grade students. This remained static from 1992 to 2009 (Hemphill & Vanneman, 2011). Although, the Child Trend Hispanic Institute (2016) reports an increment of one letter grade in reading among Hispanic fourth – and eighth- graders from 2005 to 2015, there is no evidence of the causes related to this improvement (Ramos & Murphey, 2016).

Thus, research on bilingual reading, especially with Spanish speaking readers, is a current and valid topic. This study is significant because it enlightens about the reading processes in Spanish – English EBs, and contributes to the discussion of how to provide better support for these EBs reading practices. The goal of this study is to inform educators and practitioners about the particularities of Spanish – English EBs reading practices, the importance of bilingual speakers' languages to process reading, and the role of reader's beliefs is when extracting the meaning of a text. Moreover, this study aims to answer the following research questions: (1) How do Spanish/English EBs process texts by analyzing the miscues they produce during oral reading? (2) What are the beliefs of Spanish/English EBs about the reading strategies they bring to the act of reading? and (3) What are the beliefs of Spanish/English EBs about themselves as readers?

LITERATURE REVIEW:

*Reading Miscues*

Robust empirical research has analyzed reading in EBs under a transactional, sociocultural, psychoneurolinguistic view of the processes of reading (Goodman, Fries, & Strauss, 2016). Research under this paradigm

have been guided mostly by the work of Kenneth Goodman, who in his seminal article, *Reading: A psycholinguistic guessing game* (1967), defined reading as:

> Reading is a selective process. It involves partial use of available minimal language cues selected from perceptual input on the basis of the reader's expectation. As this partial information is processed, tentative decisions are made to be confirmed, rejected, or refined as reading progresses. (p. 126-127)

For Yetta and Kenneth Goodman (2004) reading, as any other human endeavor, is an imperfect process in which the reader's predictions are confirmed or disconfirmed. When the readers unexpectedly do not match the printed text with the expected oral response, they are producing a miscue. Goodman (1967) uses the term miscue to avoid the negative connotations of the term error. The analysis of the reading miscues during reading aloud sessions is called Reading Miscue Inventory (RMI).

RMI is a tool, which allows researchers and educators to observe how the reader constructs the meaning of a graphic text by "an interaction between language and thought" (Goodman, 1973a, p.108), using the syntactic, semantic, and graphophonic information. RMI researchers have investigated Spanish-speaking readers in various areas, such as describing reading strategies in Spanish (Coll & Osuna, 1990), and analyzing the underlying common reading process in the reader's first (L1) and second (L2) languages (Ferguson, Harding, Helmer, & Suh, 1997; Mikulec, 2015). The information provided by RMI research could also be used as a reflective reading practice in what is called Retrospective Miscue Analysis (RMA).

*Retrospective Miscue Analysis*

As a response to educators desire for a deeper understanding of the reader's individual strategies and a reflective stance of the RMI with instructional purposes, Goodman and Marek (1996) have developed an instructional strategy called Retrospective Miscue Analysis (RMA). RMA is developed in post-RMI sessions where the teacher/researcher and the reader have intense metacognitive and metalinguistic discussions that help readers to realize, how their miscues contribute to their process of reading (Goodman, Watson, & Burke, 2005), are important pieces to reevaluate their strengths as readers (Paulson & Mason – Egan, 2007), and how

readers become aware of the processes of reading and the value of their linguistic background and knowledge to give meaning to the text (Martens, 1996).

As a powerful reflective instructional and researching tool, RMA has been applied in diverse investigations. For example, Kabuto (2009) has applied RMA to research family literacy practices. Paulson (2001), Paulson and Mason-Egan (2007) have used RMA with post-secondary adults who are struggling readers, and Paulson (2001) connects RMA to the perspective of the adult learning theory. Moore and Aspegren (2001) claim advantages of using RMA for readers who are "socially and academically disempowered" (p. 502).

RMA related research with EBs Spanish/English speakers has addressed multiple issues. For example, Wurr (2003) investigated how Spanish readers access their first language (L1) while reading in English; finding that L1 and second language (L2) reading seem to undergo the same processes: (1) prediction and inference, (2) confirming or disconfirming, and (3) correction when needed. Wurr, Theurer, and Kim (2008) have found that readers do not automatically transfer their L1 to L2 reading processes; rather, they use the semantic and contextual clues to construct the text meaning. More socially oriented RMA research shows that EBs reading practices are about language unity rather than language separation (Kabuto & Velasco, 2016).

METHOD:

Two EBs Spanish/English speakers participated in this study. Ariel (pseudonym), who is 13 years-old and in 7th grade, and Sasha (pseudonym), who is 10 years old and in 5th grade, arrived in the U.S. around 18 months ago. The parents of these children are international students in a large Midwestern university. The participants and their families are from South America. Sasha and Ariel took classes of English as a Foreign Language (EFL) while they were living in their country; and, they have become stronger English speakers since their arrival in the U.S. by attending a public school, in which they receive English language support through an English as a Second Language (ESL) program.

Ariel's parents explained that she has always been an avid reader; reading was supported in their home country. These parents explained that they were always concerned to provide Ariel with a good amount of reading sources. Sasha was described as a good reader as well; however, reading

was not her greatest interest during her first schooling years. Reading for Sasha was mostly related to accomplishing an assigned task, rather than a leisure activity. Things have changed for Sasha since she moved to the U.S.; she and her parents have noted that she reads for longer periods of time and chooses different and more challenging texts for her age.

*Procedures*

This study followed three procedures: (1) the Burke Reading Interview (BRI) (Burke, 1987), (2) a Reading Miscue Inventory (RMI) (Goodman, 1973b), and (3) a Retrospective Miscue Analysis (RMA) (Goodman, Y. & Marek, 1996). In the forthcoming sections, I will explain in detail the protocols required for each of these procedures.

The BRI provides information about the reader's metalinguistic knowledge and about her beliefs about reading and her as a reader. This interview enlightens the reader's identity and her individual understanding of the reading processes. I conducted the BRI interviews using the Spanish version of BRI provided in Goodman, Martens, and Flurkey (2014).

The purpose of RMI is to provide insight into the transactional, sociocultural, and psychoneurolinguistic process of reading, giving researchers a qualitative account of what the reader is doing while reading, and quantitative information of the frequency of the reading miscues (Goodman, Watson, & Burke, 2005). With this purpose in mind, I asked Ariel and Sasha to read aloud two different texts written in English and Spanish. The texts were selected according to the participants' grade and age. Challenging and unfamiliar texts were selected. Ariel read *The Two King's Children* (Grimm, J., & Grimm, W., 2012) and the Prologue from *La Historia Interminable* [The Neverending Story] (Ende, 1979). Sasha read The Fisherman's Wife (Grimm, J., & Grimm, W., 2012) and Harry Houdini en el Barrio [Harry Houdini in the Neighborhood] (Gómez, 2013). A typescript for each of these texts was prepared following Goodman, Watson, and Burke's (2005) guidelines. In addition to the typescripts, it was necessary to prepare a retelling guide for each of the texts. I asked Sasha and Ariel to use whatever the language they felt more comfortable using during our meetings. Once Ariel and Sasha read the Spanish and English texts, they were asked to retell the stories that they read. Once the RMI was concluded, I identify and coded each participants' miscues, which were evaluated according to their syntactic and semantic acceptability, meaning change, correction, and graphic and sound similarity.

The results of the RMI are used to design an RMA session in which the reader and the investigator have an intense, deep, reflective discussion about her miscues. In a RMA, the reader examines her own miscues and discusses them to become metacognitively aware of what she does when she reads (Goodman, Watson, & Burke, 2005). I selected the most significant miscues to promote discussion of the reading process with both participants; miscues that resulted in syntactic and semantic acceptability as well as they did not produce meaning change were selected for the RMA session.

RESULTS:

*The Burke Interview (BRI)*

The BRI aimed to provide insight into the Ariel and Sasha's beliefs about reading and about themselves as readers. Ariel and Sasha displayed similar and particular ways to construct their beliefs about reading and themselves as readers. For example, for Question # 1, *When you are reading, and you come to something that gives you trouble, what do you do? Do you ever do anything else?* Ariel and Sasha's responses differed from each other. Sasha believes in the teacher's expertise to solve her trouble when reading: "siempre le pregunto a la maestra" [ I always ask the teacher].

Ariel's response to this question provided evidence of a dual belief about reading. On one hand, Ariel believes in the utility of a dictionary or translation device to solve her reading difficulties: "si es algo que no entiendo, voy al traductor y lo traduzco a ver si lo puedo entender cuando lo tradujo, o si no, voy a un diccionario en español para ver lo que significa". [ if it is something that I don't understand, I go to the translator device and I translate it to see if I can understand when I translate it. If not, I check it out in a Spanish dictionary to see what it means]. However, Ariel's response expanded towards a more personal strategy to overcome difficulties when reading:

**PI**: Okay, muy bien, ¿alguna otra cosa que tú crees que haces cuando estás leyendo? [ okay, very well, is there anything else that you think you do while you are reading?]
**Ariel**: Trato de leer la oración una y otra vez, y otra vez, y otra vez hasta que tenga como un sinónimo, que es como AJÁ [emphasis from the

speaker] esto significa esto, así que debe ser así técnicamente [ I try to read the sentence over and over again, and again, and again until becomes a synonym, which is like AHA [emphasis from the speaker] this means this, it should be like that technically speaking]

Ariel believes that reading is an active process, in which she is able to extract the meaning of a particular word from the context of the sentence. Moving from a passive instance by looking at a dictionary or relying on the translation device, Ariel is actively constructing the meaning of the text (i.e. transacting; see Rosenblatt, 1994); selecting the cues from the text to overcome any difficulty when reading.

Ariel and Sasha have shared beliefs about what good readers do. Their responses to Question # 3, *What makes ___[person's name]___ a good reader?* were similar. Sasha and Ariel consider a good reader to be one who brings their emotions to the reading act. Sasha refers as a good reader to her teacher. In this excerpt, she explains what she understands what good readers do while reading:

**PI**: ¿Por qué? ¿Por qué Ms. Silk es una buena lectora? [ Why? Why is Ms. Silk (pseudonym) a good reader]
**Sasha**: Porque, no sé porque, le da como emoción a las personas que hablan. Y le da mucha emoción. [Because, I do not know why, she gives emotion to the people who are talking (in the text). And she gives (the text) a lot of excitement.]

For Ariel, a good reader is like her father. As Sasha, Ariel believes that a good reader uses emotions while reading:

**PI**: ¿Que hace a tú papá un buen lector? [ What makes your dad a good reader?]
**Ariel**: Porque él le pone sentimiento a lo que él está leyendo... [Because he puts feeling into what he is reading…].

Ariel and Sasha's beliefs about what good readers do are also related to the meaning of the text. Their appreciation for brining emotions to the act of reading indicates that these children are changed by the text, and they are able to change the text while they are reading.

The children's positive beliefs towards reading relate to their first years as readers. Ariel and Sasha have vivid memories of their early literacy

practices. Their responses to Question # 8, *How did you learn to read?* portray the support and care from their family to build their literacy knowledge. Ariel mentioned their mother's role in supporting her emergent literacy practices:

**PI**: ¿Cómo aprendiste a leer? [How did you learn to read]
**Ariel**: Pues, uhm, fue cuando era niña… mi mamá me desarrollo, ella agarraba papeles blancos y escribía rojo, luego los ponía marcadores rojos, mi mama decía rojo, y mi mama apuntaba a eso… luego ella decía rojo y yo tenía que ir donde estaba el rojo, y así literalmente siguiendo su voz… así fue como yo aprendí a leer, visualmente. [Well, it was when I was a girl… my mom developed me, she used to grab blank papers and she wrote red on them, then she put some red markers, my mom said red, and my mom pointed that… then she said red and I had to go where the red marker was, and like that, literarily following her voice… That's how I learned how to read, visually]

Sasha's rendition of her early literacy practices describes her mother's ability to combine text and images to promote her emergent reading abilities:

**PI**: ¿Cómo crees que aprendiste a leer? [How do you think, you learned to read?]
**Sasha**: Pues, cuando yo era pequeña, Ma me puso muchos videos, y habían cosas que se movían y decía el color y después lo decía en inglés y se veía el texto [Well, when I was younger, mom played many videos and there were things that moved and they said the color and then they said it in English and you could see the text]

As it has been described during the BRI, Ariel and Sasha's beliefs about reading and themselves as readers are grounded in their understanding that reading is a meaning-making process which requires a transaction, a term that Rosenblatt (1994) uses to designate the ongoing process during the act of reading, in which the reader and the text are conditioned by the other. These children have positive stances towards reading shown in their vivid narratives of their emerging literacy practices and their parents' as models of good readers.

*Reading Miscue Inventory (RMI)*

I asked Ariel and Sasha to read out loud a Spanish and an English text.

Because of their age and grade differences, two different texts were selected for the RMI session for each child. While reading, these children miscued, as is expected to occur in oral reading. These miscues were coded and assessed in terms of their syntactic and semantic acceptability and meaning change. *Correction* was assessed in term of its importance for sentence meaning. *Meaning Construction* and *Grammatical Relations* were computed to analyze the readers' proficiency to process their different reading strategies (Goodman, Watson, & Burke, 2005). Table 1 displays Ariel and Sasha's Reading Miscue Inventory Statistics.

| | Ariel | | | | Sasha | | | |
|---|---|---|---|---|---|---|---|---|
| | La Historia Interminable | | The Two King's Children | | Harry Houdini en el Barrio | | The Fisherman's Wife | |
| | Nº | % | Nº | % | Nº | % | Nº | % |
| **Meaning Construction** | | | | | | | | |
| No Loss | 35 | 44.87% | 55 | 45.45% | 55 | 36.91% | 43 | 38.39% |
| Partial Loss | 23 | 29.49% | 24 | 19.83% | 43 | 28.86% | 23 | 20.54% |
| Loss | 20 | 25.64% | 42 | 34.71% | 51 | 34.23% | 46 | 41.07% |
| **Grammatical Relations** | | | | | | | | |
| Strength | 35 | 44.87% | 54 | 44.63% | 53 | 35.57% | 41 | 36.61% |
| Partial Strength | 23 | 29.49% | 32 | 26.45% | 44 | 29.53% | 23 | 20.54% |
| Overcorrection | 0 | 00.00% | 0 | 00.00% | 2 | 1.34% | 2 | 1.79% |
| Weakness | 20 | 25.64% | 35 | 28.83% | 50 | 33.56% | 46 | 41.07% |
| **Graphic Similarity** | | | | | | | | |
| High | 19 | 40.43% | 29 | 34.52% | 36 | 35.64% | 15 | 26.32% |
| Some | 17 | 36.17% | 18 | 21.43% | 42 | 41.58% | 18 | 31.58% |
| No | 11 | 23.40% | 37 | 44.05% | 23 | 22.77% | 24 | 42.11% |
| **Sound Similarity** | | | | | | | | |
| High | 19 | 40.43% | 26 | 30.95% | 33 | 32.67% | 13 | 22.81% |
| Some | 18 | 38.30% | 18 | 21.43% | 45 | 44.55% | 20 | 35.09% |
| No | 10 | 21.28% | 40 | 47.62% | 23 | 22.77% | 24 | 42.11% |
| **Retelling Total Score** | 72.5/100 | | 95/100 | | 75/100 | | 70/100 | |
| Character Analysis (40) | 35/100 | | 38/40 | | 35/40 | | 32/40 | |
| Events (60) | 37.5/60 | | 57/60 | | 30/60 | | 38/60 | |

*Table 1. Ariel and Sasha's Reading Miscue Inventory Statistics*

As it is displayed in Table 1, Ariel and Sasha apply similar strategies when reading both languages. For example, the percentage of miscues that do not have any effect on the meaning of the sentence is similar between languages. For instance, the percentage of Ariel's miscues that did not cause loss of meaning while reading La Historia Interminable [The Neverending Story] (44.87%) is similar to the one while reading The Two King's Children (45.45%). The same similarity is observed in *Grammatical Relations*, in which both readers use similar strategies to integrate meaning from the syntactic and semantic domains. In this case, 35.57% of Sasha's miscues while reading Harrry Houdini en el Barrio [ Harry Houdini in the

Neighborhood] resulted in grammatical relations to support meaning construction. Similar percentage (36.61%) is observed for Sasha's miscues while reading the Fisherman's Wife.

Sasha retold both stories quite similarly. For the English and Spanish texts, Sasha was able to retell names of the main characters (Character Analysis was scored out of 40 points). However, she did not provide many details about the events (37.5/60) that occurred in the stories. Ariel retold the Spanish story in the same fashion that Sasha did. However, her retelling of the English story was a vivid narration, which included specific details.

Another important feature of Ariel and Sasha's reading strategies is that they did not rely on strategies that are related to accuracy only at the surface word level, such as *Overcorrection*. Ariel did not overcorrect any of her miscues, and Sasha overcorrected only two of them for both texts.

These findings of the RMI are related to what was displayed through the BRI, where Ariel and Sasha indicated their beliefs in reading as a meaning-making practice.

*Retrospective Miscue Analysis (RMA)*

During the RMA meeting, Ariel and Sasha described their personal reading strategies that they use to transact with the text. For example, Sasha recognized that she uses rereading as a strategy to convey meaning:

**PI**:¿Qué es lo que hiciste aquí? [what did you do here? (researcher points miscue N°22)]
**Sasha**: Me devolví para entender otra vez, para entender la palabra [ I went back to understand again, to understand the word]

Ariel describes her way of transacting with the text as a vivid experience: "Es como que me escucho a mi misma" [It's like I hear myself].

Both children realized that reading is an imperfect process, in which the reader would miscue without interfering with the meaning of the text. Sasha miscued on line N°23 substituting *nothing* by *anything*. During the RMA meeting, she realized that this type of miscues do not interfere with the meaning of the sentence; and therefore she does not need to correct every of the miscues she is able to produce.

In addition to the different reading strategies, these children use their whole linguistic repertoire (i.e. translanguaging; see García & Wei, 2014) to provide their explanations about the reading strategies they applied while reading aloud. For example, Ariel explained how she used Spanish to make sense of the English text.

**PI:** ¿Cuando tu insertas *of*, tiene o no tiene sentido? [when you insert *of*, does it make sense?]
**Ariel:** No tiene sentido [It doesn't make sense]
**PI:** ¿Por qué? [Why]
Ariel: Porque es cómo es decir la imagen de la roca de San Cristopher es la, es la, imagen de la roca de San Cristopher, no es fácil decirla en español sin el *de.* [Because, it's like saying, the image of the rock of St. Cristopher is the, is the image of the rock, it's not easy to say it in Spanish without of]
**PI:** No importa, puedes decirla en inglés si te resulta más fácil. [ Never mind, you can say it in English if it's easier for you]
**Ariel:** Es como decir *the stone of the image of St. Cristopher* no tiene sentido, es *the stone image,* no necesitas el *of* porque te está diciendo la imagen de la roca [it's like saying *the stone of the image of St. Cristopher* does not make any sense, it's *the stone image,* you don't need *of* because it's saying the stone image].

Even though I encouraged her to switch to English to ease her understanding of the miscue while reading the English text, she preferred to use Spanish to make sense of what she read. Moreover, she realized that both languages have different syntactic structures: "No es fácil decirla en español sin el *de*" [It's not easy to say it in Spanish without *of*].
Sasha used her translanguaging abilities in multiple times during BRI, RMI, and RMA. During the RMA session, Sasha expressed her frustration while struggling to read in Spanish:

**PI**: ¿Y que me dijiste luego? Cuando no la dijiste, ¿cuándo no te salía la palabra? *[and what did you say to me right after? When you didn't say it, when the word didn't come up]*
**Sasha**: I'm done

While reading in Spanish, Sasha was able to use her available English to convey a stronger intention to express her frustration. Spanish and English were active at the moment Sasha was reading aloud.

CONCLUSIONS:
Ariel and Sasha are becoming bilinguals and biliterate in a context where not every EB receives the same opportunities to support their literacy practices. Their parents' funds of knowledge (Gonzáles, Moll, & Amanti, 2005) are the cornerstone for the support of their biliteracy. These children's strong reading practices are based on their constructed identities as readers, their use of Spanish and English, and in the positive support from their parents.

During the BRI, RMI, and RMA, these children used both languages to convey a very specific meaning within their answers. Ariel and Sasha used their full linguistic repertoire in a socially constructed context by translanguaging (García & Wei, 2014) to make sense of what they read and understand how they process reading. By translanguaging, Sasha was able to express her struggles when transacting with the printed text. The multiple and different ways in which Sasha uses Spanish and English clearly illustrated how her two languages are active while she is reading and when she is making meaning from the text. Their translanguaging, as a transactional strategy, provided evidence that reading processes in bilinguals relate to language unity rather than language separation (Kabuto & Velasco, 2016).

Given the current achievement reading gap between White and Hispanic populations in the U.S., research on Spanish-English EBs is always important, not just for educators and practitioners to transcribe it into classroom practices, but also for EBs and their families to provide the support the EBs need to overcome the literary gap between these two groups.

Educators need to be aware that the reader's beliefs about reading and about themselves as readers are the foundations to construct their reading practices; EBs use their languages for different purposes (Grosjean, 2012), and by translanguaging, EBs readers construct the meaning of a text. Reading research in EBs requires of authentic and socially oriented approaches. Kabuto (2016) claims that RMI is a cultural relevant assessment to study reading practices in bilingual readers. This claim is aligned with Lakshmanan's (2014) position against using monolingual-based norms to assess language use in bilinguals. The BRI, MRI, and RMA offer researchers the methodological guidelines to conduct sociocultural sensitive reading assessment in EBs. Moreover, their application in

classroom settings are appropriate and relevant to use them as authentic reading assessment tools.

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## El lenguaje visual en la literatura infantil colombiana: una nueva tendencia en el siglo XXI

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PALABRAS CLAVE: Lenguaje visual, literatura infantil colombiana, experiencia de lectura, lector polisémico.

RESUMEN:
En pleno siglo XXI, la importancia del estudio de la imagen como uno de los recursos de comunicación se hace cada vez más apremiante, dada la tendencia de nuestra cultura hacia lo visual, así como el eminente giro del lenguaje verbal al lenguaje visual.

Basta con adentrarse al mundo de la literatura infantil, y detenerse en observar como son presentadas las narrativas para la infancia. En un principio, con acentuada atención en el lenguaje verbal, las narrativas vehiculizaban a través de palabras, el arte poético y sublime de la literatura. No obstante, con la integración del arte visual en la producción de las narrativas, se teje una estrecha articulación entre un estilo narrativo visual y verbal, surgiendo nuevas perspectivas a considerar en la literatura infantil. Ahora bien, con la acogida del lenguaje visual y su impacto en la infancia, las imágenes se hallan pintando narrativas visuales en las páginas de las obras infantiles.

En consecuencia, el presente documento busca comprender cómo se concibe la literatura infantil colombiana del siglo XXI que ha sido desarrollada a partir de un lenguaje exclusivamente visual con miras a realizar una aproximación a la siguiente pregunta de investigación: ¿cómo los docentes pueden apropiarse de un discurso visual materializado en imágenes para enriquecer las experiencias de lectura literaria de los infantes?. Para ello, se busca dialogar con las obras colombianas de tendencia visual, que atesoran tanto arte como literatura, indagando por la teoría de la imagen, condición imprescindible para develar la naturaleza de la literatura infantil a partir de tres ejes teóricos: arte, lenguaje e infancia, paralelo a la estética de la recepción con la reivindicación del sujeto lector en su papel de coautor y ciudadano.

INTRODUCCIÓN:
El presente trabajo es presentado en la 20ª Conferencia Europea sobre Lectura y Escritura, en modalidad comunicación oral, y hace parte de los resultados parciales de la revisión documental de la investigación doctoral en el campo de *la literatura infantil a través del lenguaje visual: nuevas formas de creación literaria, nuevas experiencias de lectura*, perteneciente al énfasis en Lenguaje y Educación del programa de Doctorado Interinstitucional en Educación de la Universidad Pedagógica Nacional.
El documento se encuentre conformado por tres apartados con el fin de comprender el horizonte de la literatura infantil en el siglo XXI en Colombia, dada la marcada tendencia del lenguaje visual y la sustitución del código

escrito en las narrativas.

En la primera parte se contextualiza la presencia del lenguaje visual desde tiempos antiguos con el arte rupestre, hasta la actualidad, engendrado en las obras literarias infantiles a las que se les ha denominada como libros sin palabras o libros silenciosos entre otras connotaciones.

En la segunda parte se realiza una descripción de la metodología utilizada para identificar en el acervo cultural colombiano las obras literarias infantiles de corte visual, entre las cuales se ha resaltar la baja pero progresiva demanda de investigadores y autores colombianos dedicados a pensar y producir la literatura vehiculizada a través de imágenes. Igualmente, se realiza una breve presentación de los autores colombianos y se mencionan las obras extranjeras de esta tendencia predominantes en Colombia.

En la tercera y última parte, se provee de algunos principios orientadores claves para enriquecer las experiencias de lectura en la escuela, entre los cuales se destaca el valor de la autonomía, la subjetividad, formación del lector polisémico, la pregunta, la educabilidad de la vista para detenerse, contemplar y detallar.

OBJETIVOS:

*Objetivo general*:

- Comprender cómo se concibe la literatura infantil colombiana del siglo XXI que ha sido desarrollada a partir de un lenguaje exclusivamente visual.

*Objetivos específicos:*

- Identificar en el acervo colombiano las obras literarias infantiles manufacturadas a partir de un lenguaje visual.
- Presentar algunos principios orientadores dirigidos a los docentes para que alimenten las experiencias de lectura literaria de los infantes a partir de un discurso narrativo – visual.

DESCRIPCIÓN DE LA PROPUESTA:

*Del arte rupestre a los libros silenciosos*

Desde la antigüedad, la vida del hombre ya era fuertemente influenciada

por las imágenes; el arte rupestre, por ejemplo, va a constituirse en una de las primeras fuentes de representación del mundo y a consolidarse como una de las grandes manifestaciones humanas de expresión y comunicación por medio de narrativas visuales que atesoran su vida cotidiana, sus maneras de pensar, sus creencias, etc. Incluso, el mismo origen de la escritura esta asociado con el empleo e interpretación de imágenes que van a ser el fundamento de lo que se ha denominado como la pre-escritura tal como lo atestigua la historia con la escritura cuneiforme de la cultura Sumeria , los majestuosos jeroglíficos de Egipto, la escrita china, entre otros.

Tal como lo advierten Salisbury y Styles (2013), somos parte de una cultura cada vez más visual; basta recordar además, que con la incursión de la llamada revolución digital, se gestó una intensificación por la utilización de íconos, de signos y de símbolos, donde las imágenes como representaciones visuales, fueron transformando no solo sistemas de comunicación, sino también, formas de interpretación y de configuración hacia nuevas maneras de recepción, empoderamiento, pensamiento y aprendizaje.

De esta manera, servirse de la imagen como dispositivo del lenguaje y de la comunicación, ha sido en el pasado, es en la actualidad y será en un futuro, uno de los principales derroteros patrimoniales para entender el legado y acervo cultural exhibido tanto en grandes bibliotecas, majestuosas obras literarias, museos, galerías de arte, como en la misma arquitectura y urbanismo; evidencias vigentes, visibles y con voz de un lenguaje propiamente visual.

No obstante, a pesar de la influencia y de la marcada presencia de las imágenes en los entornos cotidianos, así como de su trasegar de generación en generación, García (2015) deduce que “no ha habido en nuestra historia una crítica de la imagen mínimamente semejante al estudio del lenguaje verbal y escrito que nuestra cultura definió a lo largo de siglos” (p. 4). De este modo, García explica como este fenómeno paralelo a la necesidad de analizar la realidad y la cultura desde las expresiones icónicas, constituyen argumentos que conducen el viraje hacia los estudios de la imagen.

Así, “el paso de nuestra «cultura de palabras» a una «cultura de imágenes»” (citado por García, 2015, p.4 en referencia a Thomas Mitchell, especialista en literatura e historia del arte), ha generado cambios

revolucionarios en varios espacios de la vida del ser humano, uno de ellos son los bienes culturales, especialmente con las producciones literarias infantiles. Así, la literatura infantil dada esta perspectiva, ahora se reconfigura y redimensiona, concibiéndose y recreándose a través de solo imágenes que atesoran narrativas cargadas de evocaciones, matices, símbolos, figuras, colores, formas, ritmos, estilos, diseños, sentidos, expresiones, sensaciones, significados, etc.

Es de advertir que el potencial y seducción de la imagen como parte del lenguaje literario en las obras infantiles, va más allá de la decodificación de grafías, de protocolos de lectura lineal, de concebir abordajes gramaticales o fines educativos, de asumir preceptos estandarizados de la tradición canónica o de sus efectos reductores a una clase de lengua castellana. No es extraño atribuírsele apelativos de inferioridad o de menor calidad literaria por la idea ingenua de la simpleza que supone su lectura. Es común encontrar a la imagen relegada a un segundo plano en las actividades educativas, pues ella apenas es destinada para las edades mas tempranas que aun no han adquirido el código verbal, de ahí que sirva, tal como afirma Necyk (2007) como auxilio a la lectura del principiante o fuente de información tornándose irrelevante y perdiendo espacio con el dominio de la lectura del código escrito.

> Se trata más bien de un redescubrimiento poslingüístico de la imagen como un complejo juego entre la visualidad, los aparatos, las instituciones, los discursos, los cuerpos y la figuralidad. Es el descubrimiento de que la actividad del espectador (la visión, la mirada, el vistazo, las prácticas de observación, vigilancia y placer visual) puede constituir un problema tan profundo como las varias formas de lectura (desciframiento, decodificación, interpretación, etc.) y que puede que no sea posible explicar la experiencia visual, o el «alfabetismo visual», basándose sólo en un modelo textual. (Mitchell, 2009, p.23)

Desde la idea misma de admitir una literatura infantil materializada y vehiculizada exclusivamente en imágenes y no solo mediante palabras (texto) o palabras e imágenes, indiscutiblemente, se ha de enfrentar dos dilemas: el primero de ellos es desde lo epistemológico en cuanto a una re-significación de lo literario. Cabe cuestionarse entonces si ¿el valor literario de una obra puede encontrarse plasmado en un lenguaje visual?, y si es así, ¿que elementos permiten develar tal valor?. El segundo dilema obedece a cuestiones de orden pragmático relacionadas con la experiencia de la lectura paralelo al “alfabetismo visual” y la recepción de la obra. En este sentido, es común el estado de desasosiego e

incertidumbre por parte del lector o mediador de lectura, por el cómo leer una obra literaria bajo la ausencia de las palabras, y más aun, dar apertura a una obra abierta – polisémica- que da lugar a la lectura multimodal.

Son escasas las precisiones conceptuales y mínimos los trabajos investigativos alrededor de la literatura infantil cimentada a partir de imágenes dado su reciente florecimiento. Uno de los estudios que menciona de manera incipiente aunque reconoce de forma explicita el surgimiento de esta reciente perspectiva de la literatura es Salisbury y Styles (2012) en su obra original en inglés *Children´s Picturebooks: The art of visual storytelling,* en la cual los autores utilizan el termino de "literatura visual – *visual literature*" como una manera de nombrar este fenómeno y otorgar reconocimiento tanto al arte como la literatura.

Además de nominarse como literatura visual, también se le ha conocido en el medio académico, comercial, y cultural (como las bibliotecas y centros de documentación) con los apelativos de: libro sin palabras, libro ilustrado infantil, libro-álbum mudo, libro de artista, libro para bebés, libro de imágenes o libro-imagen; y en una concepción más reciente se ha optado por denominarlos como *Silent Books* o libros silentes o silenciosos. Ello en atribución, a que dentro de estas categorías la imagen es el espíritu de la obra literaria y parte fundamental que constituye la narrativa visual, y por ende, limitándose el texto verbal a elementos exclusivamente paratextuales. Sin embargo, por la diversidad de géneros, clasificaciones y tipos de obras de literatura infantil, es de aclarar que se tiende a tergiversar o atribuir variadas apologías a dichos términos al asociarlos por lo general con aquellas obras literarias que presentan una dupla entre lenguaje verbal y visual (donde muchas veces la imagen ocupa un espacio predominante pero siempre esta acompañada por texto); o al concebir la imagen y la palabra como componentes del lenguaje visual.

Las obras infantiles engendradas a partir de -solo- imágenes lo que a su vez serian "silencios", aun y con todo un horizonte en desarrollo, ha venido incorporándose poco a poco a la cultura, constituyéndose como innovación frente a las nuevas y diferentes maneras de concebir la literatura infantil, lo que a su vez es detonante de experiencias de lectura de naturaleza visual, sensitiva y artística, al tiempo que reestablece la posición que ocupa la construcción de subjetividad del infante del siglo XXI como ciudadano en libertad.

*La literatura infantil colombiana concebida con lenguaje visual*

*...Indubitavelmente, se uma imagem pode dar formas às palavras, as palavras podem dar uma voz à imagem silenciosa"*
(Adel Gorgy, Fotógrafo, NY)

En Colombia, son pocos los pensadores e investigadores que se han dedicado al estudio particular del lenguaje visual como componente único de la literatura infantil, a indagar y registrar su origen, desarrollo y estado actual. En cuanto a la producción de obras literarias concebidas con lenguaje visual, se encuentra un panorama similar, son escasos los autores / ilustradores colombianos que publican en este país en comparación con las obras literarias infantiles que abordan imagen y texto. Sin embargo, todo ello ha estado sujeto a una historia social, cultural, religiosa, política y económica en conjunción con patrones educativos y maneras de concebir la infancia.

Dada esta situación, y con miras a identificar en el acervo colombiano las obras literarias infantiles que presentan la tendencia visual fue necesario ampliar el corpus considerando: **1.** Autores / ilustradores colombianos que han publicado sus obras literarias infantiles creadas con un lenguaje exclusivamente visual en su país; **2.** Obras literarias infantiles extranjeras de tendencia visual que por diferentes circunstancias han llegado a Colombia y hacen parte de los espacios dispuestos en las librerías, centro de documentación (Fundalectura) y bibliotecas publicas, privadas y escolares.

Cabe resaltar que esta búsqueda se realizó manualmente, revisando libro a libro, ya que cada una de las bases de datos cuentan con diversidad de clasificación que es propia y autónoma, así, por un lado, por ejemplo una misma obra literaria puede ubicarse en libro ilustrado, libro álbum o historia sin palabras o por otro lado, una categoría como la de libro álbum puede reunir obras creadas con solo lenguaje visual u obras concebidas con lenguaje visual y escrito.

Es de recordar que se excluyeron del estudio obras construidas con texto verbal e imagen, aun si esta última tuviese mayor predominio u ocupase un mayor espacio que el texto verbal. Igualmente, es preciso indicar que a consecuencia de que la búsqueda fue manual, la selección de obras encontradas y presentadas no ha de considerarse o caracterizarse como el acervo total de Colombia.

Por otro lado, un referente indispensable para aquellos interesados en la literatura infantil colombiana es el libro titulado "*Una historia del libro ilustrado para niños en Colombia*" (2011) editado por María Fernanda Paz Castillo, en el cual se realiza una mirada profunda histórica del libro álbum en el contexto de los libros ilustrados en Colombia con participación de varios especialistas y estudiosos del tema. De acuerdo con Zully Pardo (2011) el desarrollo de los libros álbum fue tardío en comparación con países latinoamericanos y los primeros surgieron en la década de los 80 con el autor  Ivar Da Coll, considerado el principal representante del libro álbum y del libro ilustrado con la serie "Chigüiro".

La serie Chigüiro del colombiano **Ivar Da Coll** ha sido conocido por muchas generaciones hasta el día de hoy. Se podría afirmar que a partir del surgimiento de esta serie considerada como libro álbum, sus obras abren un capítulo en la historia Colombia para abrazar el lenguaje visual en las narrativas literarias donde no hay cabida al texto verbal. Actualmente, aun en vigencia sus obras, cabe destacar la presencia de: Chigüiro encuentra ayuda; Chigüiro chistoso; Chigüiro Rana Ratón; Chigüiro y el palo; Chigüiro y el lápiz; Chigüiro viaja en chiva; Chigüiro Abo y Ata; Chigüiro y el baño; Chigüiro se va . El personaje principal de estas obras, tal como el titulo lo indica es un chigüiro; animal mamífero presente en la fauna de los llanos orientales de Colombia al que el autor personifica para representar situaciones de la cotidianidad cargadas de humor, ternura, inocencia, fantasía, etc.

> Historias que no eran grandes hazañas ni enredadas aventuras: sencillas anécdotas de la vida cotidiana que par un niño hacen parte de su descubrimiento de mundo y de su manera de relacionarse con su entorno: un lápiz mágico que hace realidad lo que se desea; un flotador que sirve de rueda de la chiva, desafiando las leyes de la física y resolviendo una dificultad no menor, que logra evitar la frustración de no poder ir a la playa de paseo; un palo que en manos de chigüiro, como en las de un niño, se transforman en múltiples objetos (Robledo, 2007, p.12).

En chigüiro se puede vislumbrar un compañero de la infancia que recrea y pareciese que comprendiera lo que significa ser niño y empezar a explorar y descubrir las cosas, las relaciones sociales, el juego como principal artífice de la imaginación y la fantasía, las situaciones que la vida trae consigo, incorporando "*juegos "metaliterarios" o "metaficcionales" que traspasan el marco de la ficción o los limites del libro al plantear una interacción con el lector: Chigüiro nos lanza la pelota, el monito nos hace guiños o nos mira fijamente*(…)" (Maggi, 2007, p.20). De esta manera, con

chigüiro lo sencillo no se concibe como simple y la lectura de las imágenes como una experiencia de lo obvio, por lo que no solo se condiciona únicamente a lectores de edad temprana, los jóvenes y adultos pueden disfrutar tanto de esta obra como los niños.

Otro de los autores colombianos destacados es **Esperanza Vallejo** con su obra *Las diversiones,* aunque reservada como un tesoro en lugares de documentación como Fundalectura, entregó también a la historia colombiana una gran riqueza visual que invitaba al lector a educar su vista dada una gran cantidad de recursos e imágenes. En palabras de la misma autora, "*narrar una historia no es un privilegio exclusivo del lenguaje oral o escrito. Las imágenes también tienen su manera peculiar de hablarnos*." Vallejo a diferencia de Da Coll, concibe su obra como un libro de imágenes y un instrumento de lectura posterior al dominio del lenguaje verbal, más que una experiencia literaria.

Respecto a los autores colombianos del siglo XXI se destacan: **Olga Cuéllar Serrano** y su propuesta de historias sin palabras con la obra *Escondidas* y *Saltarines,* delinea mediante un trazo fino figuras delicadas con colores suaves que cautivan y atrapan de inmediato al lector; **Enrique Lara**, fundador de su editorial independiente GatoMalo y con un aire más contemporáneo cargado de expresividad, color y arte, delita a sus lectores con obras como: *Bzzzzzzz…!, Circo de pulgas* y *Mi casa*, al igual que **Roberto Sánchez Cajicá** con su obra *La pelota* y *Un día, la lluvia,* de la misma editorial*; y* **Óscar Pantoja y Jim Pluk**, con su relato silente *Tumaco.*

En relación con obras extranjeras o escritores extranjeros dentro de la búsqueda se encontraron las siguientes obras: Moriconi, R. (2015). *Bárbaro;* Serra, A. (2016). *El bosque dentro de mí*; Banyai, I. (2005). *El otro lado.* Scarpelli, V. (2013). *El sueño de Victorio;* Serra, A. (2013). *Caperucita Roja;* Armstrong, M. (2011). *Trapo y Rata;* Sadat, M. (2006*). Mi León;* Ponti, C. (2015). *El álbum de Adela*; Ommen, S. (2004*). La sorpresa;* Gedovius, J. (1997). *Trucas*; Cuellar, O. (2007). *Psst, Psst, Pesadillas de una bruja;* Heuer, C. (2007). *Lola, Fred, Tom y Julia*; Heuer, C. (2006). *Lola y Fred*; Bruel, C. y Bozellec, A. (2012). *Cosquillas*; Wiesner, D. (2006). *Flotante*; Wiesner, D. (2013). *Sr. Minino*; López, M. (2011). *Romeo y Julieta*; Banyai, I. (1998). *Re-Zoom*; Ho-seon, J. (2013). *¡Besitos!;* Brenman, I. y Moriconi, R. (2013). *Teléfono descompuesto*; Tjong-Khing, T. (2015). *El Bosco*. *La extraña historia de Hieronymus, el gorro, la mochila y la pelota*; Lawson, J. y Smith, S. (2015).

*Flores*; y Waters, R. (2017). *Los temerarios.* De estas obras, se destaca una fuerte influencia de la literarias infantil de tipo visual procedente de México debido a cuenta con una filial del Fondo de Cultura Económico en Colombia.

A pesar del valor literario, artístico y la calidad de los proyectos gráficos de las obras tanto colombianas como extranjeras, es tangible el desconocimiento por parte de la población colombiana de este tipo de obras y de los alcances de su lectura, que por un lado obedecen a cuestiones de índole económico, pues su valor comercial no es fácilmente accesible para todos los ciudadanos y por otro, tiene que ver con la cultura tradicional de privilegiar lo verbal sobre lo visual en contextos familiares y escolares.

Dentro de las iniciativas internacionales, cabe destacar el proyecto *"Silent Books: from the world to Lampedusa and back"* propuesto por IBBY Italia en el 2012. Dicho proyecto se ha focalizado en coleccionar libros ilustrados literarios sin palabras, bajo el entendido que el poder narrativo inherente de las imágenes puede superar las barreras culturales y lingüísticas, por lo que todo el mundo podría compartir la misma historia sin importar de donde se viniera o el idioma que se hablara. Colombia hará parte de este proyecto con la participación de autores e ilustradores colombianos como Diego Francisco Sánchez (o Dipacho), Paula Bossio, Roberto Sánchez Cajicá, Olga Cuellar, Óscar Pantoja y Jim Pluk, tal como se anuncian en la noticias de Fundalectura (http://fundalectura.org/?module=noticias-detail&i=528). Las obras silenciosas seleccionadas, caracterizadas por un rico lenguaje visual y testimonio de expresión artística y literaria son: Dipacho (*Dos pajaritos)*; Paula Bossio *(El lápiz);* Olga Cuéllar *(Saltarines);* Roberto Sánchez Cajicá *(La pelota);* Óscar Pantoja y Jim Pluk, (*Tumaco)*

La importancia que ocupa la literatura infantil de corte visual en el siglo XXI no solo trasciende en contextos locales de la cultura colombiana, sino que la imagen como idioma universal, permite llegar a otras partes del mundo y tocar vidas donde el lector puede sentirse co-autor al dejar fluir su imaginación y creatividad, suprimiendo en parte la inequidad social y abriendo fronteras a lo cultural, artístico y literario; pues solo ella (la imagen) tiene el poder de simbolizar, evocar, persuadir, expresar, narrar, jugar, representar, hacer soñar, entre otras posibilidades.

*Principios orientadores para enriquecer las experiencias de lectura de la*

*literatura infantil de corte visual*

Cuando se discurre alrededor de la lectura desde un lenguaje visual, cabe advertir que esta no esta condicionada bajo formulas o recetas fijas que determinan el éxito de una experiencia de lectura.

La noción de “experiencia de la lectura” se adopta desde el postulado de Larrosa (2003), quien plantea la relación del lector con el texto visual como “una forma de atención, una actitud de escucha, una inquietud, una apertura” (p.45). Esta perspectiva, dista de asumir la literatura de corte visual en función de administrar un autoritario y único acto de lectura o exponer una determinada apropiación del texto; por el contrario, busca consolidar espacios donde se vivan experiencias de lectura cargadas de un saber particular, subjetivo y personal para un individuo configurado en una forma humana singular. En este sentido, el aprendizaje hace acopio de experiencias de lo que el lector sabe y de lo que es, reparando en la condición humana y el papel de la subjetividad.

Se ha priorizar el valor de la autonomía, de la lectura abierta a un sin fin de sentidos, significados, donde el lector se sienta protagonista y co-autor de una literatura que lo invita a crear una y otra vez. En este sentido, la literatura concebida por imágenes no esta comprometida con moralismos, ni modelos didácticos, ni con enseñar teoría literaria del arte, o comentar o analizar el fondo y la forma de una obra; ni muchos menos, ser pretexto para abandonar de tajo el lenguaje verbal.

La literatura en su objetivo de posicionarse como *“arte poético que, al crear el mundo, se expresa a través del lenguaje*” (Cárdenas, 2004, p.18), en este caso, visual, ha de considerar cuatro elementos primordiales enumerados por Cárdenas (2004): la poesía, el arte, el lenguaje y la representación del mundo.

En cuanto a la poesía,

> o ejercicio creativo y lúdico de la sensibilidad, la imaginación y el intelecto, confiere a la literatura una manera de sentir, imaginar y conocer el mundo, con el fin de darle forma estética, poner en la obra lo que antes no existía en la realidad y representarlo de manera sugerente (…) (p.18).

La literatura como poesía pone en juego la sensibilidad humana, al captarse a través de los sentidos la profundidad de la realidad, y buscar el placer mediante la evocación de figuras, de formas sensibles, estéticas, del desembrague perceptivo, que junto al ejercicio de la conciencia y la

riqueza cultural del lector, da como resultado maneras de ver, sentir y conocer el mundo.

Tal como lo sostiene Cárdenas (2004), la poesía es premisa sine qua non para la existencia del arte, pues, mientras la poesía es concepción, el arte es expresión y ambos, poesía y arte, aseguran una experiencia estética agradable. Así, la literatura es arte porque

> (…) revela los más altos sentimientos e ideales del hombre, propios de la plenitud humana de la fuerza, la satisfacción, el deseo, la voluntad, la inteligencia, la belleza. El arte imita, crea, ve, siente, nombra, indica, identifica, crea analogías, semeja, abstrae, generaliza, gesticula, moviliza, detiene la realidad en su acepción amplia. (p.24)

De la misma manera, el mismo autor declara que la literatura es lenguaje, que dada su naturaleza simbólica e icónica, es instrumento y objeto con potestad de crear mundos a través del juego interdiscursivo. Y finalmente la literatura como representación del mundo reúne tanto al arte, la poesía como al lenguaje, pues todos trabajan en conjunto para comprender el mundo (realidad) en general y las relaciones en particular de los seres humanos, es decir, esta pensando desde, para y por el sujeto social y cultural.

Siendo poesía, arte, lenguaje y representación del mundo tanto la literatura en general como la literatura de tipo visual en particular, esta lleva a experimentar sensaciones, a hacer partícipe al lector de la obra, a manifestar sentimientos, percepciones, representaciones, impresiones, etc., a vivir una experiencia personal a través de una conexión intrínseca, generadoras del deleite y seducción del trabajo poético del artista de la imagen. De esta manera, Parreiras (2007) sugiere:

> (...) devemos reconhecer a literatura como um objeto simbólico, como possibilidade de subjetivação para a criança e o adulto, como um instrumento de criação de sentidos. (...) A literatura não atinge o leitor diretamente, com ensinamentos, com explicações. Ela é polissêmica e polifônica; traz muitos sentidos e vozes (p.27).

Por otro lado, una experiencia de lectura de corte visual ha de afinar el sentido de la vista para contemplar con detalle cada pista e indicio, detenerse, reflexionar y pensar, que junto a aspectos formales de la obra como las portadas, el formato, los colores, las técnicas, el proyecto gráfico, las texturas, el tamaño y los para-textos, posibilitará una experiencia que favorece la experimentación y el goce estético y artístico.

El aflore de la lectura puede darse en silencio o verbalizado, y el maestro en su función de orientador o mediador debe dar cabida a la pregunta, que traslade al lector infantil a desbordar su curiosidad, a ir mas allá de lo evidente, a cuestionarse y reflexionar críticamente su discurso en potencia.

En conclusión, para una experiencia de lectura de imágenes en la literatura infantil, se hace necesario acudir al valor de la autonomía, el desarrollo de la subjetividad de la forma singular humana, la apertura a la creación de multiplicidad de narrativas, sentidos y significados; al ejercicio creativo, sensible y de la libertad, a la pregunta, así como a la educabilidad de la vista. De manera semejante es necesario entender que *"las imágenes aportan su propia lectura. En torno a ellas se construyen niveles de significación que penetran capas profundas, que remiten a arquetipos y que sostienen diferentes unidades de sentido"* (Hanán, 2007, p.104)

CONCLUSIONES:

La proliferación de imágenes que envuelven nuestra sociedad actual, delimita nuevas formas de representación, de significado, de conocimiento; pero además, sugiere formas particulares de lectura que le exigen al ciudadano del siglo XXI, el desarrollo de nuevas habilidades hacia la apropiación y sensibilización del lenguaje visual. Es por ello, que el presente trabajo se propuso mostrar un breve panorama de una de las tendencias actuales en Colombia respecto a las obras de literatura infantil vehiculizadas a través de imágenes o de un lenguaje exclusivamente visual en el que se invita al lector maestro, bibliotecario, mediador de lectura, padre de familia y demás interesados o que posibilitan experiencias de lectura, a acercarse y deleitar sin restricción alguna lo que este juego estético nos propone a través de las narrativas visuales.

Se ha de tener presente que una lectura de este corte rompe completamente con las lógicas de expresión literarias, los esquemas convencionales y desafía al lector a dar uso agudo de la vista, del tacto, en suma, a la capacidad perceptiva de los sentidos, así como a factores de interioridad humana, entre ellos, la intuición, la sensibilidad, la percepción, la contemplación, la imaginación, el pensamiento. Y que además no existe una receta para efectuar experiencias de lectura exitosas, más que el contacto mismo con la obra; a través de sus propiedades materiales y místicas con el arte literario que percibidas a través de la visualidad y la evocación de formas sensibles, estéticas, del desembrague perceptivo, el ejercicio de la conciencia y la riqueza cultural

del lector, da como resultado maneras de ver, sentir y conocer el mundo.

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## Leer más allá de las líneas: procesos de lectura en tiempos digitales

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PALABRAS CLAVE: literacidad, procesos lectores, formación lectora, lectura digital.

RESUMEN:
Las tecnologías de la información y la comunicación (TIC) han transformado las prácticas lectoras. La lectura ahora se muestra como una conjunción de procesos diversificados y complejos, en donde se alternan soportes, contenidos, prácticas e interlocutores, que implican un acercamiento global, plural, identificado como la perspectiva de la literacidad. Enmarcada en las teorías socioculturales, la literacidad concibe la lectura como una práctica social, situada histórica y culturalmente.

Tomando como base el Modelo Ideológico de Literacidad, de Street (1984, 1993, 2008) y Cassany (1990, 2006, 2011, 2012), se realizó una investigación de campo cuyo objetivo fue identificar, describir y analizar los procesos y prácticas de lectura --especialmente la lectura no obligatoria, sino lectura por placer--, en dispositivos electrónicos móviles (tabletas, celulares, lectores electrónicos, lap tops), así como las representaciones que involucran. El enfoque metodológico fue mixto: un estudio cuantitativo exploratorio con una muestra de 400 lectores, más un estudio cualitativo descriptivo, secuencial y relacional, que trabajó con un grupo focal.

Se presentan los resultados relacionados con las habilidades visuales, técnicas, estratégicas, cognitivas, afectivas y sociales que confluyen en la lectura así como los diversos niveles y dimensiones que de ello emergen. En los hallazgos de la investigación se plantea la lectura como una práctica ampliada, colectiva, tejida en red, que va *más allá* de las líneas. Se visualizan algunas vías de reflexión y de acción para el impulso de la

literacidad, aplicables tanto en el ámbito escolarizado como en el no escolarizado, con diversos grupos de edades.

INTRODUCCIÓN:

Las tecnologías de información y comunicación (TIC) han llegado a formar parte de la cotidianidad y son un elemento clave incluso para las relaciones interpersonales. Ya no sólo se usan las TIC y la red, sino que se habita la red, a través de las TIC. Esto tiene efectos profundos en las configuraciones sociales y plantea nuevos retos. La inmersión de las tecnologías en la vida cotidiana, ha generado la integración y convergencia de nuevos medios, lenguajes y entornos de comunicación y de aprendizaje (Gutiérrez, 2006); la información aumenta y se transforma a gran velocidad, los contenidos se complejizan y cada día aparecen nuevos soportes, contenidos y formatos textuales. En esta transformación, hay un proceso que se ha modificado: la lectura.

Para capturar la complejidad de la lectura usamos la noción de literacidad, englobando en ella habilidades más amplias que la decodificación y comprensión de lo escrito e incluyendo la visibilización de prácticas distintas a las dominantes, impregnadas tanto de una tradición letrada como de los nuevos alfabetismos surgidos en esta era mediática y digital.

Desde la perspectiva de la literacidad, la manera de abordar la competencia lectora debe ampliarse mucho más allá de las formas y espacios tradicionales. La concepción de la literacidad implica explorar más allá de los aspectos visuales y técnicos, en los procesos cognitivos, estratégicos, contextuales y sociales del lector, así como revisar métodos y prácticas lectoras más allá de los espacios formales. Implica profundizar en contextos diversos, encontrar relaciones, analizar qué aporta o en qué interfiere la tecnología; en suma, observar directamente la manera en que se acercan las personas a la práctica lectora en el siglo XXI.

Con el fin de acercarnos a los usos, procesos y prácticas que se realizan específicamente en el ámbito de la lectura digital, realizamos una investigación de campo centrada específicamente en los procesos lectores relacionados con el uso de dispositivos electrónicos móviles. De dicha indagación obtuvimos hallazgos relativos a las habilidades, niveles y dimensiones que los lectores ponen en juego a realizar esta particular forma de lectura, modalizada por las TIC, cuyos resultados se presentan en este texto.

MARCO TEÓRICO:

*El Modelo Ideológico de literacidad*

La investigación aquí sintetizada se fundamentó específicamente en el Modelo Ideológico de Literacidad de Brian Street (1984), así como en las aportaciones de Daniel Cassany (2011, 2012), quienes coinciden en definir la literacidad "no como un asunto de medición o de habilidades, sino como prácticas sociales que varían de un contexto a otro" (Street, 2008, p. 41). Esto significa una contraposición entre un tratamiento individualista y una perspectiva etnográfica que se centra en los usos y significados de la literacidad en contextos sociales específicos.

El modelo ideológico aporta una perspectiva "culturalmente sensible respecto a las prácticas letradas" (Street, 1984, p. 44). Entiende la lectura y la escritura no como habilidades técnicas y neutrales, sino como prácticas inmersas en principios epistemológicos socialmente construidos. "Las formas en que las personas emprenden la lectura y la escritura están enraizadas en concepciones sobre el conocimiento, la identidad y el ser" (Street, op. cit.), surgen de una posición ideológica, de una visión de mundo.

Así, desde el modelo ideológico, es imprescindible analizar los factores sociales que se involucran. Street señala: "la literacidad ya forma parte de una relación de poder; además, la manera en que la gente la hace suya depende de las prácticas sociales y culturales y no sólo de factores pedagógicos y cognitivos" (1984, p. 45). Las literacidades contemplan los usos concretos de la lectura y escritura, así como las ideas y representaciones que las personas tienen acerca de sus prácticas (Kalman, 1993; Street, 1993).

Daniel Cassany (2006) basa su modelo ideológico de lectura y literacidad en la teorías lingüísticas, psicolingüísticas y socioculturales. Ha integrado además elementos del análisis crítico del discurso y una perspectiva histórica e ideológica, para plantear específicamente un modelo de niveles de lectura (Cassany et al., 2003) y dimensiones (Cassany, 2012) basado en un sistema de entramado de las habilidades de lectura.

*Las habilidades de lectura*

La lectura no es una sola habilidad compacta, ni depende de un factor

único, sino de la ejercitación de un conjunto de habilidades de muy diverso tipo, secuenciadas y combinadas, que se aplican selectivamente en simultaneidad y alternancia, constituyendo un complejo proceso (Martos y Campos, 2013). Las habilidades implicadas en la lectura pueden clasificarse en tipos: visuales, técnicas, estratégicas, cognitivas, afectivas y sociales. Estos tipos de habilidades no son independientes, sino interrelacionadas.

Son habilidades visuales aquellas destrezas que involucran funciones motrices como: movimiento ocular, fijaciones, fluidez, velocidad y ritmo, secuencia arriba-abajo y derecha-izquierda.

Son habilidades técnicas o tecnológicas aquellas que están referidas al dominio del soporte material en que se realiza la lectura. En el caso de la lectura en soporte impreso, incluye la manipulación del libro como objeto, el pasado de páginas, la secuenciación de signos, líneas y páginas, así como sus posibilidades de señalización. En soportes electrónicos se refiere al grado de dominio del dispositivo para la lectura.

Las habilidades estratégicas están relacionadas con acciones definidas para enfocar el proceso lector hacia una finalidad específica. Algunas de ellas son: segmentar, identificar estructuras, seleccionar, subrayar, localizar, focalizar, señalizar o comentar al margen, retener o discriminar elementos.

Las habilidades cognitivas, directamente relacionadas con todas las anteriores, nos remiten a cualidades del pensamiento de alto nivel como: diferenciar, comprender, interpretar, analizar, sintetizar, comparar, asociar, jerarquizar, anticipar, inferir, deducir, cuestionar, abstraer.

*Niveles de lectura*

Los niveles de lectura se alcanzan a partir de la ejercitación y dominio de habilidades de los diversos tipos antes mencionados. El modelo de Cassany et al. (2003), distingue cinco niveles: decodificación, comprensión, retención, análisis y valoración.

Los niveles de lectura no tienen una relación directa con la edad cronológica de los lectores, sino que responden al tipo y grado de experiencia de lectura. Esta experiencia de lectura es la que va ofreciendo mayores y mejores canales de acceso a los distintos niveles, lo que nos

permite hablar de grados de dominio. Así como las habilidades, no son independientes entre sí, ni siguen secuencias unidireccionales. Más bien se trata de estadios en interacción que pueden irse alcanzando a través de diferentes rutas, muchas veces de forma simultánea, con efecto sinérgico y recursivo.

*Dimensiones de la lectura*

Cassany (2012) distingue tres: la lectura literal (leer las líneas), la lectura inferencial (leer entre líneas) y la lectura crítica (leer tras las líneas). La lectura literal se relaciona con los procesos de decodificación, no sólo fonemática o léxica, sino que también "depende del significado semántico de las palabras y por tanto es estable y bastante universal" (Cassany, 2012, p. 346). La lectura inferencial implica dominar no sólo elementos léxicos y semánticos, sino también sintácticos y pragmáticos, que permitan al lector activar datos previos y contextuales imprescindibles para la comprensión, que muchas veces son de tipo local. La lectura inferencial varía según la experiencia de los lectores, es mucho más subjetiva.

La lectura crítica, también llamada por Cassany lectura metacognitiva, "requiere todavía más conocimientos contextuales sobre los discursos previos (...) y sobre el autor (...), lo cual causa que el significado dependa todavía más de un contexto geográfico e histórico concretos y, en definitiva, que la comprensión sea más volátil y compleja" (Cassany, 2012, p. 348). La lectura crítica es consciente de la variabilidad de significados, que son situados y dinámicos, lee de manera diferente en cada situación, asume que hay varias interpretaciones posibles, incluyendo las que son diferentes a su propia interpretación; está abierta al diálogo con otros significados, contrasta fuentes diversas y busca una interpretación social integradora, más plural, matizada y rica, representativa de una comunidad; busca la intención, el punto de vista y la ideología subyacente, busca los implícitos, los presupuestos y las intenciones de poder.

*La lectura digital*

Desde la perspectiva de las literacidades, aprender a leer y escribir va mucho más allá de la adquisición mecánica del código escrito; requiere la inserción de su uso en situaciones y contextos múltiples, así como una mirada en perspectiva para entender su relación con procesos y configuraciones históricas y políticas. Y sobre todo, exige el acceso a

discursos sociales, representaciones de significado y formas de significar, y de diseñar respuestas apropiadas (Gee, 1996; Kress, 2003).

Entender desde la perspectiva de la literacidad el proceso lector, implica reconocer entre otros muchos factores emergentes, el auge del uso de las TIC en nuestra vida como lectores. Diversos estudiosos han analizado el cambio de lógica de textos impresos a multimodales, ubicados en ambientes digitales.

Por ejemplo, en el texto impreso la escritura es gobernada por una representación lineal del significado, mientras que la multimodal se rige por la representación simultánea del significado (Kress, 2003). Entender un texto impreso en papel, incluso cuando tiene ilustraciones, es muy diferente a la impresión de significado a partir de representaciones multimodales de imagen, sonido, texto y movimiento que se encuentran regularmente en espacios digitales. De esta realidad es que surge la necesidad de pensar en las nuevas culturas letradas desde el punto de vista de las potencialidades que surgen a partir de espacios conectados por medio de la tecnología.

La concepción de libro como un objeto físico, se ha abierto para entenderse como una unidad lingüística (Vaca y Hernández, 2006), tradicionalmente concretada en papel y tinta, pero que en la actualidad puede también ser accesada mediante dispositivos electrónicos variados. Específicamente, los dispositivos electrónicos móviles han materializado al libro de una manera distinta y han entrado al campo de lo editorial con tal contundencia que ahora es preciso distinguir entre libro impreso y libro electrónico, entre el texto electrónico y el dispositivo electrónico para la lectura.

El abanico de opciones es muy amplio y está en constante renovación. Lo interesante es que "gracias a la aparición de una panoplia de dispositivos caracterizados por la movilidad y la conectividad las opciones de lectura se multiplican" (Martos y Campos, 2013, p. 183). Se habla ahora de e-books, e-lectura, ciber-lectura, ciberliteratura, escrilectores, lectura digital, e-literatura, lectura conectada, lectura en la nube, libro enriquecido, literatura líquida, literatura transmedia, lectura multimodal, electracy, literatrónica, hipermedia narrativa y muchos otros términos más que van surgiendo ante la dinamicidad de la realidad textual.

Retomando las afirmaciones de Cassany, "en conjunto, con la estructura

hiper e intertextual el escrito se convierte en un objeto comunicativo más abierto (que admite actualizaciones continuadas), versátil (permite diversidad de itinerarios), interconectado (relacionado con el resto de recursos enciclopédicos de la red) y significativo (multiplica sus posibilidades interpretativas)" (2012, p. 8).

Si los textos han cambiado, con ello se han transformado los modos de leer y los mismos lectores. La competencia lectora, las habilidades implicadas, los procesos, niveles y dimensiones que los sujetos de hoy ponemos en uso durante la experiencia de lectura, se han trastocado. En el territorio de esta realidad signada por la tecnología, es que se sitúa esta investigación.

MARCO METODOLÓGICO:
El objetivo general de estudio fue identificar y describir las habilidades, niveles y dimensiones de lectura que alcanzan lectores jóvenes y adultos que tienen la experiencia de leer en dispositivos electrónicos móviles. Se abordó la investigación desde un enfoque cualitativo, de tipo descriptivo y exploratorio. La muestra fue integrada por lectores mayores de quince años, habitantes de un contexto urbano en Guadalajara, Jalisco, México. Se realizó un estudio colectivo o múltiple, focalizado en un conjunto de casos estudiados intensivamente de forma particular y en interacción.

La indagación se subdividió en fases sucesivas: De un universo inicial de 400 sujetos identificados como lectores de dispositivos electrónicos se seleccionó una muestra de 26 participantes, a quienes se les aplicó una primera entrevista semiestructurada. Una segunda entrevista estructurada se hizo a 10 participantes seleccionados del grupo anterior por reconocerse como lectores de textos electrónicos con mayor experiencia. Con ellos se conformó un grupo de enfoque con una tarea común, a realizarse en el transcurso de un mes: la lectura de tres textos literarios previamente determinados. En ese lapso se abrió un espacio de interacción a través de Whatsapp, que generó una conversación grupal continua a distancia. Finalmente se efectuó una sesión de conversación presencial en torno a la experiencia.

Apoyados en la perspectiva de la teoría anclada, la investigación fue un proceso dinámico de maduración de ideas en donde cada pieza de información se iba ampliando con nuevas recolecciones de datos. Se usó del programa Atlas.ti para el análisis de contenido, utilizando un procedimiento de codificación semi abierta, según el modelo de Chávez

R. (2015). En paralelo, se realizó un proceso de estructuración tipificante, que nos permitió identificar y delimitar con claridad los rasgos de interés teórico. Se elaboró entonces un sistema de códigos que fungieron como dimensiones de diferenciación teórica en el momento de la codificación y análisis. Utilizando el procedimiento top-down (Mayring, 2000) se generaron códigos teóricos previamente a la revisión del material empírico, a la luz de las preguntas de investigación y de los intereses directrices de la misma. Las categorías top-down inicialmente planteadas fueron 113, y se tomaron principalmente de las teorías referidas en el marco inicial. En un proceso iterativo de codificación en el sistema Atlas.ti, se realizó entonces un procedimiento bottom-up (Mayring, 2000), de donde obtuvimos códigos emergentes. Se establecieron códigos raíz y códigos subordinados, que se organizaron por familias. Se realizaron con ellas análisis de frecuencias, resultados por variables y sus combinaciones, así como árboles de códigos y familias que iluminaran los resultados.

RESULTADOS:

En una primera instancia y desde el plano declarativo, los sujetos de la investigación manifestaron que son capaces de realizar los mismos procesos de lectura en tanto en soporte impreso como en soporte digital. Sin embargo, al profundizar en sus respuestas, al ponerlas en relación con las de los demás participantes y al verificarlas con la observación directa de sus prácticas lectoras, se encontraron los siguientes hallazgos:

*Sobre las habilidades para la lectura*

Durante la investigación, además de los cuatro tipos de habilidades inicialmente tomados como categorías de análisis (habilidades técnicas, visuales, estratégicas y cognitivas), dos tipos de habilidades emergieron y por su recurrente alusión llamaron nuestra atención: Las habilidades afectivas y las habilidades sociales, usualmente no relacionadas con la lectura cuando se considera un proceso instrumental. Por su importancia en el proceso lector, se agregan como categorías emergentes que aportaron un ángulo complementario a la perspectiva inicial sobre la lectura digital, especialmente aquella referida a la lectura por placer. Se describen a continuación los resultados encontrados con respecto a los distintos tipos de habilidades.

*Habilidades técnicas*. A pesar de que los dispositivos electrónicos para la lectura son cada vez más intuitivos en sus instrucciones, los lectores

admitieron que se necesita un mínimo de prerrequisitos y una actitud abierta a su aprendizaje para comenzar a leer en un dispositivo electrónico móvil. Las habilidades técnicas constituyeron el primer gran escollo con el que se encontraron, aun cuando se tratara de lectores independientes, habituales y experimentados en soporte impreso. Estos prerrequisitos llegan a adquirirse rápidamente; sin embargo, el factor de impulso que ubican en su propia experiencia es el acompañamiento de otro lector como guía en el manejo técnico del dispositivo.

Un segundo grado de dominio tecnológico fue referido: el que consiste en el uso óptimo y creativo de la diversidad de herramientas técnicas que ofrece el dispositivo (resaltar, comentar, enviar, descargar, sonorizar, convertir, guardar, etc.). Es a través de la experiencia directa y repetida que los lectores alcanzaron este dominio superior, esporádicamente con un acompañamiento (aunque ya no tan directo), de otro lector guía. En este punto, la participación en comunidades lectoras se volvió el recurso primordial, no sólo por ofrecer un espacio para la resolución de dudas tecnológicas específicas, sino por el impulso que suscitó para el aprendizaje y la exploración constante de herramientas, ingredientes indispensables para el desarrollo de la habilidad técnica en el contexto digital.

*Habilidades visuales*. Sobre las destrezas visuales necesarias para el acto lector en general, los resultados mostraron cómo los lectores perciben que el uso del dispositivo electrónico las favorece, ya que permitió adaptar el texto a las preferencias y necesidades del lector, y no al contrario, como sucede con el texto impreso. Cuando los lectores adquirieron conciencia de esto, refieren que pudieron aprovechar la posibilidad para que sus trayectorias visuales fueran más cómodas, más estratégicas, fluidas y ágiles. El único inconveniente mencionado con respecto a la habilidad visual tiene que ver con el cansancio que la iluminación brillante provoca con algunos de los dispositivos electrónicos. Algunas alternativas referidas fueron el uso de dispositivos de pantalla opaca o de la llamada "tinta digital".

*Habilidades estratégicas*. Con respecto a las habilidades estratégicas, la localización, selección y subrayado de texto en digital resultaron ser las más utilizadas por los lectores. La ventaja del dispositivo electrónico que refieren mayormente, fue la facilidad con que estas acciones se pueden realizar; la desventaja es que tal facilidad conlleva el riesgo de trivialización de la selección y subrayado de contenidos. Otra estrategia

que destacó en los resultados como algo que se facilita con los dispositivos electrónicos es el comentario de textos al margen del mismo. Tanto la selección y subrayado como el comentario de contenidos constituyeron además un recurso de interacción posible con otros lectores gracias a su envío a través de la red misma.

Lo referido en cuanto a habilidades estratégicas, refleja en sí una de las grandes transgresiones del formalismo lector que la lectura digital sugiere y que los lectores de la investigación mencionan: Ahora el libro se puede manipular, rayar, cortar y pegar, pintar de colores, compartir y comentar. Esto nos remite a la desacralización del libro como objeto de culto y nos abre hacia nuevas relaciones entre el texto y los lectores.

*Habilidades cognitivas*. Con respecto a habilidades cognitivas (como diferenciar, comprender, analizar, sintetizar, asociar, comparar, jerarquizar, anticipar, inferir, deducir, cuestionar, abstraer), los lectores afirmaron en las entrevistas que no tienen relación directa con el soporte de lectura. Sostuvieron que las realizan de la misma manera y con la misma facilidad o dificultad en un libro impreso que en un dispositivo electrónico. Sin embargo, cabe resaltar que los resultados particularmente del grupo de enfoque, tanto en su interacción presencial como virtual, mostraron que algunas de las habilidades cognitivas, como el cuestionar, asociar y comparar, se detonaron con más evidencia no por el dispositivo electrónico, sino a partir de la interacción con otros lectores.

*Habilidades afectivas.* La motivación, el interés, la emocionalidad, la significatividad personal y el involucramiento personal del sujeto con respecto a lo leído y a la misma práctica lectora resultaron ser factores que los lectores mencionaron como importantes en la activación del resto de habilidades y en el desarrollo de los diversos niveles de lectura. Los lectores afirmaron que cuando están mayormente motivados logran llegar a dimensiones de lectura más complejos; sin embargo estas habilidades no parecen estar relacionadas con el uso mismo del dispositivo electrónico para la lectura sino con la interacción con otros significados alternos y con otros lectores que la tecnología facilita.

*Habilidades sociales*. Leer en comunidad resultó ser uno de los factores que más se refirieron como impulsos para la lectura, no sólo en soporte digital, sino en cualquier modalidad. El pertenecer a un grupo que comparte el interés por el objeto de lectura condujo a los lectores a relacionar, verbalizar, expresar, discutir, debatir, resignificar

colectivamente la vivencia de lectura, más allá de la experiencia puntual e individual. Esto indica cómo las habilidades sociales están intrínsecamente ligadas tanto con las afectivas como con las técnicas, pues los lectores señalaron que el grupo tuvo para ellos la función de apoyo para el mantenimiento del interés y para la resolución de cuestiones técnicas referidas al dispositivo electrónico.

*Sobre los niveles de lectura*

El modelo de la lectura ideológica planteado por Cassany et al. (2003) menciona cinco niveles de lectura posibles: nivel de decodificación, de comprensión, de retención, de análisis y de valoración. En los resultados de esta indagación emergieron cuatro niveles complementarios útiles para detallar más finamente los procesos lectores, significativamente relacionados con la lectura en dispositivo electrónico: el nivel de relación, de creación, de apropiación y de extensión. Se convierten por tanto en nueve los niveles de lectura que los participantes alcanzaron, aunque no todos ni de manera lineal.

*Nivel de decodificación*. Capacidad de descifrar los signos textuales, en la cual confluyen por una parte la habilidad técnica o tecnológica señalada como prerrequisito para el manejo del dispositivo y de los contenidos digitales, por otra parte la habilidad visual referida a la trayectoria ocular y finalmente la habilidad cognitiva llamada precisamente decodificación. Los resultados mostraron que las herramientas técnicas que para una decodificación más cómoda ofrece un dispositivo electrónico, son altamente valoradas por los lectores. Igualmente en el caso de leer en otro idioma o en un código con el que el lector no está familiarizado, el dispositivo electrónico se calificó como un importante recurso. Por último, la posibilidad de ligarse a través del dispositivo a una comunidad lectora virtual que acompañe la lectura, destacó también como útil para la decodificación, ya que hubo signos que pudieron llegar a ser descifrados con ayuda de los otros.

*Nivel de comprensión*. El nivel de comprensión de la lectura, derivado del proceso de decodificación, y ampliado con una serie de habilidades cognitivas como anticipar, deducir, inferir e interpretar, son el siguiente paso básico para la lectura. Ejercitar estas habilidades y combinarlas entre sí, resulta cada vez en comprensión más clara, amplia y profunda. De acuerdo a los resultados de la indagación, el dispositivo electrónico parece no abonar a la comprensión en sí misma, sino en el modo ágil de llegar a

ella y asegurarla, gracias a los recursos estratégicos que la tecnología ofrece, según refirieron los lectores.

*Nivel de retención*. Relacionado con la capacidad de conservar en la memoria la información y poder ponerla en uso al ser requerido. De acuerdo con las respuestas a las entrevistas, el dispositivo electrónico, por la facilidad permanente de localización de los contenidos, hace superfluo este nivel y no lo potencia; excepto en los casos en que la retención surge junto a la comprensión a través del acercamiento de otros recursos como lo auditivo o lo visual. La posibilidad que un dispositivo electrónico ofrece para sonorizar un texto o visualizar una representación gráfica de cierto contenido suelen ser modos de afirmar la retención.

*Nivel de análisis.* Entendido como la capacidad de visualizar con profundidad las características de un texto, tanto en su forma como en su contenido, para comprender sus componentes, sus causas o sus fines, los lectores refirieron que este nivel no está relacionado con el dispositivo electrónico en sí mismo, sin embargo, al facilitar otro tipo de procesos como la localización, selección, síntesis y comentario, puede llegar a influir en la profundidad del análisis mismo.

*Nivel de valoración*. Este nivel se alcanza a través del empleo y desarrollo de ciertas habilidades cognitivas como comparar, jerarquizar o emitir juicios de valor. Los resultados muestran que cuando estas habilidades se apoyan también en la característica de la hipertextualidad, la posibilidad de valorar el texto se fortalece indirectamente, en el sentido de que se obtienen más elementos de contraste y comparación que los contenidos en el texto en sí mismo. El otro factor referido como reforzamiento del nivel valorativo fue la pertenencia a una comunidad con la cual se comparte información, opiniones y juicios diferentes al propio.

*Nivel de relación.* Este fue uno de los niveles emergentes durante la indagación, cuya característica principal es el uso entretejido de diversas habilidades cognitivas como: diferenciar, contrastar y asociar, que al apoyarse en la característica de la hipertextualidad potencian un nivel de lectura que va más allá de los límites del texto mismo y lo relaciona con una gran diversidad de elementos externos. Los lectores de la muestra afirmaron que el dispositivo electrónico motiva a la búsqueda de relaciones: con el conocimiento previo, con información contextual, con otros libros, con referentes históricos, con imágenes y otros recursos extratextuales. Complementario a ello, en este nivel refirieron haber hecho

asociaciones de la lectura con la vida cotidiana, con la experiencia personal o con la realidad vigente, que incidieron tanto en la comprensión como en el grado de significatividad de la lectura.

Los lectores mencionan que la relación de los elementos intratextuales con elementos extratextuales es una práctica inherente a la lectura en dispositivo electrónico. Pareciera que al leer en digital, la lectura está abierta a la asociación de lo leído con elementos nuevos como una práctica común que aporta a la contextualización. Con ello la lectura se diversifica, se vuelve una red capaz de extenderse mucho más allá del texto, a voluntad del lector. Esta capacidad de relacionar se percibe como un plus por la facilidad para realizarlas en el mismo momento y con el mínimo de esfuerzo, gracias a la hipertextualidad principalmente, pero también gracias a la interrelación con otros lectores. Por otra parte, llama la atención que tanto la hipertextualidad como la interrelación con otros lectores es percibida por algunos como una desventaja, pues con ellas aumenta el riesgo de perder continuidad en la lectura. Son factores personales como la voluntad, la concentración y la propia decisión del lector lo que constituyen los principales recursos para aprovechar la hipertextualidad y la posibilidad de interacción con otros lectores como ventajas y no como desventajas.

*Nivel de apropiación*. Otro nivel que emergió como categoría distinta entre los niveles de lectura es el de apropiación del texto, proceso que alude a tomar el texto y hacerlo propio, ser capaz de situarse en su perspectiva, de hacer uso de él para fines propios. Este nivel, además de otras habilidades cognitivas como cuestionar, interpretar, resignificar y abstraer, echa mano en gran medida de la lectura selectiva y la lectura comentada, habilidades de tipo estratégico que de acuerdo con los resultados de las entrevistas, el dispositivo electrónico facilita. En el grupo focal fue evidente cómo el nivel de relación, detallado en el apartado anterior, resultó ser un detonador directo del nivel de apropiación, pues la lectura tiene significatividad mucho mayor.

*Nivel de extensión*. Los resultados señalaron que la característica de la hipertextualidad que ofrecen los dispositivos electrónicos motiva a la extensión o ampliación de la experiencia lectora. Poder escuchar una pieza musical referida en el libro, visualizar una película relacionada, acudir a las fuentes primarias de referencia, localizar los paisajes, buscar la biografía del autor, recurrir a otras versiones o ediciones, ir a consultar el idioma original o continuar la lectura hacia otros libros del mismo tema

o del mismo autor, son algunos de los ejemplos que los lectores señalan y que nos muestran cómo el libro se extiende más allá de su número de páginas. Del mismo modo, la interacción con la comunidad de lectores (compartir opiniones, cuestionamientos, hallazgos) resulta ser otro factor importante en el proceso de ir hacia afuera del texto y ampliar sus fronteras más allá de los límites textuales que le definen.

*Nivel de creación*. Se vislumbraron signos que hablan de lectura creativa cuando los lectores experimentan nuevas formas de leer y crean su propia versión del texto a partir de la apropiación de los signos textuales y la reelaboración de los mismos en un producto nuevo. De acuerdo con sus apreciaciones, este proceso no se nutre directamente del dispositivo, sin embargo, sí pueden referir casos en donde la tecnología ha favorecido indirectamente su creatividad, por el acercamiento a una variedad de elementos que impulsan la creación de subproductos derivados de la lectura: aplicaciones visuales, textuales, sonoras, interactivas, etc.

*Sobre las dimensiones de la lectura*

Los resultados de esta indagación ponen en evidencia que la lectura literal (leer las líneas), la lectura inferencial (leer entre líneas) y la lectura crítica (leer tras las líneas) (Cassany, 2012) se implican una a la otra y que los distintos niveles de lectura impulsan estas dimensiones. Así, la lectura literal se efectúa cuando el lector es capaz de realizar con eficacia el nivel de decodificación, de comprensión y de retención. La lectura inferencial implica tanto el nivel de lectura de comprensión como el nivel de análisis, mientras que para la lectura crítica o tras las líneas, han de realizarse niveles más complejos como el análisis, relación y valoración.

Especialmente en la realización de los niveles de relación, apropiación, extensión y creación los resultados de la investigación nos mostraron una dimensión que emergió del modelo inicial de las tres dimensiones de Cassany. Se trataba de indicios de una lectura que sobrepasaba el texto mismo y que lo usaba como un puente o un detonador, llevando a los lectores hacia nuevos territorios, incluso no indicados por el texto, les conducía a la apropiación crítica de los significados con relación a la experiencia propia y a la transferencia creativa hacia otros contextos, otros textos, otras experiencias nuevas.

A esta dimensión, distinta de las dimensiones anteriormente categorizadas, le denominamos lectura *más allá de las líneas*. Su

contundente presencia en la experiencia de los lectores, tanto en las entrevistas como en el grupo focal, nos llevó a descubrir que aun cuando puede realizarse en cualquier tipo de texto y de soporte, sí se ve fuertemente impulsada por el uso de dispositivos electrónicos debido a las características de hipertextualidad y multimodalidad. Por otra parte, es una dimensión que la pertenencia a una comunidad lectora potencia y que está apoyada principalmente en habilidades de tipo afectivo y social.

*Relación entre habilidades, niveles y dimensiones.*

Los resultados de la investigación han mostrado que en la lectura confluyen los diversos tipos de habilidades: visuales, técnicas, cognitivas, estratégicas, afectivas y sociales. Las técnicas y las visuales son la puerta de entrada a las estratégicas y las cognitivas, que pueden potenciar habilidades afectivas y sociales. A partir de la interacción de los seis tipos de habilidades es posible acceder a los nueve niveles de lectura, cada vez más complejos y profundos, que van abriendo la experiencia a las cuatro dimensiones de la lectura. También puede decirse que aun cuando están interrelacionadas, cada tipo de habilidad impulsó prioritariamente ciertos niveles y estos a su vez, ciertas dimensiones de la lectura. Por ejemplo, la habilidad visual y el dominio técnico del dispositivo electrónico condujo hacia una eficaz decodificación, que en conjunto con los niveles de comprensión y retención, aseguró la dimensión de la lectura literal.

Habilidades estratégicas como la selección, focalización y relación de elementos, aunadas con habilidades cognitivas como el cuestionamiento, el análisis, la comparación, jerarquización, inferencia y la abstracción impulsaron en mayor o menor medida hacia niveles de lectura de comprensión y análisis, los cuales resultaron indispensables para la lectura entre líneas o inferencial.

Las habilidades cognitivas, cuando se emplearon para la realización de valoraciones y relaciones, condujeron a la potencialización de la dimensión de leer tras las líneas. Fomentar y dar espacio a las habilidades afectivas y sociales, impulsó significativamente los niveles de relación, apropiación, extensión y creación, lo cual dio paso a la dimensión de leer *más allá de las líneas*.

CONCLUSIONES:
Para el siglo XXI la necesidad de leer y comprender información compleja de alto nivel se ha vuelto indispensable. Ante esta realidad es innegable

que en los procesos formativos se precisa una tarea de reconceptualización de las nociones tradicionales, que enriquezcan la idea de la lectura y la escritura.

De acuerdo con Kress (2003), leer va mucho más allá de la aplicación mecánica de habilidades; requiere la oportunidad de interactuar con información complementaria, con otros lectores, de insertar su uso en situaciones y contextos múltiples, de entender su relación con procesos y configuraciones históricas y políticas; exige el acceso a discursos sociales y representaciones de significado. La lectura es una práctica social situada y dialógica, un proceso interactivo y dinámico de construcción permanente que ocurre junto con el reconocimiento de lo otro, del otro.

Los dispositivos electrónicos móviles juegan un papel importante en el impulso hacia niveles más altos y dimensiones más complejas. Al hacer uso de la hipertextualidad y a la multimodalidad el lector se abre al reconocimiento de lo otro, y al establecer posibilidades de interacción se abre al reconocimiento del otro, lo cual enriquece su carácter de práctica significativa.

La investigación confirmó que las TIC tienen un gran potencial para el impulso y refinamiento de los procesos lectores, tanto desde sus aportes a las habilidades visuales y técnicas como a las habilidades estratégicas y cognitivas. Pero además, pudo reconocerse el potencial que ofrecen como espacio de representación, expresión e interacción de significados que van más allá del texto y que involucran factores afectivos y sociales. También nos permitió visualizar una perspectiva de la lectura referida más allá del objeto mismo de lectura: La posibilidad de una lectura más allá de las líneas, lo cual implica una formación no sólo instrumental y cognitiva, sino una formación actitudinal y axiológica, de cara a los otros y a la realidad.

El Modelo Ideológico de Literacidad sostiene que las habilidades, los niveles y dimensiones de la lectura se pueden ir desarrollando y ejercitando a través de un andamiaje planificado y dirigido eficazmente (Street, 1984, 1993, 2008 y Cassany, 1990, 2006, 2011, 2012). Aquí hemos visto que es posible impulsar procesos lectores integrales, que además de las habilidades visuales, técnicas, estratégicas y cognitivas, impliquen el desarrollo recursivo de habilidades afectivas y sociales en búsqueda de significados, construcción de representaciones, transferencia del conocimiento, solución de problemas y búsqueda de

acuerdos con otros.

Así, las habilidades para el dominio de la mecánica lectora deben ser impulsadas, pero no de forma descontextualizada, sino dentro de situaciones completas de interacción con la información de todo tipo, concreta y real, acorde al interés del lector y en situación. Impulsar la destreza en el manejo de dispositivos electrónicos para la lectura enfocada a la familiarización con los entornos tecnológicos y a los procedimientos generales que tengan como objetivo no el manejo mismo de la herramienta, sino la autoconfianza del usuario, el alcance de niveles o dimensiones más profundas y la creación de redes de apoyo, son factores clave para el desarrollo permanente de la lectura desde en el enfoque de la literacidad.

La formación en la literacidad, dentro del sistema educativo o fuera de él, entendida como una práctica que involucra habilidades tecnológicas, técnicas, cognitivas, estratégicas, afectivas y sociales debe tender hacia la realización de una lectura activa, significativa, crítica y creativa, una lectura más allá de las líneas.

La implicación más urgente en la formación lectora es ampliar el horizonte hacia la noción de literacidad; es abordar la problemática desde una visión integral, inserta en un momento determinado en donde se interrelacionan el lector, el texto, el soporte y el contexto social con otros lectores, otros textos, otros soportes y otros contextos sociales, que orienten a una mirada más allá de las líneas. El reto del impulsor a la lectura es visualizar escenarios dinámicos en donde se entrecruzan no sólo códigos, herramientas y contenidos, sino afectos, representaciones, significados e identidades. En la perspectiva de la literacidad el concepto de lectura se enriquece, pues no es el libro, ni el autor, ni el soporte lo que importan; lo que importa es la relación que el sujeto establece con los textos, consigo mismo, con el mundo y con los otros.

Hacer de la lectura una práctica social auténtica y propiciar la construcción de comunidades lectoras de apoyo efectivo son la vía para el arraigo de la literacidad. Espacios de afinidad creados bajo demanda, pares que dialogan en torno a los textos, se cuestionan, intercambian pistas y opiniones, que asumen una meta común, son detonadores de la literacidad. Aprovechar las TIC como medios de interacción social en torno a la lectura es una oportunidad tanto dentro como fuera de los espacios educativos formales.

Finalmente, es preciso advertir que evidentemente las literacidades cambian al ritmo de la tecnología, la cual no se detendrá, y por tanto, lo fundamental en la formación lectora no será "enseñar solo un conjunto de nuevas competencias, sino más bien enseñar a aprender continuamente nuevas literacidades que aparecerán en su vida" (Leu et al., 2007, p. 43). Desde esta visión, impulsar la literacidad se convierte en mucho más que una tarea profesional: Es una práctica democratizadora, un medio de transformación social, un compromiso ético que nos impulsa como educadores a mirar más allá del proceso formativo.

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## “El día de las palabras”. Una iniciativa disruptiva en el contexto escolar

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PALABRAS CLAVE: lectura creativa, lectura social, lectura escolar, aprendizaje disruptivo.

RESUMEN:
Letra Uno es una Asociación Civil independiente, cuya misión es colaborar en la construcción de una sociedad más humana, con mayor calidad de vida y más oportunidades para todos, a través de la recuperación del valor

de la Palabra.

Desde 2014 a la fecha, uno de los proyectos que comenzamos a desarrollar es “El Día de las Palabras”, proyecto social que busca el impulso a la lectura y a la escritura entre la niñez. Consiste en visitar escuelas públicas y realizar una serie de jornadas imaginativas que generen experiencias de acercamiento a la lectura por placer y a la escritura creativa, en un ambiente afectuoso y de celebración.

En "El Día de las Palabras" buscamos abrir espacios para experimentar la palabra de manera distinta, visualizar nuevas concepciones de la lectura, de los textos, de las bibliotecas, las tareas y prácticas escolares, de tal manera que cada niña y cada niño encuentre formas creativas de leer y escribir que ayuden a resignificar su experiencia con la lectoescritura y a ampliar su sentido. Nuestra metodología es desde su planteamiento interdisciplinaria, centrada en la persona, y disruptiva a nivel conceptual, discursivo y actitudinal.

Al momento hemos visitado 26 escuelas, todas ubicadas en zonas de alta marginación económica y cultural de la Zona Metropolitana de Guadalajara, Jalisco, México. Visitamos cada escuela 6 veces, con una frecuencia semanal, y trabajamos con los chicos durante toda la jornada escolar. En total, nuestro contacto ha sido con más de 7,000 niños entre 6 y 12 años de edad.

En Letra Uno, estamos convencidos de que en una sociedad lastimada como la nuestra, las palabras y de la voz creativa de los sujetos tienen propiedades *restaurativas* para la construcción de la identidad personal, la paz y el tejido social que tanto urge en nuestro país.

INTRODUCCIÓN:
Letra Uno es una Asociación Civil que surge desde 2011, con la misión de colaborar activamente en la construcción de una sociedad más humana, con mejor calidad de vida y con más oportunidades para todos a través de la recuperación del valor de la Palabra. Nuestra meta no es decir la *última palabra*, sino impulsar en otros el encuentro con sus propias palabras, a través del acercamiento a la lectura y a la escritura, que consideramos herramientas para la vida.

Nuestro trabajo ha consistido en diseñar y realizar proyectos de lectura y escritura de acuerdo a las necesidades de cada comunidad. El punto de

inicio han sido los Círculos de Lectura: Espacios de reunión de lectores que se encuentran para conversar sobre su experiencia a partir de un libro. Así hemos ido promoviendo poco a poco el paso de la lectura solitaria a la lectura *solidaria*.

A partir de los Círculos de Lectura Letra Uno, han surgido toda una serie de iniciativas en diversos entornos de la región. Hemos llegado así a escuelas primarias, preparatorias y universidades, a comunidades rurales, colonias marginadas, familias, albergues, asilos, grupos de amigos y hasta a empresas.

Algunos de los proyectos concretos que hemos realizado son:

- Círculo de palabras: Niños de comunidades de la ZMG con escasos recursos, experimentando el placer de la palabra de manera lúdica. Los beneficiarios directos del programa fueron 70 niñas y niños, 800 niñas y niños en las Fiestas de la lectura y 30 promotores de lectura en formación.
- Proyecto Aleegre: Creación de la biblioteca para la Casa Hogar "Doce Piedritas", de muy escasos recursos, donde se trabajó también en talleres de sensibilización a la palabra con niños de 3 a 14 años.
- Mujeres a la voz: Experiencia con 50 mujeres de 5 colonias en condiciones de vulnerabilidad de la Zona Metropolitana de Guadalajara para el impulso a la lectura, a la escritura y a la expresión oral. Uno de los resultados tangibles de esta experiencia, que ya se ha repetido en varios contextos, es la edición de su propio libro como autoras.
- Proyecto Corazón: Escritura, lectura y expresión oral con 30 mujeres de una colonia de la periferia de la ciudad, también con la edición de su propio libro como resultado.
- Y desde 2014 a la fecha, el programa “El Día de las Palabras”, proyecto social que busca el impulso a la lectura y a la escritura entre la niñez. Este proyecto específico es el que compartiremos en esta presentación.

En todas nuestras iniciativas, a partir de la metodología de trabajo Letra Uno, buscamos que cada proyecto sirva como detonador, para que después cada una de estas comunidades desarrolle y dé continuidad a su propia forma de impulso a la lectura y escritura. Gracias al profesionalismo y compromiso de todos los que colaboramos en Letra Uno, son ya más de 9,000 personas las que han participado en alguna de nuestros programas.

OBJETIVO DE "EL DÍA DE LAS PALABRAS":

La finalidad de "El día de las Palabras" es abrir espacios para experimentar la palabra de una manera nueva. Se trata de invitar a visualizar nuevas concepciones de la lectura, de los lectores y de los textos, de las bibliotecas, las obligaciones escolares y sus fines, de tal manera que cada niña y cada niño encuentren formas creativas de leer y escribir desde una perspectiva distinta, que ayude a resignificar su experiencia con la lectoescritura y a ampliar su sentido.

Nuestro énfasis está puesto en la lectura por placer y la escritura creativa. Lo que prevalece en cada acción de "El Día de las Palabras" es la idea de leer y escribir como una experiencia de alegría. Queremos que experimenten las palabras, que las gocen, que despierte su curiosidad a partir de ellas, que las combinen arriesgadamente, que recreen, que descubran todo lo que es posible hacer con ellas cuando nos expresan.

Al final de la experiencia, cada niño "adopta" un libro como regalo para llevarse a casa. Con este libro como símbolo, confiamos en que se sella una nueva relación de amistad con la lectura, un acercamiento afectivo y creativo a la lectoescritura, que fructificará poco a poco y germinará como parte del desarrollo integral de los chicos, pues sabrán que la palabra es una herramienta para  enriquecer la vida.

DESCRIPCIÓN DEL PROYECTO:

*Antecedentes*

Desde 2014 la preparación y desarrollo de “El Día de las Palabras”, un proyecto social diseñado por Letra Uno que busca la formación lectora por placer entre la niñez. Consiste en "tomar" diversas escuelas de educación básica para realizar durante todo un día talleres creativos que impulsen la lectura y la escritura en los niños entre 6 y 12 años. En esta jornada, a la que llamamos “El Día de las Palabras”, busca que los niños vivan una serie de experiencias positivas de acercamiento a la lectura por placer y a la escritura creativa, en un ambiente afectuoso y de celebración que combina escritura, lectura, música, puntura, teatro, juego, movimiento corporal y muchas más actividades creadoras.

En los tres años que tenemos de trabajo hemos visitado 26 escuelas de educación básica de las zonas mayormente marginadas de nuestra

ciudad. Cada escuela es visitada cuatro veces, con una frecuencia semanal, en donde los profesores y directivos nos "entregan" la escuela y en donde trabajamos con los niños durante toda la jornada escolar.

Aunque las actividades se llevan a cabo en las escuelas en un lapso entre 4 y 6 semanas, dependiendo de la disponibilidad de los calendarios escolares, el trabajo de "El Día de las Palabras" abarca un largo proceso que va desde la gestión con las escuelas y fundaciones que apoyan, la procuración de fondos, planeación de la logística, el diseño actualizado del proyecto, el entrenamiento de talleristas e impulsores, las visitas de diálogo con directores, padres y profesores en cada escuela, la gestión de invitados, la preparación del material, la ejecución y finalmente la evaluación de "El Día de las Palabras".

En todo este proceso, somos aliados de otra asociación civil: Escuela en Comunidad, A.C., quien al tiempo que nosotros trabajamos con los niños, trabaja con profesores y padres de familia por un modelo de cambio social en su comunidad a través de su propia metodología. Así, tanto los niños como el cuerpo académico, están en sintonía, movilizando su funcionamiento rutinario hacia nuevos horizontes para la escuela.

De esta manera, los alcances del proyecto son aún más amplios, pues creemos firmemente que al despedirnos de cada escuela estamos dejando un precedente para que nuestro trabajo extienda su permanencia en cada comunidad educativa y con ello en la sociedad.

*Las escuelas que visitamos*

Para elegir la ubicación de cada centro, se realiza un diagnóstico que contempla información de cada una de las colonias y de la calidad de vida de sus habitantes. Entre los elementos a tomar en cuenta aparecen: grados de escolaridad de los padres de niños que serían beneficiados en las escuelas, los recursos que les son otorgados a la escuela, las condiciones de sus instalaciones, el número de servicios con que cuentan (como agua, luz, teléfono, etc.), los servicios médicos a los que tienen acceso, el grado de desnutrición o sobrepeso de los integrantes de la familia, si cuentan con alguna discapacidad, entre otros.

Todas estas escuelas están ubicadas en la periferia de la ciudad y se caracterizan por tener deficiencias en servicios públicos como luz eléctrica, pavimentación e infraestructura, entre otros como inseguridad y

un notorio abandono de los espacios públicos.

Así, los destinatarios de “El Día de las Palabras” son niños que viven en condiciones de pobreza y marginalidad antes señaladas. Su acercamiento a la lectura es solo el tradicionalmente trabajado en los programas oficiales obligatorios, enfocado al dominio de los códigos lingüísticos y a la lectura escolar. Las familias tienen un grado de escolarización mínimo y ni de lejos cuentan con un contexto lector. La mayoría de estas escuelas no cuenta con una biblioteca y los únicos libros a los que tienen acceso los niños son los libros de texto gratuitos.

*La estrategia de Letra Uno*

"El Día de las Palabras” trabaja por renovar en las escuelas de educación básica la práctica de la lectura y la escritura. Con la disrupción de nuestros talleres y actividades abrimos nuevos espacios para experimentar la palabra, revertir las concepciones previas de la lectura, de los lectores y de los libros, de las bibliotecas, las prácticas escolares de escritura y sus fines, de tal manera que cada niña y cada niño descubra nuevas maneras de usar la palabra, distintas a la que el sistema educativo en el que ha estado inmerso, le ha acercado hasta ese momento. El supuesto de base es que el acercamiento afectivo, lúdico y creativo a la lectoescritura, resignificará su ejercicio y fructificará poco a poco en un mejor desempeño, no sólo académico sino integral.

Nuestra forma de trabajar está basada en el contacto directo con las palabras y su interacción disruptiva, enmarcado en un ambiente de fiesta que combina escritura, lectura, música, pintura, teatro, juego, movimiento corporal y muchas más actividades capaces de relacionar ámbitos aparentemente irreconciliables.

Nuestra metodología es desde su planteamiento:

- Centrada en la persona
- Disruptiva a nivel conceptual, discursivo y actitudinal
- Interdisciplinaria; combinada con las diversas artes principalmente
- Apoyada en un programa para el manejo del conflicto desde la dignidad y el buen trato
- Operada por un equipo profesional de mediadores o talleristas

Las cuatro jornadas en la que "tomamos" la escuela, tienen una estructura detallada con precisión, de tal manera que juntas los lleven a probar una

experiencia entera y así den más frutos que una experiencia aislada.

- Día 1: Conocernos más. Este primer día lo primordial es establecer comunidad, tender lazos de confianza, clarificación de la meta común y sus fines, así como definición del territorio de diálogo en el que nos moveremos durante nuestras visitas a la escuela.
- Día 2: Sentir las palabras. Esta segunda jornada se enfoca en actividades que sensibilización hacia el valor de la palabra, la palabra hablada, leída o escrita. El fin es resignificar el papel de las palabras en la vida cotidiana, revalorándolas y descubriendo en ellas las posibilidades de creación y de empoderamiento que brindan.
- Día 3: Expresar: El tercer día lo principal es impulsar a que cada niño, cada niña, exprese lo que es y lo que sueña, a través de su propia palabra. No repetir las palabras de otros, no reproducir lo ya dicho, sino crear sus propias posibilidades expresivas a través de diversos caminos.
- Día 4: Celebrar: En el día final de trabajo conjunto, el énfasis está puesto en disfrutar de lo que hasta ahora hemos conseguido: disfrutar de la lectura, de la escritura y de la palabra hablada, en un ambiente de fiesta, pues hemos ganado juntos una vía de autoconocimiento, de sensibilización, de comunicación con el mundo y de expresión del mundo interior. ¡Vaya que hay motivos para festejar!

*Las actividades*

Al interior de cada una de las cuatro jornadas, hay también una secuencia muy precisa de trabajo: Al llegar a las escuelas, los talleristas se distribuyen en los salones. Este orden es comunicado con anterioridad para que puedan preparar sus talleres de manera acorde con las edades de sus grupos. Después de cada hora se intercambian grupos, en donde se realiza un siguiente taller, distinto siempre; y así se continúa hasta el cierre de la jornada.

La secuencia de cada taller tiene también un objetivo muy específico:

- Taller 1: Actividades de sensibilización. La primera hora de trabajo está enfocado en reubicar al grupo en las metas a alcanzar y en retomar lo trabajado con anterioridad, para ligarlo con lo nuevo. La definición de la "cancha de juego" para el día es importante para proseguir el trabajo de la jornada con organización y armonía.
- Taller 2: Actividades centradas en la lectura expresiva. El segundo taller enfoca su meta en la lectura. El libro es nuestro principal aliado

en este momento, pues de su contacto se parte hacia la reflexión, la expresión, la creación. Muchos cuentos se escuchan en esta hora, libros aletean en los salones, representaciones, personajes, diálogos.

- Taller 3: Actividades centradas en la escritura creativa. Este tercer taller tiene como finalidad detonar formas creativas de expresión de los niños a través de la palabra escrita. A partir de estímulos específicos, los chicos crean sus historias, sus poemas, sus obras de teatro, sus metáforas, sus autorretratos.
- Taller 4: Actividades de arte y celebración. El último taller del día se enfoca en entrelazar de manera festiva otras formas del arte con la palabra. Los chicos pintan, modelan en barro, danzan, cantan, actúan o interactúan con los diversos talentos que los talleristas les van proponiendo interdisciplinariamente.

Una nota que vale la pena resaltar es que en las ediciones pasadas del “Día de las palabras” detectamos una fuerte necesidad de reforzar algunos importantes valores que con frecuencia eran tratados como secundarios, pero que son fundamentales en esta época en que la violencia está cada vez más cerca. Debido a esto, integramos a nuestro programa un valor transversal que es explicado, dialogado y reflexionado con los niños desde su primer taller y a lo largo del día. Se intenta que los niños lo tengan presente en cada momento de "El Día de las Palabras", con el deseo de que poco a poco sepan incluirlo en vocabulario y luego en su actuar cotidiano. De esta manera, nuestro programa trabaja también en la construcción de paz.

El valor transversal trabajado cada día en todos los talleres es:

- Día 1: El respeto
- Día 2: La solidaridad
- Día 3: La perseverancia
- Día 4: La amistad

Es importante mencionar que al final de “El Día de las Palabras” todos los niños se llevan un libro a casa, con lo cual se busca que el alcance del proyecto vaya más lejos. El día de entrega del libro, el mismo autor del libro que los chicos adoptan, visita la escuela y convive con ellos.

Cabe aquí anotar que Letra Uno al antes de empezar a trabajar con una escuela organiza una sesión informativa con directivos y maestros para explicar su metodología, su plan de trabajo, el enfoque que le interesa a Letra Uno y otros puntos. Al llegar a una escuela se compromete con los

directivos y maestros a entregar un plan de trabajo cada día; respetar tiempos, espacios y materiales de la escuela; entre otros compromisos específicos acordados personalmente. De esta manera, queremos confirmar que nuestro trabajo en cada escuela no es improvisado ni basado solo en la buena voluntad. Se trata de una labor que aun cuando busca irrumpir en la dinámica escolar, siempre lo hace de una manera profesional, formal, sólida y con metas claras.

*Las personas que participamos*

Para hacer posible "El Día de las Palabras", se precisa un trabajo sinérgico entre diversas asociaciones. Principalmente con la asociación llamada Escuela en Comunidad, A.C., la cual tiene como misión propiciar la integración y participación de las comunidades escolares a través de la capacitación, seguimiento y resultados concretos de mejora a la gestión e infraestructura de los planteles para elevar la calidad educativa y promover el desarrollo comunitariio.

Escuela en Comunidad ha sido un apoyo constante para Letra Uno. Este programa es respaldado conjuntamente por otros grupos altruistas que apoyan la sustentabilidad del proyecto, tales como: Fundación Arancia, Corporativa de Fundaciones y Fundación Expo Guadalajara.

Los talleristas con los que cuenta el equipo de este proyecto tienen una formación y trayectoria distintas. Tenemos la fortuna de contar con artistas plásticos, bailarines, educadores, letrólogos, fotógrafos, gestores culturales, actores, entre otros; todos unidos por una clara afinidad hacia los niños y la lectura.

La diversidad de perfiles es algo que se busca desde la selección del equipo, con el propósito de brindar a los niños la experiencia más enriquecedora posible. Cada integrante es elegido después de un proceso de diálogo con la coordinadora general del proyecto y la asistente de coordinación. Una vez seleccionado el grupo, se lleva a cabo una capacitación detallada, donde todos los talleristas puedan conocer a fondo la Metodología Letra Uno y la experimenten directamente, además de convivir como un equipo con una meta en común.

Vale la pena mencionar que este no es el primer año de varios de nuestros talleristas y de las coordinadoras; varios de ellos tienen ya la experiencia de "El Día de las Palabras" desde 2014, año en que iniciamos. Desde sus

palabras, esto se debe a que, aunque el trabajo es muy demandante, la recompensa es aún mayor para todos los involucrados.

*Los resultados*

Más de 6,000 niños han experimentado la secuencia completa de "El Día de las Palabras" y la gran mayoría han tenido oportunidad de expresarse positivamente de su vivencia, ya sea por escrito o con un testimonio verbal. En los recursos de evaluación que hemos activado (entrevistas, papeletas de evaluación, comentarios videograbados), predomina el agradecimiento a Letra Uno por haber compartido el tiempo con ellos y por haber experimentado un aprendizaje divertido y memorable.

La invitación a volver a sus escuelas es una constante entre la mayoría de los niños, y las muestras de cariño hacia los talleristas refleja que se logra el objetivo experimentar la lectura y la escritura como una práctica afectiva y significativa.

Durante las reuniones de la retroalimentación entre el equipo de trabajo, los profesores y las asociaciones aliadas resaltan algunos de los principales aciertos:

- Trabajar durante toda la jornada alrededor de la lectura y la escritura, de manera continua, permite avances mucho más notorios que trabajar de manera fragmentada en el tiempo. "La huella de todo un equipo que trabaja simultáneamente y en continuidad es más honda".
- La diversidad en el equipo de talleristas, con distintos estilos de trabajo con los niños y formaciones, permitieron que cada uno enriqueciera con sus talentos cada actividad.
- "El libro de regalo fue muy especial para los niños, para algunos fue el primer texto literario que recibían como obsequio". Con el hecho de que el mismo autor vaya a visitar la escuela y a entregar su libro, la significatividad de la experiencia es aún mayor.
- El equipo de talleristas aprende de cada experiencia, de cada escuela, cada grupo y cada niño: “Nos llevamos muchas buenas experiencias, aprendí mucho de los niños y de mí”, “Crecí mucho como persona al convivir con los niños y con los otros compañeros”.
- El estilo de trabajo de Letra Uno, y su metodología centrada en el valor de la propia palabra, en la ruptura de las concepciones tradicionales asociadas a la lectura por obligación y en la preeminencia de la relación afectuosa con cada uno de los niños,

crea un clima de confianza y creatividad: “Lo mejor fue darnos cuenta que los niños se motivaban a leer sin obligarlos a leer”, “Me hubiera gustado que en mi escuela hubiera habido Día de las Palabras”.

CONCLUSIONES:

La promoción a la lectura se ha convertido en México en un asunto de interés público a raíz de la alarma por los bajos índices de desempeño lector en las pruebas de estándares internacionales. Pero el problema no está allí. El problema está en que nuestra sociedad, cada vez más compleja y en vertiginoso cambio, en medio de los contextos de la globalización vive fuertes problemas de incomunicación, de violencia, brechas ideológicas y de género, incapacidad de acuerdo social, manipulación, marginación y pobreza.

*Una sociedad lastimada como la actual, necesita de sujetos que usen la palabra como instrumento de reconstrucción del tejido social*. Necesita personas que usen la palabra como instrumento para la reconstrucción del tejido social, niños, jóvenes y adultos empoderados a través de la palabra, que tiendan puentes de comunicabilidad, que fortalezcan la mediación crítica de la información, que sepan leer el mundo, que propicien acuerdos y consensos, que abran caminos de pluralidad y diversidad, que a través del diálogo tiendan lazos de solidaridad, reconocimiento, educación, derechos, políticas públicas, espacios para que germine la pluralidad y la diversidad utilizando como herramienta básica, la palabra. La lectura y la escritura pueden ser una reafirmación de nuestro ser emotivo, inteligente, imaginativo y social.

¿Cómo hacerlo? ¿Cómo impulsar la lectura y la escritura para incidir en esa sociedad lastimada? No es posible sólo desde la buena intención. Tampoco es sólo una cuestión de políticas públicas, reformas educativas, leyes de precio único al libro o campañas mediáticas, ni un reto que incumbe solo a los maestros de educación básica, ni a los directores solamente.

Nuestra experiencia como asociación surgida desde la sociedad civil, nos dice que una clave está en proyectos que con un marco educativo sólido visualicen el poder social de la palabra y busquen dar voz a los niños, a los jóvenes, a las minorías; proyectos de impulso a la palabra, viables y consistentes, realizados con profesionalismo y no solo desde la espontaneidad o la buena voluntad "El Día de las Palabras" quiere seguir siendo un proyecto así. Por eso, a futuro queremos seguir llegando a más

niños y niñas de más escuelas, que experimenten un modelo disruptivo de llegar a la lectura y a la escritura. Queremos promover aprendizajes transformadores y significativos. Llevar la vivencia de la lectura y de la escritura como una práctica que involucra habilidades tecnológicas, técnicas, cognitivas, estratégicas, afectivas y sociales en búsqueda del desarrollo de la creatividad, la búsqueda de significados, la solución de problemas, la transferencia y la interacción con otros.

En Letra Uno sabemos que al involucrarse de manera permanente con textos, discursos, significados y prácticas letradas, el sujeto va tomando conciencia de sí mismo y abriéndose a espacios sociales que le confieren pertenencia y lo ubican mejor plantado ante la realidad. Leer, escribir y hablar son las herramientas claves para aprender y desempeñar nuestro sentido de ciudadanía.

Esta labor es mucho más que un campo profesional. Se trata de una práctica democratizadora, un medio de transformación social, una tarea liberadora a través de la palabra, una herramienta para poder pensar y actuar sobre el mundo, como diría el educador Paulo Freire. Precisamente a esto quisiera Letra Uno seguir dedicando su energía por muchos años más.

## Leemos en inglés

**Rebeca Martín García**, Promotora de lectura en Unpuntocurioso (ESPAÑA)

PALABRAS CLAVE: inglés, lectura, tecnología, creatividad, literatura infantil.

RESUMEN:
Presentación del programa “Leemos en inglés”, una propuesta innovadora para explorar las posibilidades de la lengua inglesa como medio de comunicación a través de la lectura con niñ@s desde los dos a los seis años, es decir, prelectores. Para ellos leer sin saber leer en inglés implica compartir poemas, nursery rhymes, canciones, juegos, aplicaciones y otras propuestas en todos los formatos y momentos del día. Con este programa se pretende demostrar que la lectura entendida como capacidad de descifrar los sonidos, las imágenes, los ritmos y las palabras que nos

rodean es una habilidad fundamental a la hora de aprender un idioma y aporta beneficios no solo a nivel educativo sino también a nivel personal: proporciona conocimiento, cultura, formas de comportamiento, facilidad para relacionarse y expresarse; potencia la capacidad de atención y observación, desarrolla la creatividad y la capacidad de imaginar.

INTRODUCCIÓN:
Diana, Ignacio, Pilar, David, Vega, María y Álvaro, todos tienen entre 2 y 6 años, aún no saben leer pero están deseando que llegue el miércoles para divertirse entre juegos, canciones, aplicaciones de dispositivos móviles y libros en lengua inglesa. Son los primeros participantes del programa “Leemos en ingles”, una apuesta de Unpuntocurioso, startup del libro con sede en Salamanca, en la que se exploran las posibilidades del idioma como medio de comunicación a través de la lectura.

El programa surgió con el fin de proporcionar a las familias interesadas los recursos y herramientas necesarios para entender la lectura en inglés y por extensión el acercamiento al idioma como una vía de comunicación y de disfrute para sus hijos. Se estructura en sesiones de una hora de duración de periodicidad semanal y divididas en distintas partes. En ellas los participantes disfrutan de unos momentos de lectura con materiales adecuados a sus intereses lectores; después, se introducen los fingerplays o juegos de dedos para interactuar a través de canciones y retahílas del folclore anglosajón; luego se presenta una temática a partir de libros, canciones, poemas en inglés. También se integran los soportes digitales para leer, jugar y practicar el idioma; y por último, los participantes reciben un “Bookmark” o punto de lectura en el que se recogen los recursos presentados para que puedan ponerlos en práctica en casa tantas veces como deseen.

OBJETIVOS:
- Promover la lectura en inglés
- Realizar aprendizajes significativos.
- Integrar la tecnología como otro formato de lectura.
- Seleccionar libros de calidad.
- Desarrollar la imaginación y la creatividad.

- Entender el idioma como vía de comunicación y no como objeto de aprendizaje.
- Utilizar el juego como herramienta pedagógica.

DESCRIPCIÓN DE LA INVESTIGACIÓN O DE LA EXPERIENCIA PRESENTADA:

El programa “Leemos en inglés” se estructura en sesiones de una hora de duración, con una periodicidad semanal y en grupos de máximo ocho participantes con edades comprendidas entre los dos y los seis años. Todas las sesiones mantienen un esquema constante pero muy vinculado a la creatividad y a la imaginación, de manera que resulten sorprendentes y despierten la atención de los pequeños prelectores.

Al inicio los participantes disfrutan de unos momentos de lectura con materiales adecuados a sus intereses lectores. Disponen de una pequeña biblioteca de aproximadamente ciento cincuenta libros en inglés en distintos formatos: libros-juego, libros de imágenes, *picture book*[1], diccionarios ilustrados, *nursery rhymes*[2], colecciones de mini libros, entre otros. Con ellos estos prelectores se familiarizan con el objeto libro y lo manipulan mientras descubren las sorpresas que esconden en su interior. Van escogiendo sus lecturas favoritas a través de las imágenes o de los textos repetitivos que comparten durante el programa.

[1] Libro- álbum: aquellos que se caracterizan por aunar en una misma página un contenido textual y un contenido ilustrado o imagen.
[2] Poema o canción tradicional para público infantil, de origen anglosajón.

Después, comienza la primera parte de la sesión, dedicada a los Fingerplays. Se utilizan fórmulas repetitivas basadas en juegos de dedos o fingerplays que les permiten ser protagonistas activos de su propio aprendizaje a través de estas retahílas y además comenzar a conocer su cuerpo, imaginar con él y sorprenderse con todas las posibilidades que nos aporta ser creativos con sencillas palabras y ritmos.

Primero, una fórmula para solicitar silencio, para sentarnos y escuchar:

*"Shhhh. Be quiet, please sit down, please sit down, please sit down.*
*Shhhh. Be quiet, please sit down. Listen, listen, listen".*

Después, otra para saludarnos y dar comienzo a las historias:

*"Open shut them, open shut them,*
*Give a little clap, clap, clap.*
*Open shut them, open shut them,*
*Lay them in your lap, lap, lap."*

Y por último, cada día descubren cómo sus manos se convierten en distintos personajes a través de los juegos de dedos o *fingerplays* mencionados anteriormente. Pueden ser estrellas mientras cantan

“*Twinkle Twinkle Little Star”,* pueden ser monitos mientras se divierten dramatizando con sus manos la historia de “*Five Little Monkeys*” o convertirse en un rueda que nunca para gracias a “*Roly Poly*”. Las posibilidades del folclore anglosajón son infinitos y el hecho de utilizar estructuras rítmicas que apar3cen por sorpresa entre nuestras manos ayudan a los participantes a sentirse protagonistas, apropiarse de esas canciones o retahílas y disfrutar con su sonoridad además de predisponerles a escuchar en la segunda arte de la sesión.

La segunda parte de la sesión es el *storytelling* o cuentacuentos propiamente dicho. Siempre se presenta una temática alejada de objetivos de aprendizaje académicos o gramaticales y vinculada a la imaginación y la creatividad. Cada sesión se convierte en una sorpresa. Un día podemos viajar a la luna, otro cocinar pizza, el siguiente hacernos amigos de un monstruo, visitar la selva, tender la ropa, entrar en la cocina de una bruja, bailar como las jirafas o navegar por el océano. Las temáticas abordadas permiten explorar con humor el universo infantil y alejarse de la intención exclusivamente escolar. Por tanto, no se trabajan materias curriculares ni contenidos gramaticales, sino que se invita a leer, crear e imaginar a través de las estrellas, la luna, una caja, millones de gatos o puntos curiosos. La premisa fundamental es escoger materiales de lectura de calidad y a partir de ellos desarrollar la imaginación y a la creatividad de una forma divertida y placentera. Y en lengua inglesa. Para ello es imprescindible disponer de un buen fondo literario y destacar el valor de autores e ilustradores, tanto clásicos como contemporáneos, que han elevado el género de la literatura infantil al terreno del arte. Algunos de los más destacados:

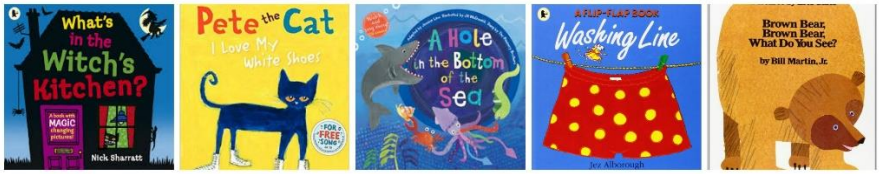
Nick Sharratt (Londres, 1962) autor e ilustrador británico. Sus obras se caracterizan por un sentido del humor muy absurdo pero a la vez lleno de color y de trazos infantiles que conectan muy bien con los primeros lectores. Son historias interactivas que juegan con la sonoridad de las palabras y con el imaginario personal del autor. Web: http://www.nicksharratt.com/

Eric Carle (Nueva York, 1929) autor e ilustrador de obras infantiles que ya se han convertido en clásicos del género. Combina arte y naturaleza en un estilo pictórico muy particular, basado en el collage y en la potencia del color combinado con libertad y creatividad, normalmente con textos sencillos pero potentes. Web: http://www.eric-carle.com/home.html

Mo Willems (Chicago, 1968)  escritor, ilustrador y animador profesional de libros infantiles. Sus historias, divertidas y absurdas a partes iguales, invitan al lector a participar como su fuera otro personaje más. Web: http://www.mowillems.com/

Oliver Jeffers (Australia, 1977) es un artista que ha aprovechado su creatividad para escribir e ilustrar libros infantiles y juveniles,. Algunos de ellos ya se han convertido en clásicos y nos invitan a disfrutar de sencillos trazos muy infantilizados con argumentos mas complejos sobre soledad, amistad, familia, etc. Web: http://www.oliverjeffers.com/

Julia Donaldson (Londres, 1948) es una autora de libros infantiles que destaca especialmente por su habilidad para las historias rimadas. Especialmente famosas son sus colaboraciones con el ilustrador Axel Scheffler. Web: http://www.juliadonaldson.co.uk/




En la tercera parte de la sesión los participantes son los protagonistas y, después de haber disfrutado del cuento, comienzan a realizar una actividad creativa muy adaptada a sus habilidades y capacidades. Este parte es fundamental porque permite apropiarse de lo escuchado y también añadirle un punto de vista personal. A través de papel, cartulina, plastilina, pegamento y/u otros utensilios muy familiares para los participantes, pueden realizar sencillas manualidades que les van a ayudar a interiorizar parte de la historia escuchada y además a desarrollar sus habilidades creativas. De nuevo, cada sesión implica una sorpresa, y nunca se repiten las propuestas de creación. Hemos utilizado plastilina para crear nuestra propia oruga glotona, folios para bailar con *Humpty Dumpty*, papeles de periódico para viajar a la luna como sugiere Oliver Jeffers o cucharas para jugar homenajeando a Amy Krouse Rosenthal. Hay días que una caja se convierte en barco, robot, casa, como proponía Antoinette Portis en su *Not a Box*. Y otros en los que la primavera se llena de divertidos colores a partir de sencillos acetatos en los que hacemos nuestra versión de "*Magic tree*".

En la cuarta parte de la sesión integramos la tecnología como otro formato de lectura y presentamos recursos vinculados con la temática presentada a través de la pantalla, introduciendo la hora del cuento digital, y a través de una tableta, con propuestas más vinculadas al juego. Es decir, primero disfrutamos de una versión digitalizada de alguna historia vinculada con el tema que hemos trabajado y después seleccionamos una aplicación para dispositivos móviles que nos permita jugar de forma interactiva con el vocabulario que ya hemos utilizado durante la sesión. Esta parte dedicada a las aplicaciones ayuda a despertar de nuevo la atención de los participantes y además nos facilita aprendizajes importantes como esperar el turno para poder intervenir, aprender a manejar dispositivos y a descubrir títulos que complementan a la perfección las propuestas en papel. Para este parte es fundamental realizar una selección previa y exhaustiva de las aplicaciones a utilizar, que sean adecuadas para público infantil, que limiten el ruido y el nivel de interactividad que proponen sea adecuado pero no excesivo, que tengan un menú claro y accesible y que proporcionen experiencias sorprendentes al lector. Para poder realizar esta sección es útil localizar recomendadores online de aplicaciones actualizados por profesionales, como por ejemplo www.apptk.es o http://www.slj.com/category/technology/applications/.

Y en la quinta y última parte los participantes reciben un *bookmark* o punto de lectura en el que se recogen los recursos presentados para que puedan ponerlos en práctica en casa tantas veces como deseen. El hecho de

entregar los puntos de lectura al finalizar cada sesión refuerza el papel de la familia a la hora de promover la lectura y hacer un acercamiento coherente al idioma a la vez, ya que al incluir en ellos todos los recursos presentados los participantes pueden disfrutar una y otra vez del libro, el poema o la actividad propuesta en relación a la temática abordada. Cada *bookmark* incluye:

- Un *fingerplays* o juego de dedo relacionado con la temática.
- La lectura principal con los datos bibliográficos correspondientes.
- Una sugerencia musical disponible en *Youtube*.
- Recomendación de página web de interés.
- Una lectura complementaria relacionada también con la temática.
- Una aplicación para dispositivos móviles portátiles.
- Una sorpresa digital escondida en formato de código QR.

El programa adquiera doble sentido al no limitarse a desarrollar una actividad durante una hora de duración sino que implica a los padres y adquiera así continuidad.

RESULTADOS Y/O CONCLUSIONES:

A través de una metodología innovadora que implica la vinculación de

inglés, lectura y tecnología, se propone contar, crear y compartir en lengua inglesa para entender y disfrutar el idioma como una vía de comunicación y no como un objeto de aprendizaje. Exploramos lecturas de calidad en versión original a través de distintos formatos; experimentamos con el uso de aplicaciones como complemento de la narración y disfrutamos compartiendo nuestras creaciones a través de Internet.

Los niños participantes en el programa “Leemos en inglés” muestran una actitud muy positiva hacia el idioma. Para ellos, está muy vinculado a la sorpresa, la creatividad, el ritmo y el juego. Sus familias comparten cómo en casa repiten de forma autónoma los *fingerplays* aprendidos durante la sesión y siguen realizando actividades creativas vinculadas a los libros presentados. Acudir cada miércoles a la actividad para ellos no es sinónimo de una actividad extraescolar ni de una obligación sino la posibilidad de ir al “cuentacuentos en inglés” y descubrir acompañados de otros prelectores y guiados por la persona responsable de la actividad el universo de divertidas y sorprendentes posibilidades que se esconde en cada libro. La lengua inglesa se convierte así en el vehículo de acceso para poder disfrutar de historias, canciones y divertidos juegos.

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## Pluriliteracies and bilingual education in the knowledge society: Fostering equity and social inclusion in 21st-century communities

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KEY WORDS: CLIL, pluriliteracies, disciplinary discourse, bilingual education, deep learning.

ABSTRACT:
In the so-called Knowledge Society, in the context of a plurilingual and pluricultural world, citizens need to develop a set of pluriliteracies, which are skills to code and decode knowledge in more than one language and in semiotic systems other than verbal ones. In CLIL settings, the overarching goal of the pluriliteracies approach proposed by The Graz Group at The European Centre for Modern Languages is to explicitly cultivate disciplinary or subject-specific literacies to ensure deeper understanding in more than one language on the part of students in the context of the formal learning of academic disciplines. If language is conceived of as a medium of communication and as a tool of knowledge construction, then school needs to make sure that students progress along the knowledge pathway into deeper understanding of disciplinary content by cultivating academic literacy explicitly. As language cannot be dissociated from knowledge, learning or cognition, students' mastery over disciplinary content can only be ascertained by tangible examples of what they say and write in appropriate academic language. This paper explores the connection between pluriliteracies, disciplinary discourse and deep learning in CLIL classrooms, where a language other than the students' mother tongue is used by students to gain access to and assimilate curricular content.

INTRODUCTION AND OBJECTIVES:
Literacy is one of the main prerequisites for learning to happen. There are other essential prerequisites such as a tremendous sense of curiosity, huge doses of patience and constancy, and love for learning, which remains one of the fundamental vocations of all human beings from all times and places. The ability to read and the ability to write well are tantamount to understanding our ancestors' intellectual achievements (i.e., their insights and lessons about the world and our place in it) and to contributing something valuable to the epistemological adventure of our species on Earth, which is a gigantic work in progress. However, in the so-called Knowledge Society, the ability to read and write well in the mother tongue (L1) and an additional language (L2) is not enough for individuals to actively engage with a world where information and knowledge are embodied in multiple codes and to take part in a global conversation. In a globalised world of increasingly mobile humans, at a time of historical

acceleration and profound changes in human societies, it is of the essence to pay attention to language as the most powerful tool to co-construct knowledge in different educational contexts marked by plurilingualism and multiculturalism. Equity and social inclusion cannot be guaranteed if citizens are not empowered by means of literacy to learn at school and throughout their lives and to take an active role in democratic societies as responsible, critical citizens.

In the European context, CLIL (Content and Language Integrated Learning), which has been defined as “a dual-focused educational approach in which an additional language is used for the learning and teaching of both content and language” (Coyle et al., 2010, p. 1), represents a great opportunity to deal with reading and writing as efficient tools to access subject content or disciplinary knowledge through both the L1 and L2 of learners. CLIL is sensitive to language(s) as being the invisible stuff mediating knowledge construction, since in education (and in life in general) we need language to think with and process new information. Learning content subjects through a second language is a challenging experience which is not devoid of intellectual rewards though. At any rate, learning History, Biology, Philosophy or any other academic discipline in a CLIL context through English as a foreign language (the lingua franca of our modern world) or through the mother tongue, regardless of whether it is Spanish, German, French or any of the 6,000 languages spoken on Earth, should be a pleasurable experience of optimal learning. That huge amounts of knowledge are coded in oral and written texts seems a truism, but we need to be reminded that this is the case. At school we deal with knowledge and we deal with huge amounts of texts written in academic language. Mastery over disciplinary content is ultimately visible in learners’ ability to write (and speak) about it in high-quality, appropriate language that denotes clarity and deep understanding. In this paper, we look at the connection between CLIL and the crucial concepts of ‘pluriliteracies’, disciplinary discourse and deep learning in bilingual education, where verbal and nonverbal codes are used simultaneously to enhance students’ critical thinking skills to understand reality.

The objectives of this paper can be best summarized as follows: to provide a brief overview of the fundamental theoretical underpinnings of CLIL, as well as the pedagogical potential inherent in this new approach with a high impact on students’ learning; to critically look at the singularity of CLIL and the implications thereof for the teaching-learning of languages and of the

so-called content subjects; to analyze The Graz Group's proposal on the concept of pluriliteracies, on the relationships between language and knowledge, on text competences, and on disciplinary literacies in CLIL settings; and to delve into the pedagogical and ethical implications of the need for education systems to ensure the cultivation of literacy as a tool for citizens to get involved in democratic societies in a responsible and critical manner.

DISCUSSION:

In the so-called Knowledge Age, it seems a truism to advocate that literacy should be at the very centre of the learning agenda of all the education systems around the world, so as to ensure deep learning and solid knowledge construction at school. Literacy is not to be interpreted in narrow terms as the ability to read and write well in the context of a monolingual community where language is used to code and decode information in the form of oral and written texts and thus enlarge the dominions of human knowledge. In a technology-driven globalised world, characterized by the instantaneous access to information and ubiquitous learning, García, Barlett and Kleifgen posit the enlightening notion of 'pluriliteracies':

> For us, a *pluriliteracies approach* captures not only literacy continua with different interrelated axes, but also an emphasis on *literacy practices in sociocultural contexts, the hybridity* of literacy practices afforded by new technologies, and the *increasing interrelationship of semiotic systems*. […] Literacy practices are increasingly *multimodal* – that is, written-linguistic modes of meaning are intricately bound up with other visual, audio, and spatial semiotic systems. (2007, pp. 215-216)

In the Knowledge Society, pluriliteracies are to be guaranteed by education systems as a key constellation of competences for people to become critical and responsible citizens in a global world. No one should be left behind, as pluriliteracies encompass a set of skills and abilities that seek to ensure people's active engagement in democratic societies. Knowledge belongs to nobody in particular, but to humankind in its entirety. At any rate, the world where we happen to live nowadays appears to call for all humans to make a contribution to this ongoing epistemological adventure of the human species on Earth, which is the collective co-construction of knowledge based on solidarity and a sustained effort over time. The explicit and systematic cultivation of pluriliteracies not only ensures academic

success, but also fosters social inclusion and equity across geographical and geopolitical frontiers. After all, language and knowledge go hand in hand: knowledge is our way of taking dominion over reality, knowledge is power, and language is our tool to articulate our understanding and make it communicable to others. Our instruments of mental production, as Canadian critic Northrop Frye calls them, include science, philosophy and art, which are forms of understanding and imposing order upon the world. Education, for its part, aims at instilling a tremendous sense of curiosity in individuals' minds, so that they can respond to the awe-inspiring grandeur of what is.

The prefix 'pluri-' in the word 'pluriliteracies' clearly emphasizes the fact that we live in a polyphonic world that speaks innumerable languages (both human and non-human) and that there is a plurality of semiotic systems whereby we code/decode relevant information that we deem worth preserving for posterity. The singularity of the concept lies precisely in that it evokes a multiplicity of languages and semiotic systems whereby human knowledge is literally *embodied* and made communicable across the abyss of subjectivity to others. This is one of the main virtues of human languages: their capacity to transcend oceans of solipsism and subjectivity to reach an irreducible core of meaning that might be shared with others. Knowledge is always oral at its very roots, but the human imagination has devised the sophisticated technology of writing to capture (and preserve) mouthfuls of meaningful speech for the benefit of future generations. However, whereas García et al. focus on a generic pluriliteracies approach to learning, the focus of this paper will be on literacy practices in CLIL settings, where more than one language and different modes of communication are used in the context of the formal learning of academic disciplines. The insights of The Graz Group, whose aim is to sensitize teachers towards pluriliteracies as an end-goal in both content and language learning, provide us with the fundamental framework within which we will explore the pedagogical implications of integrating content and language learning in class, while consciously cultivating students' disciplinary or subject-specific literacies.

In the recent chapters of the history of the language policies implemented by the European Union, CLIL (Content and Language Integrated Learning) appears to occupy a central place as an innovative approach to content and language learning. As Do Coyle et al. observe, the term CLIL "was adopted in 1994 […] within the European context to describe and further design good practice as achieved in different types of school environment

where teaching and learning take place in an additional language." (Coyle et al., 2010: 3)[1]. The great pedagogical potential inherent in CLIL is being scientifically supported by a growing body of critical studies in the European context, focusing on the significant improved performance of students in the realm of content and language learning. In actual fact, what makes CLIL unique is precisely its integrative, content-driven nature or, in other words, the simple fact that it puts language and literacy at the very centre of the agenda of good, effective education, whilst not forgetting that it is of the essence to give students a solid understanding of curricular content and learning experiences that help them progress along the language pathway (subject-specific literacies) into disciplinary knowledge. Progress in disciplinary content and disciplinary discourse ensures deep learning. As Coyle, Marsh and Hood note,

> Content and Language Integrated Learning (CLIL) is a dual focused educational approach in which an additional language is used for the learning and teaching of both content and language. That is, in the teaching and learning process, there is a focus not only on content, and not only on language. Each is interwoven, even if the emphasis is greater on one or the other at a given time. CLIL is not a new form of language education. It is not a new form of subject education. It is an innovative fusion of both." (Coyle et al., 2010, p. 1)

Coyle et al. suggest that the core of CLIL is made up of the so-called 4Cs framework, which integrates four blocks: content (subject matter), communication (language learning and using), cognition (learning and thinking processes) and culture (developing intercultural understanding and global citizenship), all of which produce a perfect symbiosis (Coyle et al., 2010, p. 41). Most importantly, CLIL involves learning to use language appropriately and using language to learn effectively. In this context, language and literacy (i.e., the ability to read and write high-quality academic texts in the context of the formal learning of content subjects)

[1] "The term CLIL (content and language integrated learning) was coined in 1994 in Europe. However, CLIL practice has a much longer history. The first known CLIL-type programme dates back some 5000 years to what is now modern-day Iraq. The Akkadians, who conquered the Sumerians, wanted to learn the local language. To this end, Sumerian was used as a medium of instruction to teach several subjects to the Akkadians, including theology, botany and zoology. If Sumerian instructors were true to the basic principles of CLIL, they supported the learning of Sumerian, as well as the learning of the content in theology, botany and zoology." (Mehisto et al., 2008, p. 9)

play a crucial role. That language is the stuff out of which communication, cognition and knowledge partake is a fact that goes unnoticed most of the time. Language cannot be simply dissociated from learning or knowledge construction, as words remain the most sophisticated tool at our disposal for us to verbalize our epistemological conquests to others and to perpetuate valuable insights as part of an ongoing process of deeper understanding at all levels.[2] In other words, knowledge is naturally constituted in semiotic systems of which language remains the most central one (Mohan, Leung, & Slater, 2010, p. 221). In this context, disciplinary discourse (i.e., the language we use to make meaning of academic concepts) is much more than technical vocabulary or key subject-specific phrases (Scarcella, 2003). In actual fact, The Graz Group argues that "academic literacy and disciplinary literacy involve discipline-specific discursive language use which follows a way of articulating or 'languaging' (Swain, 2006) which is discipline-specific. Deep academic understanding cannot happen without appropriate academic language use." (Meyer et al., 2015, p. 43). In other words, "progress along the knowledge pathway in different subject domains involves increasingly mastering disciplinary literacies […], a growing capacity to language or articulate understanding as it emerges, which in turn requires learners to know how to draw on a developing and increasingly appropriate linguistic repertoire" (Meyer et al., 2015, p. 43). As Scardamalia and Vereiter put it, "progress of knowledge is the progress of knowledge building discourse" (2006, p. 112).

Thus, the ultimate goal of the pluriliteracies approach is for students "to be able to think about and analyse texts critically, master sophisticated language and convey appropriate content and recognise how meanings

[2] This is precisely the aim of knowledge: to shed light on areas or realms of reality that still remain in the dark. Such is the power of the human intelligence, and such is its abhorrence of chaos or nonsense, that the desire to know and understand is one of the most powerful driving forces beneath the development of human communities. Science, philosophy, art and politics share the same impulse, or so claims French philosopher Alain Badiou in his Manifesto for Philosophy (1999). According to Badiou, there are four types of generic procedures or conditions of Philosophy —the matheme, the poem, political invention and love—, which may produce different kinds of truth: scientific, artistic, political and amorous truths. Badiou observes that a truth is a paradoxical thing, as it is "at once something new, hence something rare and exceptional, yet, touching the very being of that of which it is a truth, it is also the most stable, the closest, ontologically speaking, to the initial state of things." (p. 36)

are made within a wide range of texts" (Crane, 2002, p. 67). If language is the "primary evidence for learning" (Mohan et al., 2010, p. 221), then successful learning is visible in learners' ability to articulate or language their curricular knowledge and conceptual understanding in appropriate disciplinary or subject-specific discourse, both in speaking and in writing, in increasingly sophisticated academic language. Central to the academic success and effective empowerment of individuals in the Knowledge Society, subject-specific literacy can be defined in these terms:

> … developing subject-specific literacy can be said to involve the development of learners' ability to use a specific register that is different from the registers embedded in the discourses of family life and interaction with friends. It means developing learners' ability to use language to construct meaning in explicit ways for a generalized audience and to engage with unfamiliar interpretations of experience that are different from their own. Subject-specific literacy is not only paramount to successful participation in the activities of school, but as pointed out earlier, also forms the basis for active participation in all other forms of institutionalized discourses […]. In terms of bilingual subject-specific education, the aim should be to develop learners' ability to participate in institutionalized, technological and political discourses of a globally connected world, promoting their personal and professional mobility and their independent and critical use of international networks of communication, such as the Internet. (Coetzee-Lachmann, 2007, pp. 18-20)

The problem is that the explicit and systematic teaching of academic language appears to be neglected in both CLIL classrooms and across content classrooms in general (Ting, 2012). Academic literacy and disciplinary literacy should be at the very centre of the agenda of good education, in CLIL and non-CLIL settings alike. The point is that disciplinary discourse is a foreign language already even in the students' mother tongue and it needs to be taught explicitly and systematically. The Graz Group suggests that there are a number of reasons why academic literacy has not been given proper attention, among them the fact that "many CLIL teachers are embracing very traditional, input-based and 'transmission' approaches to classroom pedagogies […] resulting in a lack of focus on output production and autonomous learning" (Meyer et al., 2015, p. 45). However, the heart of the matter is "the absence of a conceptualisation of the role of language and its relation to conceptual development, knowledge construction and meaning-making" (Meyer et al., 2015, p. 45). This critical

reconceptualisation of the central role that language plays in the learning process can be found in Systemic Functional Linguistics, which provides a language-based theory of knowing and learning. Mohan et al. note that

> Systemic Functional Linguistics sees language as a means for learning about the world. It models learning as a process of making meaning, and language learning as building one's meaning potential to make meaning in particular contexts. Knowledge is viewed as meaning, a resource for understanding and acting on the world. (2010, p. 221)

As The Graz Group observes, adopting such a concept of language and learning would have interesting and fruitful pedagogical implications for CLIL: "a focus on meaning-making would make subject-specific performance in both the oral and written modality a priority for teachers and turn it into a cornerstone of developing subject-specific literacy" (Meyer et al., 2015, pp. 45-46). In this context, bearing in mind that Systemic Functional Linguistics conceptualizes language as being a tool of meaning-making and knowledge construction, *cognitive discourse functions* (CDFs), which are at the interface between language and thinking, provide a most useful construct, drive academic discourse and become fundamental learning objectives across the curriculum. Dalton-Puffer defines CDFs as tools that "provide speakers with schemata (discoursal, lexical and grammatical) for coping with standard situations in dealing with the task of building knowledge and making it intersubjectively accessible." (2013, p. 11) Teaching students to accomplish a shift from the grammar of speaking to the grammar of writing is of the essence in CLIL settings, where students need to learn new content through a L2 and, at the same time, learn the appropriate disciplinary discourse to convey their understanding of curricular content in the form of well-wrought written texts codified in academic language. As Oliver Meyer et al. point out, progress along the knowledge pathway should then be mirrored

> in the quality of the students' use and control of language and thus become manifest in the: breadth of obligatory and optional genre moves; depth of content information […]; quality of language use at the discourse, sentence and lexico-grammatical level in line with genre expectations. (Byrnes, 2002 in Mohan et al., 2010, p. 222) (2015, p. 47)

Interestingly enough, in both CLIL and non-CLIL teaching, disciplinary

discourse is multimodal, “with knowledge representations not being confined to written texts but including non-verbal, visual/audio material, graphic or symbolic representations and actions.” (Meyer et al., 2015, p. 47) As Hallet observes, in CLIL classrooms “‘literacy’ also entails the capacity to describe and explain symbolic representations and forms […] in a second or a foreign language… […] [Learners need to acquire and develop] mediational competences, or skills that allow learners to translate content matter from and between all the different languages that are involved in literacy learning in a content subject.” (2012, p. 196) It is then part of the teacher’s responsibility to help students successfully navigate multimodal representations of knowledge as a fundamental part to the process of meaning-making and knowledge construction in CLIL classrooms. In this respect, strategies like translanguaging are of paramount relevance in teaching practice involving switching from one code to another, depending on the learning goals behind the tasks to be completed.

The greatest contribution of The Graz Group’s pluriliteracies model lies precisely in their having transcended the content/language divide by focusing on language as the vehicle of thinking, learning and knowledge-construction, “through interaction and interrelationship between conceptual development and language development” (Meyer et al., 2015, p. 49), and by proposing the need for teachers to explicitly and systematically approach the teaching of subject-specific literacies and disciplinary discourse, i.e., the language that learners need to articulate their deep understanding of academic content in both speaking and writing. Language, content and cognition cannot be dissociated from each other, as they are all “part of the same process which is knowledge building and meaning-making or simply effective learning” (Meyer et al. 2015, p. 51). As Llinares et al. put it, “content and language are inseparable” (2012, p. 274). This is no minor accomplishment. The Graz Group’s model is visually summarized like this:

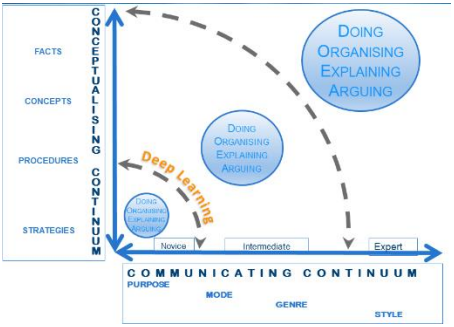


*Figure 1. The Graz Group's model of pluriliteracies development.*
(Meyer et al., 2015, p. 49).

The pedagogical implications of their model are far-reaching and extremely fruitful for classroom practice, particularly in CLIL settings. By providing students with learning experiences in which they need to verbalise their conceptual understanding of different content subjects through the L1 and L2, through peer interaction and challenging learning tasks that activate higher order thinking skills, deep thinking and deep learning come to happen. As opposed to a shaky understanding of core concepts, deep learning means that "teachers teach their students to understand, critically reflect *and* to create multimodal messages" (Meyer et al., 2015, p. 50) and that students strengthen the connections between knowledge and communication by forcing themselves to language or articulate their conceptual understanding – one that is solid, robust, far from superficial. Content teachers are somehow forced to rethink the language of their discipline (disciplinary discourse), to make it visible in class dynamics and to design carefully constructed tasks that help students to progressively refine their curricular knowledge and subject-specific literacies – i.e., the language they think with and co-construct knowledge with – at the same time. Thus, students' progression on the knowledge pathway is accompanied by "a progression in learners' subject-specific literacies, which are the tools that enable meaning-making and knowledge construction" (Meyer et al., 2015, p. 49). What is more, The Graz Group argues for the need to cultivate the skills of pluriliterate citizens who live in "an increasingly digital and image-based world, where semiotics are multimodal and hybrid in nature" (Meyer et al., 2015, p. 49). It is obvious that pluriliteracies in CLIL classrooms are closely tied up with the fact that learners operate in an additional language and are surrounded by plurimodal semiotics.

CONCLUSION:

CLIL is about learning content subjects through a language or languages other than the mother tongue, it is the interweaving of content and language in a dual-focused way, so that students learn both specific content subjects and disciplinary discourse at the same time, almost without noticing, for language becomes the tool whereby human knowledge is constructed cooperatively in the classroom. In other words, it is *learning by construction* rather than *learning by instruction*. CLIL is extending as an educational approach across continents because of its huge pedagogical potential. In fact, "The educational success of CLIL is in the content- and language- learning outcomes realized in classrooms." (Coyle et al., 2010, pp. 1-2) If CLIL is relevant to any discussion of literacy or pluriliteracies, it is because it puts the ability to read and write effectively in more than one language at the very centre of the learning agenda at school. As Teresa Ting has lucidly observed,

> CLIL attends to the learners' ability to use language. CLIL thus shifts classroom dynamics away from teacher-centred lecturing to learner-centred learning. […] When a teacher realizes that the input language must be comprehensible, it comes naturally to also consider whether the input content is comprehensible. […] CLIL thus implements language-aware instruction which naturally leads to content-aware education. (2011, p. 315)

The Graz Group's proposal is the so-called pluriliteracies approach to teaching for learning. In introducing the concept of 'pluriliteracies' in CLIL settings, these European scholars highlight the need to explicitly and systematically cultivate disciplinary literacies (i.e., the language learners need to think with and articulate their disciplinary knowledge) in more than one language (students' mother tongue and at least an additional language), bearing in mind the hybrid and multimodal nature of literacy practices in a technology-driven world. Thus, the ultimate goal of good (CLIL) education is to empower individuals to operate in a global world marked by instantaneous and ubiquitous access to tons of data and information, so that they become pluriliterate, critical and responsible citizens in democratic societies. By helping people to take agency over their learning by mastering both content and language, concepts and subject-specific literacies, deep learning happens, not just at school but throughout a lifetime. Life-long learning is a tautological expression in itself, for we spend our whole lives learning new things.

In the Knowledge Age, everybody is summoned up to engage with and get involved in the collective construction of knowledge, for intelligence, creativity, empathy, solidarity and ideas which have value are the greatest assets of human societies in the 21st century. What is more, ensuring students' ability to produce high-quality texts in appropriate academic language is an ethical obligation of education systems worldwide, for literacy makes everybody's access and contribution to human knowledge of the highest calibre a reality. If people's potential is not unleashed through a good education, if school does not provide the younger generations with a solid understanding of disciplinary knowledge and a good command of disciplinary literacies in a mastery framework, an amazing amount of human talent would be simply wasted or lost for good. Because every single person counts and makes a world of a difference, because each of us is unique and cannot be replaced, education must be inclusive, strive hard for equity and stand up to the challenge of cultivating pluriliteracies at a crucial time when we are witnessing a true democratization of language learning. It is simply a social and moral imperative.

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## Expressing and reflecting: Writing for the real world

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KEY WORDS: Teacher education, writing strategies, reflection.

ABSTRACT:
This paper explores expressive writing strategies used with pre-service English teachers, as a starting point for enhancing their reflective writing. Since writing in a reflective manner is an expectation for teacher candidates qualifying to teach secondary English in Canadian schools, as an English teacher educator, I implemented specific strategies in my Senior English (grades 11-12) course. The inquiry is framed by research on writing instruction in both secondary classrooms and preservice teacher programs. Selected writing strategies included: response to a read-aloud, six-word memoir, 140 character memoir, food of your childhood, rant writing, and pre-write for a biopoem. In a series of classes, students completed each one of the strategies through drafting written notes, or short pieces. After writing sessions, students discussed their process with peers. Observational notes were recorded. Inquiry results reveal that students were actively engaged and regular writing practice was helpful in increasing fluency. Topic choices of a personal nature assisted in developing writers' confidence. A definite distinction between expressive and reflective writing wasn't revealed; no written work was submitted for closer study. The clearest evidence of students enhancing their reflection came during the oral discussions. Their ability and desire to articulate their practice as writers was a significant outcome of this inquiry. Preservice English teachers developed an understanding of writing practice though using these writing strategies; their personal experiences may impact how they make writing meaningful for future students.

INTRODUCTION:
Writing in a reflective manner is an expectation in course work for pre-service teachers qualifying to teach secondary school English in Canadian classrooms. As an English teacher educator, I've observed in classes that some of my students are challenged when writing reflectively. They sometimes voice that this mode of writing doesn't come naturally to them, or ask about how real authors write. As I explore my practice, I wonder about a process that might make learning to write reflectively more meaningful for them. What approach could I implement to enhance this writing skill, thereby guiding English pre-service teachers in becoming more effective, reflective writers?

Research and resources on writing instruction in both secondary classrooms and pre-service teacher programs, including approaches for developing writing practices in various modes provided a framework for this inquiry. Graham & Perins's (2007) report, *Writing Next* identified "11

elements of current writing instruction found to be effective for helping adolescent students learn to write well and to use writing as a tool for learning" (p.4). Writing strategies and the process writing approach were within the listed elements. A study conducted by Zuidema & Frederickson (2016) on preservice teachers' thoughts about student writing and planning their approaches to teaching writing indicated that "we must bridge gaps between what teachers 'get taught' via various resources, what they use, and *how* they use it" (p.33).

Writing practice is studied by Kirby and Corvitz (2013), Jeter (2016), and Goldberg (2005). "Personal writing is the natural place for students to begin to develop fluency by rendering experiences into words" (Kirby & Corvitz, 2013, p. 69). Both Jeter and Goldberg highlighted the link between practice and relationships to writers' lives. According to Jeter (2016), "through the practice of writing on a regular basis, students are able to see how writing goes hand in hand with aspects of their lives" (p. 64). The habit of daily writing is reinforced through Goldberg's statement: "to do writing practice means to deal ultimately with your whole life" (p. 4). Behizadeh (2014) examined adolescent perspectives on writing instruction. She noted that educational standards emphasize "the value of connecting content to the real world [resulting in] authentic learning experiences…therefore, allowing students to write about their personal interest can increase the authenticity of a writing task" (p. 33).

Writing's purpose as related to the various modes is explored by Burke (2003) who stated: "You can't write and not think…written expression is one of our primary means of reflecting on what we think and what we know" (p. 142). Modes of writing are defined in the research (Bean, Chappel & Gillam, 2013; Gallagher, 2011; Kent, 2007). Kent emphasized writing to learn as he defined "expressive: to discover, identify, or clarify ideas or experiences for self or for others" (p. 54). Expressive writing is personal, as "the writer expresses or reflects on his or her own life and experiences, and often looks backwards in order to look forward" (Bean, Chappell & Gillam, p. 19). When considering movement from the expressive mode into the reflective mode of writing, Gallagher records that "reflective writing often moves beyond recounting an experience and into an exploration of how that particular experience has shaped the writer…it is a vehicle for exploring and discovering new thoughts" (p. 25). Two studies revealed that providing students in writing programs, with support tools such as journals, could deepen reflective practice; writing in journals may lead student writers into reflecting when they are not initially confident in this

form of writing (Collin, Karsenti & Komis, 2013; Moon, 2006).

Past research has revealed the role of writing strategies in helping students develop their written skills. Providing frequent, personal writing opportunities for students in classrooms, enhances their fluency as they practice. Varied modes of writing, including expressive and reflective, can be developed through use of specific strategies with students.

OBJETIVES:
For this inquiry, I explored a strategic instruction approach implemented with pre-service teachers in the Fall 2016 Senior English (secondary grades 11-12) course at a School of Education in Canada. The 36 hour course was organized into two, 2-hour classes each week for nine weeks. I was the English Education professor who taught the course. My group of 18 pre-service teachers qualifying to teach Senior English comprised the class; they are the *students* I referred to in this work.

My goal was to guide students in enhancing their reflective writing skills through inviting them to engage in a series of writing strategies. As a result of exploring the existing research, I decided that providing students with opportunities to create personal, short written pieces in an expressive mode seemed to be the ideal entry point, as they moved toward the reflective writing mode. Honouring a component of the *writing as process* approach (Atwell, 1998; Elbow, 1973), in the beginning ten minutes of our classes, students composed short, written pieces. They created drafts, or quick writes; no final, polished written pieces were required. Written work was not submitted to the professor for evaluation, nor was it part of any required course assignment. Upon completion of each written piece, students participated in small group or whole class discussion. Oral sharing focused on exploring their process, including how they approached each writing task. After each writing strategy was implemented with students, I recorded observation notes.

DESCRIPTION:
The following six writing strategies were used in the Senior English course. Although more than six strategies were included in the course, those listed below are the focus for the purposes of this inquiry. A description of each is provided and observations I made as the students participated in the writing experiences.

*Response to a Read-aloud*

Upon listening to a passage read aloud by the teacher, students were asked to respond reflectively in a short, written piece. I read Chapter One aloud (three minutes) of Deborah Ellis' adolescent fiction, *The Cat at the Wall* (2014). It is the story of a cat who sneaks into a Palestinian house that has been taken by Israeli soldiers. After reading the passage, I asked students to reflect on what they heard, and to record a short written response; they were given five minutes for writing. Some choose to write on their computer, and others used pen and paper or their journals.

*Observations*:
Some students paused and weren't sure about what to write. As this was only our second class, their hesitancy may have been related to trying to figure out my expectations rather than lack of knowledge about what would be a way to respond in writing. I gave more than five minutes for writing, as I saw they were jotting and taking a bit of time to focus. As I circulated, some asked about whether they should write about what might happen next, or what they thought about the story. One student asked if he could borrow the book later, as he was interested in the story. I didn't display a model response, or give specific guide questions. During small group discussion, I listened in on groups, and heard them share their feelings, and thoughts about the passage they had heard. During a brief whole class discussion, some commented in their interest in the story. One mentioned he wasn't sure that he could write in such a short time block.

*Six-word Memoir*

Students were asked to write their memoir in six words (Gallagher, 2011, p.25). We discussed the meaning of memoir, the limits related to the "shortness" of this piece, and how narrowing down an event in their life was necessary for this writing task. Ten minutes were assigned for writing. Two models were displayed on the whiteboard, including a sample memoir from Gallagher, and one of my own:

*Regular exercise helps; it's time consuming.*
*Observations*: They settled into writing quite quickly. Lots of notes and writing lists of words was observed. Few students asked for guidance. Two models seemed to provide reference points. A student said, "I like writing like this!" They were eager to orally share results with group. One offered to write his memoir on the whiteboard; another read her piece aloud to the class. I noticed that about half of the class had two or more memoirs

they had drafted.

*140 character Memoir*

Students were invited to write their memoir in 140 characters (Gallagher, 2011, p.26). We referred back to last class, when the six-word memoir was completed. They had ten minutes for writing. I provided my personal model memoir (on screen display through data projector):

*Beautiful Baltic Sea. Enjoyed fresh,*
*clear air. Breeze and sun each day.*
*Exploring on foot in Helsinki. Superb*
*August Literacy conference. Fondly recalled.*

*Observations:*
One student asked, "Do spaces count?" A few were counting each and every letter, and space which was time-consuming, and resulted in less time for writing. The model was used as a reference. Narrowing down a topic focus took some time. I extended the writing time beyond ten minutes, and they had about 20 minutes for writing. Whole class discussion focused on how they decided on a focus for their piece. Some stated they picked something that was important to them, or what was fresh in their mind, as it had happened recently.

*Food of your Childhood*

Students were asked to consider the food of their childhood (adapted from Gallagher, 2011, p.44 ). Then, brainstorm a list and choose one from the list that had a good story attached to it. The next step was to write a paragraph or two. They had ten minutes. As they wrote, I brainstormed and displayed my personal list on the whiteboard, as a model; I did not select one from my list, and develop it into a draft. I circulated and assisted, as students requested.

*Observations:*
A student asked a question about one of my list items (devil's food cake, with vanilla icing and chocolate drips).
These were immersed in completing this writing task. They worked efficiently within the assigned time, and many wanted to read their written pieces aloud. Lots of laughter occurred when they shared their pieces, as they were reading out loud.

*Rant Writing*

Students were asked to write a rant. We discussed what it was – defined as self-expression, an opinion on a current topic, and usually done with wit and humour. I circulated a text , A Nation Worth Ranting About (Mercer, 2012). Then, I showed a short, three minute video rant by Canadian comedian, Rick Mercer. Students were asked to brainstorm topics, choose one and then write a two minute rant.

*Observations:*
They were challenged to get down to the writing after viewing the video. Some students jotted notes as a starting point, while others were still thinking and chatting about the visual. A few were goggle-searching for other videos by Mercer, rather than writing their own rant. Although I showed the video as a model, and they laughed and immersed themselves in the visual, I might have been diverting their attention; I wanted them to write a rant, rather than create "a screen visual". They certainly enjoyed the humour in seeing and hearing the on-screen rant!

I extended the writing time, as they settled into writing for ten minutes beyond the original assigned time. Two students then offered to read their draft rants out loud.

*Pre-write for Biopoem*

Students are asked to follow a prompt (displayed) and record a Prewrite for Biopoem (Locke, 2015, p.39).

On chart paper, I posted and read aloud a personal model. Students were assigned ten minutes for writing. I circulated and assisted with questions, as requested.

**Name an adjective that describes your current life.*
*Name something that you watch or have watched or seen over time.*
*Name an object that you once possessed or something that you once did or had to do.*

* 3 lines of the 16 lines in Locke prompt

*Observations:*
Some time was needed to immerse students in this strategy. Although the prompt was displayed on screen, a few students chose to copy it done in

its entirety, rather than working through line by line, and inserting their own words. As some recorded words for some of the lines, the pre-write started to take shape. They needed more time than the original assigned ten minutes; I extended the writing time to 20 minutes. A few students shared with a peer, although most kept the results to themselves. We discussed the personal nature of this writing strategy; perhaps it was too personal, and that was the reason there seemed to be less willingness to share a first draft with others.

CONCLUSIONS:

Preservice teachers in the Senior English course completed six selected writing strategies over a series of classes in the Fall of 2016. Writing in an expressive mode, they produced short, drafted written pieces at the start of each class; oral discussion time followed these writing sessions. They demonstrated a willingness to experience all six of the strategies as they were guided through the process by their course instructor. Immersion in the early stages of writing as process was evident; I observed them jotting notes, ideas, words, phrases, short sentences, and paragraphs in draft form within the parameters of the instructional steps provided for each strategy. Without an emphasis on written product submission and evaluation, they showed an ability to concentrate on their writing in progress. The act of writing on a regular basis seemed to help build their fluency; after the first writing session, I became aware that they were more able to immerse themselves in the process of creating a written draft. A certain level of comfort was achieved by students, as opportunities to write were both expected and provided in each class. I consider the positive link between an acceptance of draft writing and no formal evaluation required by their course instructor. This approach may have offered some freedom for students, and perhaps a chance for them to build greater confidence in their own writing.

Time limits were provided for completing each writing strategy. This aspect had its challenges during all of the writing sessions. Although ten minutes was the average time I provided, I reflect on the fact that in the case of all six strategies, I adjusted the instructions by providing additional time. It is clear that there are limits in asking a whole class of students to work through a writing strategy together. They all wrote at a different pace, grasped the expectations of the strategy at a varied rate, or needed a question or two clarified before proceeding with their writing. Therefore, determining an ideal time frame was difficult. I sensed at times that some of the students seemed rushed, and therefore they didn't fully complete the

written task the way they had wished. Allowing sufficient writing time is an important consideration when implementing writing strategies in a course; time and patience are both necessary when students are internalizing the writing process, and clarifying their thoughts from their minds onto the page.

Each writing strategy provided the opportunity for students to use their own voice in drafting a personal piece. While writing in an expressive mode, students chose to focus on real-life experiences or memories. The authentic nature of this content may have resulted in these writing sessions offering chances for students' self-exploration. Some skill in reflection is required to complete this activity. While trying to limit a writing topic, students revealed that their choices were often determined by thinking back to prior experiences in their lives. It is possible that they were selecting meaningful experiences they had the desire to explore through writing, while revisiting them in their thoughts. In some cases, I observed or heard about an uncomfortable experience they recalled, such as the death of a family member. Gallagher (2011) encourages us to consider in our writing instruction with students: "real world purposes behind authentic writing…[preparing] them to be lifelong writers" (p. 21).

In this inquiry, when student-selected topics for writing were personal, and expressive voice was employed, this seemed to lead into greater opportunities for reflection. Exploring the practice of expressive writing strategies as a means of enhancing pre-service English teachers' reflective writing is an objective of this work. An intriguing outcome is the fact that it was during the discussion time following the writing sessions where this issue was uncovered. At the outset of the inquiry, I had envisioned the selected writing strategy pieces as being expressive writing, then leading into reflective writing. It became clear early on in the writing sessions that there was no definite distinction between the end of expressive writing, and the beginning of reflection. As students engaged in creating their personal written pieces, they naturally moved into reflection from the initial expressive writing task. The most significant evidence of development in reflection was through the points shared by students during discussions after each writing session. When students were asked about their process, they frequently voiced how they had determined their focus for writing in class that day, then spoke of the process they had tried. Although there was no requirement, may asked about sharing their written results with peers and wanted to read their work aloud. Sharing of writing was always welcomed if students offered to do so.

It is apparent that English preservice teachers benefitted from using writing strategies in their course. Results indicate that their personal writing was enhanced through the class time dedicated to regular practice. Greater fluency, and developing their confidence as writers was of particular note. They demonstrated their ability and desire to dialogue about their writing experiences. I believe this revealed that they were internalizing the writing process, as they participated in using the writing strategies themselves. They actively engaged in discussing their individual process for creating written pieces. Was this result due to the choice of personal topics (from their own lives) for writing within each of the six assigned writing strategies? Writing strategies selected and implemented with students had a component of choice. According to Behizadeh (2014), “some students may need help making meaningful choices – they may need a structured choice of a valued topic” (p. 14). Therefore, the students’ willing engagement, and desire to share their writing with peers might have been associated with their commitment to the chosen topics they had selected.

As for a particular focus on developing their reflective writing practice, this is difficult to determine from my inquiry. One reason is that no specific reflective writing strategies were used, and the “reflection” was an outcome of the whole class discussion after each writing session. Students articulated their reflective thoughts, rather than writing them down. Rich, oral discussion was evident, and I consistently observed a willingness in students to share their thoughts about their written work; learning from each other was a valuable part of this exchange. In order to accurately capture this dialogue, I could add the additional step of asking them to record their reflection about each of their written pieces, in writing, before sharing any thoughts aloud. This could change the classroom dynamic, and might influence the outcome of the final discussion following the writing sessions. Further to the point of considering my practice in next year’s Senior English course, I recognize that although models were provided for some of the products of the six writing strategies, it is important to state that these were taken from resources or created by the course instructor. Therefore, the student writer’s voice wasn’t always apparent. Collecting some authentic student models, and with their permission, sharing them with future students when implementing writing strategies in next year’s course is a step I would like to try. Completing and exploring a series of expressive writing strategies in their English education course has enhanced preservice teachers’ practice as writers. There are strong possibilities that experiences such as these have contributed to their

understanding of the writing process. As future teachers of English, they may consider using a writing strategy approach with their own students, and encouraging a choice of real-world topics to make writing more meaningful for the students they will teach.

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## Is it all about the image?: Teacher candidates' production choices in multimodal literacy autobiographies

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KEY WORDS: digital literacy autobiographies, teacher candidates, literacy, pre-service education

ABSTRACT:
This paper examines two teacher candidates' digital literacy autobiographies to understand the ways in which these autobiographies, as part of a foundational literacy education course assignment, served to organize, reflect, and impact their understandings of literacy in the 21st Century. We frame the paper around the following questions: 1) What production choices do teacher candidate participants make in the creation of their digital autobiographies; and, 2) What does the content of the digital texts reveal about these teacher candidates' literacy beliefs? Analysis of the teacher candidates' digital autobiographies and follow-up interviews revealed the teacher candidates used a range of compositional tools in their creation of their autobiographies and successfully produced synergetic digital multimedia texts. Not only did the process of creating a personal digital literacy autobiography demand that participants identify

beliefs about their own literacy understandings, but in sharing with others, they negotiated their understandings, and in the process, came to understand literacy as a complex multimodal communicative practice. Despite the growing popularity of digital storytelling in education as situated sites of learning, little attention has been paid to the composition of these texts. This study, which focused on the compositional elements employed in the production of two pre-service teachers' digital literacy autobiographies, is important in that findings have implications for supporting teachers' and students' understanding of and composing for multimedia, multimodal texts. We believe this project is important in shifting thinking from narrow, reductive literacy beliefs to those more congruent with 21st Century literacy demands.

INTRODUCTION AND PURPOSE:

Within education there is a body of research that identifies the usefulness of digital literacy autobiographies as a tool for developing understanding of literacy in the 21st Century (e.g., Ching & Ching, 2012; Clark, 2010). It is posited that the power of digital literacy autobiographies resides in the process of creating these digital texts. That is, the goal of creating digital texts is to "engage students in authentic learning experiences that provide real world relevance and personal value to the learner" (Green & Walters, 2013, p. 75). This paper examines two teacher candidates' digital literacy autobiographies to understand the ways in which these autobiographies, as part of a foundational literacy education course assignment, served to organize, reflect, and impact these teacher-candidates' understandings of literacy in the 21st Century. We frame this particular paper around the following questions:

- What production choices do teacher candidate participants make in the creation of their digital autobiographies;
- What does the content of the digital texts reveal about these teacher candidate's literacy beliefs?

PERSPECTIVES:

We draw on theories of multimodality, which, alongside oral and written language, take into account a wide variety of non-linguistic components of communication such as image, video, audio, music, color, movement and gesture. (Bearne, 2009). Given the rapid changes in communication and in our ways of using communication, there have been several fields to emerge within literacy education that address how we can adapt to shifts in literacy in the face of our changing communicational landscapes (Pahl &Rowsell, 2012). Specifically, we take from Kress and van Leeuwen

(1996) on how people draw on an ensemble of semiotic resources (including the body, objects, and myriad of signs) to make meaning and in doing so, form relationships and connections that Leander and Boldt (2013) describe, “are saturated with affect and emotion” (p. 26) and live in the present and unfold in ways that may or may not result in some textual endpoint or imagined future. That is, there is a joyful element in these experiences that may not follow linear pathways but are expressed in spaces that allow for their uptake and exploration. Thus, recognition by pre-service teachers in understanding, critically interpreting and creating a wide range of texts of their own may help them to meet the challenges associated with literacy instruction for 21st Century learners.

METHODS:

This paper draws on data collected from a larger case study on pre-service teachers’ beliefs and knowledge about literacy in the 21st Century. That study included 33 pre-service teachers enrolled in the Kindergarten Integrated Primary Program (KIPP) cohort (a cohort designed to develop high quality kindergarten and primary teachers by developing expertise in meeting the needs of young learners in Kindergarten through third grade). Data for that study was collected from the first assignment of the foundation literacy course, completed in the first term (September to December) of the year-long elementary teacher education program. Assignment One consisted of three parts:

Part 1: Conducting an on-line search to find at least three different definitions of literacy and/or descriptions of types of literacy; a personal definition of literacy stemming from what was learned from the on-line search; and the identification of two unique areas of knowledge that the pre-service teacher possesses and how these areas of knowledge might fit within the generated definition of literacy.

Part 2: The creation of a three- to five-minute digital presentation that explores one of the two areas of knowledge that the pre-service teacher possesses and the relationship between the chosen area of knowledge and the particular vocabulary of this area of expertise; the way this knowledge was learned; and how those who share expertise in this area form community. These presentations will be shared in a small group.

Part 3: A three- to four-page reflection on this process noting the connections between what the pre-service teacher is learning about literacy from this autobiography and his or her development as a teacher.

The data sources for the present study include the digital literacy autobiographies (i.e., Part 2 of Assignment One) of two female Caucasian

teacher candidates, Naomi and Carol,[1] submitted at the beginning of their teacher education program and a follow-up interview with each of the teacher candidate participants following their 10-week school-based practicum.

DATA SOURCES AND ANALYSIS:

*Digital Literacy Autobiographies*

Given that the purpose of this study was to identify production choices teacher candidate participants made in the creation of their digital autobiographies and what the content of the digital texts reveal about these teacher candidates' literacy beliefs the decision was made to interrogate the two presentations using Kress & van Leeuwen's (1996) grammar of visual design. While we specifically interrogated the data for elements of Kress & van Leeuwen's visual design we used a model developed by Miles and Huberman (1994) to code and classify the data.

The coding and classifying proceeded as follows:

- A copy of the document (artifact) was viewed and re-viewed and interrogated using Kress & Van Leeuwen's grammar of visual design (1996). Notes were taken as design elements were identified.
- These notes were explored and a list of the emerging design choices was identified.
- This process was repeated for each of the two digital presentations

As analysis proceeded, the emerging design elements used by the two pre-service teachers were confirmed and noted.

Following the continuous, iterative process outlined in the Miles and Huberman (1994) model, conclusions were verified by looking back at earlier stages of the data analysis, including the raw data and the significance of the suppositions were confirmed.

*Interviews*

Multiple data sources provide richer and more detailed description and offer consistency of evidence across sources of data (Sipe, 1996). To that end, semi-structured interviews were conducted with each of the teacher

[1] Pseudonyms

candidates following their 10-week school-based practicum (Appendix A). Interviews were conducted face-to-face and audiotapes of the interviews were transcribed using elements devised by Wells (1992), Sipe (1996) and some original elements. Using the model developed by Miles and Huberman (1994) the data were coded and classified. Findings were used in a supplementary way to confirm the teacher candidate participants' emerging beliefs regarding literacy in the 21st century.

RESULTS: PART 1: DIGITAL LITERACY AUTOBIOGRAPHIES:

Visual grammar is concerned with the means of representing experience and representing social interactions. Kress and van Leeuwen (1996) identify two processes which carry representational meanings in images: 1) Conceptual processes that function primarily to provide mood or atmosphere to an image through, for example, colour or lighting; and 2) Presentational processes that are concerned with the narrative process and operate in an image to give it meaning and create textual coherence. The results reported here focus on the presentation processes evident in the two teacher candidates' digital literacy texts and includes the codes of salience, vectors, narrative processes (i.e., mood, perspective and social distance) and reading paths. Specifically, the following presentational processes were identified:

*Salience.*

The salient image in a visual text is the first image that the viewer sees when looking at an image – it triggers the visual reading path to be taken by the viewer (see Figures 9 and 10). The salient image might be repetitive use of a particular colour, placement of an object or size of an object repeated in each image that moves the eye forward (see Figure 1).

*Figure 1: Example of Salience from Carol's presentation*

- Vectors connect and separate elements in visual images. A vector is a line that leads the eye from one element in the image to another. Vectors can be invisible or visible and can be within, across and outside images and determines and sometimes signal a social relationship with the viewer (see Figure 2). In figure 2 it can be argued that the vectors are visible i.e., the window frames and overhead racks form lines that move/direct the eye to the back of the bus. In this case, the vectors suggest the viewer is about to select a seat on the bus (social relationship).

*Figure 2: Example of Vectors from Naomi's presentation*

The *narrative processes* identified by Kress and van Leeuwen (1996) draw upon the relationship between viewer, image and image-maker these include: mood, perspective, and social distance. The following elements of narrative processes were identified in the digital literacy autobiographies of the teacher candidate participants:

- Mood (demand/offer): Creates a social distance between the image and the viewer and is accomplished by vectors formed between actors (image) and viewers. A demand requires an active response from the viewer while the offer places the viewer in a voyeuristic position. Demands and offers are established through gaze, that is, a demand is established when the actor (image) looks out of the image directly at the viewer and establishes a connection between actor and viewer. An offer is established when the actor looks away from the viewer rupturing the connection between actor and viewer (see Figures 3 and 4).

*Figure 3: Example of Demand from Carol's presentation:*

*Figure 4: Example of Offer from Carol's presentation:*

- Perspective: refers to the way in which the viewer is positioned to see the subject of the image and establishes a point of view for the viewer. Perspective communicates a message regarding the relationship of the viewer to the subject. For example, when the subject is placed higher than the viewer it suggests dominance and when the subject is placed lower than the viewer it suggests submission (see Figure 5).

Practice, Practice, Practice!

*Figure 5: Example of Perspective from Naomi's presentation (submission)*

- Social distance: refers to the way in which the viewer is positioned so that they respond to the actors in the image. For example, a close-up of a face or head denotes an intimate distance (see Figure 6) while a far social distance is represented in the whole figures of a group of actors (see Figure 7)

*Figure 6: Example of intimate distance in Carol's presentation*

*Figure 7: Example of far social distance in Naomi's presentation*

While elements of visual design were apparent in both teacher candidates' digital literacy autobiography presentations we judged Naomi's to be the more coherent. We believe this is linked to what Kress and van Leeuwen refer to as the 'reading/image pathway.' Naomi's presentation began with a salient image (a range of public transport vehicles) and images relating to public transportation were 'referred' to throughout the presentation e.g., tickets, passengers, challenges etc. Naomi's compositional choice of a particular Prezi template (an actual pathway created by footprints) also supported a clear image pathway as did her consistent use of the colour blue (see Figure 8). Such a pathway was missing from Carol's presentation i.e., she used a cacophony of visual elements that had little in common (see Figure 9) including images from the internet, wordle images, photographs, advertisements, all in a rainbow of colors. In short, there was no salient feature that carried the image reader's eye through the presentation. Carol's 'pathway' was organized primarily by her oral narration rather than through image.

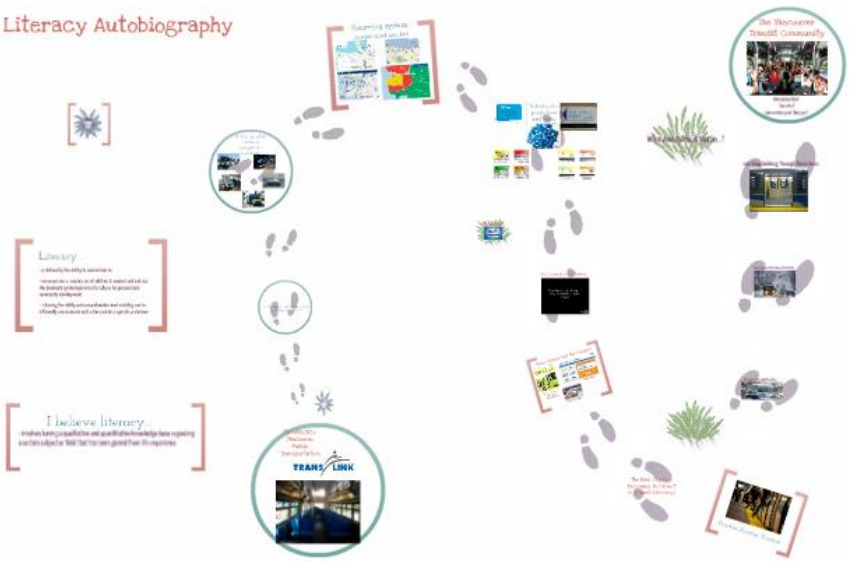


*Figure 8: Naomi's reading/visual pathway*

*Figure 9: Carol's reading/visual pathway*

RESULTS: PART 2: INTERVIEWS:

The follow-up interviews with the two teacher candidate participants, identified that the process of creating a personal digital literacy autobiography demanded they identify beliefs about their own literacy understandings and, in the process of creating their own digital literacy autobiography, they came to understand literacy as a complex multimodal communicative practice. Specifically, analysis of the interview transcripts identified five categories emerging from the teacher candidates' utterances (semi-structured interviews). These categories were as follows:

*Category 1: Literacy as Skills*

This category included responses that dealt with literacy as primarily concerned with a narrow view that identifies literacy as learning the skills of reading, writing and mathematics. Comments from the teacher candidate participants in this category referred to beliefs ***before*** completing the digital autobiography and included: **Carol**: "Had you asked me before about what literacy was I would have said strictly reading, writing mathematics that kind of thing." **Naomi**: "When you think of literacy the first things that comes to mind are reading and writing and that's sort of the basics."

*Category 2: Learning with and Through Digital Production*

This category reflected the teacher candidate participants' engagement with and through the production of their digital literacy autobiography. Comments from the teacher candidate participants' referred to both the challenges of tackling this assignment in terms of choosing which software to use, learning about the digital presentation tools and finally how to use the tools effectively[2]. Comments included:

**Carol:** "I wanted to do a Prezi but it was too challenging … I started to do that but I thought "No way! Not going to do it!" But I'll expand on what I already known about iMovie and so with IMovie what I did for this one was as I spoke I was able to sort of tweek the images that I was putting up to go along with my words which I had never worked with before. Before I had just put music on and put photos on and let it play. And so for this assignment that was a big challenge for me was learning how to tweek those things and learn to speak slowly enough so that the visual matched up with what I was saying and just putting everything together – tweeking everything was a really interesting process for me it was fun and frustrating."

***Naomi*:** "Prezi seemed more interesting and innovative and there is a lot more movement and excitement with it and I learned how to do that. And it's actually quite easy which is surprising because you open it up and it seems very daunting. There's tons of buttons and tons of colours but once

[2] Naomi used Prezi presentation software that uses motion, zoom and spatial relationships to present information and Carol used iMovie that combines videos, photographs, visuals, music and narration.

you get the hang of it it's easy and quite addictive. I remember sitting up and I had finished my whole project and I was done and then I was like well maybe this colour scheme should change and then I changed the whole thing the night before - yeah it's fun, it's good."

*Category 3: Literacy as Multimodal Communication*

This category included responses that indicated the teacher candidate participants' participation in the digital autobiography project had broadened their conception of literacy to include communication through actions, gestures, movement as well as language (multimodally). Comments included: **Carol**: "Literacy can be through signs and symbols and any other experiences that people might have … knowledge of computers or video games or sports or dance or you know some kind of artistic expression." **Naomi**: "The way that students are asked to express their knowledge or express their ideas … some kids are more musical or kinesthetic and have different ways of expressing their knowledge that I think needs to be opened up."

*Category 4: Information Literacy*

This category included comments that reflected the teacher candidate participants' understandings of knowing when information is needed and having the ability to locate, evaluate and effectively use the needed information. **Carol:** I think all too often we teacher ***at*** them [students] and we tell them what we want them to say and I don't think it's enough!" **Naomi**:" I think more than ever literacy is the ability to be able to sort within yourself determine what information is of quality and what's not … there is so much information available to students now that if you take everything in you're going to have a whole mess of fact and fiction on your hands and I think the skills of being able to determine what is true and what isn't is going to become important."

*Category 5: Impact on Teaching Practice*

This category reflected the way in which the digital autobiography project had shaped the teacher candidate participants' ideas on teaching literacy in the 21st century. Comments included: **Carol**: "It broadened my thinking on literacy and so I will take those things into my classroom and I did in my enhanced and my extended practicum." **Naomi:** "Incorporating literacy in different ways … having kids do research on the internet, basic use of the

computer or a tablet or an iPad whatever it may be … this is a literacy in and of itself."

Analysis of the teacher candidates' digital autobiographies and follow-up interviews revealed the teacher candidates used a range of compositional tools in their creation of their autobiographies and successfully produced synergetic digital multimedia texts. Not only did the process of creating a personal digital literacy autobiography demand that participants identify beliefs about their own literacy understandings, but in sharing with others, they negotiated their understandings, and in the process, came to understand literacy as a complex multimodal communicative practice.

SCHOLARLY SIGNIFICANCE OF THE STUDY:

This study, which focused on the compositional elements employed in the production of two pre-service teachers' digital literacy autobiographies, is important in that findings have implications for supporting teachers' and students' understanding of and composing for multimedia, multimodal texts. We believe this project is important in shifting thinking from narrow, reductive literacy beliefs to those more congruent with 21st Century literacy demands.

Finally, from a theoretical standpoint, in examining Naomi and Carol's digital literacy autobiographies, this study provides an example of analysis that looks upon literacy and technology as transactional as it identifies shifting perspectives that identify the ways that particular technologies can facilitate literacy learning.

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APENDIX A: INTERVIEW QUESTION PROTOCOL:

| Research Question | Additional Probing Questions | Purpose of Question |
|---|---|---|
| Have your beliefs about what it means to be literate changed as a result of this assignment and LLED 350? | In what ways have your beliefs changed? Can you give an example? | Identify the impact of LLED 350 and assignment 1 on teacher candidates learning and beliefs. |
| What 21st century literacy learning skills do you now believe are important for your students to develop? | Can you give examples? What have you observed in your practicum classroom? In the future how will you facilitate 21st century literacy learning skills in your classroom? | Teacher candidates' understandings about what literacy skills should be supported in the early childhood classroom and how should such skills should be supported by the early childhood educator |
| How might your beliefs and experiences about language and literacy influence your | Can you give examples? | Teacher candidates' understandings about the social contexts of language and literacy |

| | | |
|---|---|---|
| instructional decisions and practices? | | and how this might impact practice. |
| In what ways do you believe literacy could be better supported in the early childhood education classroom? | Can you give examples? | Identify how what teacher candidates have learned in LLED 350 might impact practice. |
| How would you define a 21st century literacy-learning environment? | Can you give an example? What have you observed in your practicum classroom? In the future, how might your classroom reflect a 21st century literacy-learning environment? | What Teacher candidates understand about the role of the physical environment and the classroom schedule in supporting literacy development in the 21st century |
| Is there anything you'd like to add? | | To identify any missing information/thoughts |

## Reflecting on the impact of PISA assessments on literacy development policy for Irish schools: The case of the 2009 results

**Brian Murphy**, University College Cork (IRELAND)

KEY WORDS: PISA results; PISA influence; literacy policy; Ireland; Irish schools.

ABSTRACT:
The OECD Programme for International Student Assessments (PISA) are high profile and powerful international comparative assessments of 15-year olds used by governments worldwide in assessing and benching educational outcomes and achievements between countries. While Irish 15-year olds performed above average in literacy in the PISA assessments during the first three cycles in 2000, 2003 & 2006, an 'apparent' serious decline in literacy achievement in the 2009 assessments resulted in a national outcry about literacy teaching and literacy standards in Irish

schools. This paper examines some of the reactions and responses to the Irish PISA 2009 results by various stakeholders. It goes on to highlight and discuss some of the positive and negative impacts that the official responses to the Irish PISA 2009 results appears to have had on literacy development policy and practice in Irish schools, especially in light of the return to a strong Irish performance in literacy in PISA 2012 assessments. The paper will also take account of and make reference to the most up-to-date PISA data and the Irish performance in the PISA 2015 tests, the results of which are due to be released in early December 2016.

## INTRODUCTION: BRIEF OVERVIEW OF PISA

The Programme for International Student Assessment (PISA) is a well-known project of the Organisation for Economic Co-operation and Development (OECD), which involves international survey assessments of the knowledge and skills achievements of 15-year-old students in the three domains of reading, mathematics and science. PISA assessments have taken place take place every three years since 2000 and the number of countries participating in each cycle of assessments has grown very significantly. In the most recent cycle of assessment in 2015, it is reported that 72 countries/economies participated with over half a million students assessed (Shiel et al. 2016). In each cycle, one subject domain from reading, mathematics or Science is designated as a 'major' domain and focus with two others being classified as 'minor' domains. Reading literacy has previously been a major domain in both 2000 and 2009 and will again be the main focus of the next proposed assessments in 2018 assessment, while significant data on reading literacy is also available when it is and was a minor domain in the other assessment cycles.

PISA assessments aim to measure how well students, at age 15, are prepared to meet the challenges that they may encounter in future life, including education (OECD, 2014). The reality is that at age 15 students in most OECD countries are approaching the end of their period of compulsory education and this is deemed a significant stage at which to assess their preparedness for life outside of school. Although informed by national curricula, the focus of the PISA assessments is more generically on students' ability to apply literacy, mathematical or scientific knowledge and skills effectively in unfamiliar, real-life situations. This international comparative measure and benchmark of how well students may be prepared for life has meant that PISA occupies a very significant position in educational discourse internationally. This power and influence has spurred the aforementioned growth in participation in PISA assessment by

countries worldwide. This tangible growth in influence is captured by Murphy (2010, p. 28) in highlighting that “If participation rates are any indication, the Programme for International Assessment (PISA), sponsored by the Organization for Economic Co-operation and Development (OECD), is increasing in influence, and the OECD plans for further expansion of the scope of PISA.”

DESCRIPTION OF EXPERIENCE PRESENTED:

*The growing power and influence of PISA in education worldwide*

This growth in participation in PISA assessments has been mirrored in a corresponding growth in power and influence of PISA assessment results in the discourse around educational policy and reform in many countries in promoting, influencing and determining national educational debate and reforms. The fact that PISA has been at the heart of some of the recent debate about education in many countries worldwide is explicitly discussed by Meyer & Benevot (2013, p. 9) in outlining that

> …over the past ten years the assessment of the Programme for International Student Assessment (PISA) sponsored by the Organisation for Economic Co-operation and Development (OECD) has risen to strategic prominence in international education policy debates. Through PISA, the OECD is poised to assume a new institutional role as arbiter of global education governance, simultaneously acting as diagnostician, judge and policy advisor to the world’s school systems.

This growing influence of PISA assessments in determining priorities for educational policy reform has reached right to the top of the most influential education and political circles. For example in 2009, the then President of the United States President Barack Obama launched an ambitious educational reform agenda, primarily driven by and in response to PISA assessment results data. The ‘Race to the Top’ plan encouraged states to adopt benchmarked standards from international assessments (specifically PISA) as a framework for reform of the US school system. This was based on a belief that PISA assessment “…provides the world’s most extensive and rigorous set of international surveys of the knowledge and skills of secondary school students…” (OECD 2010, p. 3) The idea that results from one international assessment have the capacity to influence and determine the course of how education systems in the most powerful countries might change and develop is very significant. The fact that PISA results data ought to be a benchmark in setting goals for and evaluating

progress of education systems is certainly worthy of further consideration.

This rise in influence and power of international PISA assessments in determining the agenda of national educational reform is evident in many contexts beyond the United States. Stewart (2016a & 2016b) refers to the 'PISA shock' in Germany following the publication of the PISA 2000 results and the more recent use of PISA results to justify sweeping changes and reforms in the education system in England and Wales. Similarly, the World Bank (2010) spoke of the educational reforms undertaken in Poland based on information garnered from Poland's performance on previous PISA assessments, which highlighted those aspects of educational reform in Poland that were most effective in helping to raise student achievement. The fact that PISA assessments also provide data on the impact of a variety of variables (including socio economic and cultural status) on access to and performance in education has led to the assessments commanding even greater power in forcing educational change across country contexts. The power had led to the situation where PISA assessments appear to be all powerful in permeating boundaries and forcing educational change in different country contexts. This apparent reality is captured by Meyer & Benevot (2013, pp. 9-10 ) in explicitly stating that PISA "…seems to be well on its way to being institutionalised as the main engine in the global accountability juggernaut, which measures, classifies and ranks students, educators and school systems from diverse cultures and countries using the same standardised benchmarks." This phenomenon can be explicitly linked to the growing influence and effect of the global educational reform movement (GERM) (Sahlberg, 2011) characterised by the march of education systems worldwide towards narrow targets, test-based accountability and standardisation as the means to ensuring the 'quality' of educational experiences offered in any setting, irrespective of the sociocultural context.

*PISA in Ireland: The 2009 shock*

The situation in Ireland has been no different. With respect to reading literacy performance in the PISA assessment cycles, Ireland had enjoyed an above average performance in all three cycles of PISA assessments in 2000, 2003 & 2006, being ranked 5th of participating countries in 2000 (Shiel et. al. 2001); 7th in 2003 (Cosgrove at al. 2005); and 5th again in 2006 (Eivers et al. 2008). All seemed to be going well, with a general self-assurance in the standards of literacy being achieved in Irish schools. This was all to change radically with the release of reading literacy results of the

PISA 2009 assessments. These results (see Perkins et al. 2010) confirmed that Ireland's performance in reading dropped 31 points from 2000, dropping from among the 'above average performing' countries in reading to among the 'average performing' countries with the fall in reading literacy performance (31 score points) being the highest fall of any country. Irish students' ranking in reading literacy fell from 5th in the PISA tables in 2000 to 17th in 2009 among the 39 countries that participated in both PISA 2000 and 2009 and the rank based on its mean score fell to 21st out of 65 OECD and partner countries. This meant that Ireland's mean score for reading literacy was not significantly different that of the United States, France, Germany or the United Kingdom (Perkins et al. 2010).

The political establishment in Ireland was quick to react to the publication of the 2009 results. The then Irish Minister for Education Mary Coughlan used the opportunity to announce that "While national and international experts have advised that we should treat the results of just one PISA test with caution, I believe that the outcomes show that we must make a major effort to improve our literacy and numeracy standards. This means we must press on with our reform agenda…" (Coughlan 2010). This clearly highlights the power of one set of PISA results in determining educational reform at national level. The drop in PISA reading literacy scores further appeared to be enough to domestically call the achievements of the Irish education system into disrepute and put major reform of the educational system on the agenda, in spite of the reality that the same system had served the country well to this point in terms of literacy achievement. An opposition politician spokesperson, Ruairi Quinn (soon after to become Minster for Education), was even more scathing in his criticism of standards of literacy and the work of Irish schools and teachers, as indicated by the PISA 2009 results. He referred to the 2009 PISA reading literacy assessment results as "…a shocking indication of how our education system fails to perform at the most basic levels…a black mark for the Irish education system…Incredibly, the class of 2010 is the first generation of Irish students not to have a better standard of literacy than their parents…" (Quinn 2010). Such extreme positions were reiterated by the business community who use the opportunity of the fall in literacy achievement as indicated by PISA 2009 to bemoan standards of literacy in Irish schools and to call for radical reform. Such attention and reaction was positively received by the Irish Department of Education and Skills Chief Inspector of Schools Harold Hislop who welcomed the focus that the 2009 PISA results had brought to the public discourse on Irish education and claimed the attention and outcry about the decline in literacy achievement

highlighted by the results to be "…beneficial for the education system…" (Hislop 2012, p. 7).

*Enduring effects of the PISA 2009 reading literacy results*

The most tangible result of the blip in the 2009 PISA reading literacy results in Ireland was the almost immediate publication by the Irish Department of Education and Skills of a National Literacy and Numeracy Strategy (DES, 2011) framed as a national plan to improve literacy and numeracy achievement in Irish schools. It proposed radical changes in initial teacher education, curriculum, and especially literacy assessment in Irish schools at local school and national levels. The rationale for such a change was unreservedly stated to be the decline in performance in PISA 2009 assessments, which indicated "…a worrying decline in these skills among students…and helped to shake us out of a sense of complacency about standards in Irish schools..." (Hislop, 2012, p. 8). The introduction to the strategy cites the Minister for Education claiming that the declining results and average performance in international assessments, namely PISA "…as evidence that many students in Irish schools are not developing literacy and numeracy skills to the best of their abilities…" (DES, 2011, p. 5). This almost complete reactionary measure to the PISA 2009 results meant that the national targets set for the literacy strategy were almost exclusively focused on achievement in future PISA assessments exemplified in the targets expressed as follows to "…Increase the percentage of 15-year old students performing at or above Level 4 (i.e. at the highest levels) in PISA reading literacy and numeracy tests by at least 5 percentage points by 2020; Halve the percentage of 15-year old students performing at or below Level 1 (the lowest level) in PISA reading literacy and numeracy tests by 2020." (DES, 2011 p. 18). Such improvement was to be assured through a required regime of standardised testing and using aggregated assessment data at school level to inform school self-evaluations and develop School Improvement Plans with respect to literacy, as well as benchmarking the literacy achievements of Irish students to with those in schools in other developed countries through participation in international assessment and surveys (namely PIRLS at primary school level and PISA at secondary school level). The effect of the requirements of the National Literacy and Numeracy strategy was in reality to narrow the educational experience of Irish school students since the focus of the strategy sought to "…reprioritise spending away from desirable but ultimately less important activities to improve literacy skills…" (DES 2011, p. 15).

The effect of PISA 2009 results on Irish schools and Irish teacher was in effect a narrowing of the educational experience offered in schools in order to accommodate the increased use of standardised testing of literacy achievement. It was even more puzzling that this became the case as it emerged that there may have been some issues with the PISA 2009 test in Ireland. The Educational Research Centre who handled the PISA testing on behalf of the Department of Education and Skills in Ireland attempted to explain rationalise the decline in literacy achievement in the 2009 assessments in the period between 2000 and 2009 (see Cosgrove 2015; Perkins et al. 2012) to include an increase in the percentage of students from an immigrant background (from 2.3% in 2000 to 8.3% in 2009); an increase in the percentage of students who spoke a language other than English or Irish (from 0.9% in 2000 to 3.6% in 2009); an increase in the proportion of students with special educational needs taking PISA in 2009 (3.5%; no comparable figures for 2000) and a decline in the percentage of early school leavers before age 16 (from 2.1% to 1.5%). They also highlighted the reality that the 2009 Irish assessment sample included eight 'low-scoring' schools whose average reading achievement scores that were considerably lower than the lowest school mean scores in 2000 as well as an identified 'survey fatigue' among Irish students who participated in the test (see Cartwright 2011; LaRoche & Cartwright, 2010).

*PISA 2012 reading literacy results for Ireland: What issue with literacy?*

The unnecessary reactionary outrage and literacy assessment regime imposed on Irish schools, which followed the publication of the PISA 2009 results was brought sharply into focus within two years with the publication of the results of PISA 2012 assessments. These results were characterised by a return to what might be seen as regular achievements of Irish students in reading literacy, in line with achievement in all cycles of PISA from 2000 to 2012 (with the exception of 2009). Perkins et al. (2013) reported that the mean performance of Irish students in reading literacy was significantly above the OECD average with Ireland ranked 4th out the 34 OECD countries and 7th of all 65 participating countries, almost exactly in line with achievement in previous cycles. In print reading, Ireland performed significantly below only five participating countries (all in Asia) and above 54 countries including New Zealand, Australia, Germany, the UK and the US. Irish students had a similar performance in reading literacy to the highest performing students in Finland and Canada. The reality was that the average score in Ireland on print reading was significantly above that

achieved in 2009 and not significantly different from the score achieved twelve years earlier in 2000, despite very significant changes occurring in the demographic composition of Irish society and the Irish school going population. Significantly, according to Perkins et al. (2013), only 9.6% of Irish students performed below proficiency Level 2 compared with 18% across the OECD, while the proportion achieving at or above Level 5 (at 11.4%) was above the OECD average of 8.5%. The so called 'crisis' in Irish literacy standards and in the teaching of literacy reported on during 2010 and 2011 arising from PISA 2009 results data appeared to have been largely without foundation.

In response to the strong performance in literacy in PISA 2012 the then Minister for Education (previously the opposition spokesperson on Education after the publication of the 2009 results) would react positively, almost entirely rowing back on his previous outrage and indictment of the educational system, teachers and student literacy achievements following the 2009 assessments to now claim

> I welcome the publication of these important results from the OECD PISA tests. While these are only one set of test results at one point in time, I am delighted to see Irish students performing well in reading... I want to thank especially teachers who do so much to advance the learning of their students and to the students themselves who participated in the tests…The findings of PISA 2012 are a testament to the good practice that takes place on a daily basis in our schools in terms of implementing reform and engaging in quality teaching and learning. I congratulate our schools on these achievements…(Quinn 2013)

while still qualifying his positive and complimentary reaction and response with the caveat that "…we cannot be complacent. While we are doing well, we are not among the top performers internationally…" (Quinn 2013), further highlighting the weighting that the Department of Education and Skills still affords to Irish performance in international assessments in driving educational change. It was interesting to note that the apparent issues with the 2009 assessments and corresponding results and the somewhat unfounded claims about literacy standards in Irish schools made at the time were not officially acknowledged. Neither was reference made to the related required actions forced on schools post 2009 to impose more standardised assessments arising from the National Literacy and Numeracy Strategy (DES, 2011). Recognition and acknowledgement of this reality was instead left to the Irish National Teachers' Organisation who made a very significant statement in response to the PISA 2012 results in

December 2013, which outlined the issue and injustice of what has transpired around the PISA 2009 results with great clarity. It highlighted the essence of what this paper seeks to question, probe and consider in stating

> All the evidence at the time apart from one test showed that Irish literacy and numeracy standards were stable…It shows the danger of reading too much into one single test…In almost every Irish classroom there are more pupils who do not speak English as their first language and more special needs pupils nor have class sizes been reduced to allow teachers to teach a different cohort of children and to implement the curriculum as intended. On that basis, today's results are a tribute to primary and post-primary teachers…today's results would undermine the credibility of those who liked to talk down the Irish education system…while far from perfect, the system turns average investment into above average outcomes. (Nunan, 2013)

*Further evidence of high reading literacy achievement: The PISA 2015 results*

Further evidence of the misguided and perhaps unnecessary response to the blip in the PISA 2009 literacy results for Irish students and the validity to the aforementioned INTO (Nunan 2013) position did soon come to light from another source. Shiel, Kavanagh & Millar (2014) in reporting the results of the 2014 National Assessments of English Reading and Mathematics in Ireland outlined that the targets for improvement in literacy achievement at the highest and lowest levels set down in the National Literacy and Numeracy Strategy (DES, 2011) for the period 2011-2020, informed by and based on the 2009 performance, had been attained well in advance of the scheduled target date of 2020. This might illustrate that the perceived 'crisis' in literacy achievement was not in fact a crisis at all. This position is also supported again more recently with the publication of the PISA 2015 results in December 2016. The 2015 results (Shiel et al. 2016) showed that 15-year-olds in Ireland performed among the best in OECD countries in reading literacy, performing significantly higher than the OECD average, being ranked 3rd out of 35 OECD countries and 5th out of all countries participating in PISA 2015. This put the performance back to the level achieved in PISA 2000 and PISA 2006. The profile and importance afforded to these high achieving results were highlighted by Minster for Education Richard Bruton in claiming that "PISA, along with other international studies such as TIMSS, provides an important benchmark against which we can measure the success of Irish students in core skills. I am heartened to see that Irish 15-year olds have performed at a very high level in reading…" (Bruton, 2016). However, the credit for the

results was given to the implementation of the National Strategy on Literacy and Numeracy (DES, 2011) and no acknowledgement of or reference was made to the glitch in the 2009 results and the unfounded concern at the standards being achieved in Irish schools at that time. It would consequently appear that PISA assessments are being selectively used in the Irish context to drive GERM type reforms (Sahlberg 2011), despite the evidence of strong performance almost consistently over five PISA cycles in a fifteen year period.

TO CONCLUDE:

It is clear that no honest reappraisal or questioning of the debacle that followed the publication of the 2009 PISA results has ever been made on Ireland and this is at the heart of what this paper seeks to highlight. It questions the binding power that PISA holds over the management of the education system and over the planning for its reform. It acknowledges the value to international comparative assessment results in generating dialogue on educational standards but does problematise the very selective use of the results data to foist change on the school system and the educational experience of students, without adequate foundation or justification. Instead of answering questions, the contribution of this paper is to ask questions not just of Irish educationalists and politicians but also of those in such positions internationally. Further attention and research needs to be afforded to answering the following questions as we strive to make best use of PISA and other international assessment data to provide better outcomes for all our students

- Why and how is PISA so powerful with governments worldwide, including successive Irish governments?
- What will the long-term impacts or costs to our students be of the Irish DES reaction to PISA 2009 results?
- Who or what is driving the reform agenda in Irish schools and schools internationally and how can we as education professionals influence this to more appropriately reflect desirable pedagogical change?
- What of future literacy policy, pedagogy and assessment practice in Irish and schools internationally and how should it evolve and be shaped in an informed manner?
- What lessons should/can we learn from this story in respect of educational reform both in Ireland and internationally?

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# Muestra del Libro Infantil y Juvenil. Un gran proyecto desde una nueva perspectiva

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PALABRAS CLAVE: literatura infantil y juvenil, fomento de la lectura.

RESUMEN:
La Muestra del Libro Infantil y Juvenil es una iniciativa de Fomento de la Lectura compartida por las bibliotecas de la Red de la Comunidad de Madrid, que lleva aparejado el desarrollo de una red colaborativa de selección de literatura infantil y juvenil.

El resultado es, por un lado, la publicación de un catálogo anual con las principales novedades el año anterior, que constituye una herramienta de prescripción lectora de gran utilidad para bibliotecarios y mediadores. Por otro, una exposición bibliográfica con los libros seleccionados que circula durante el año siguiente por los municipios de la región, acompañada de diversas actividades de animación a la lectura.

Las posibilidades de cooperación que brinda la MLIJ son enormes, tanto por su valor como actividad de Fomento de la Lectura como por el papel que representa como impulsora del libro infantil en nuestra región.

Actualmente la Muestra se encuentra inmersa en un proceso de renovación que, manteniendo el objetivo fundamental del proyecto, tiene en cuenta planes conjuntos y nuevas propuestas interactivas de comunicación con los lectores y con todos los componentes de la cadena del libro.

INTRODUCCIÓN:
Una de las principales líneas de actuación del Plan de Fomento de la Lectura de la Comunidad de Madrid se centra en la lectura para niños y jóvenes. Dentro de este marco, y como institución promotora de la lectura en nuestra región, cada año organiza una serie de proyectos en esta dirección, entre los que se encuentra la Muestra del Libro Infantil y Juvenil.

Se trata de una proyecto de promoción de la lectura, compartido por las bibliotecas de la Red de la Comunidad, que lleva aparejado el desarrollo de una estrategia colaborativa de selección de novedades y reediciones destacables de literatura infantil y juvenil.

El resultado es, por un lado, la publicación de un catálogo anual con las principales novedades del año anterior, que constituye una herramienta de gran utilidad para bibliotecarios y mediadores. Las obras escogidas, pertenecientes a distintos géneros literarios y destinadas a lectores de cero a dieciséis años, se encuentran clasificadas por edades.

Por otro, una exposición bibliográfica con los libros seleccionados circula durante el año siguiente por los municipios de la región, acompañada de diversas actividades de animación a la lectura.

OBJETIVOS:
La MLIJ responde al triple objetivo de:

- Promover una actividad compartida por todas las bibliotecas de la región, basada en el trabajo colaborativo y en la puesta en común de criterios, análisis y puntos de vista críticos.
- Dar a conocer una selección completa, especializada y contrastada de obras destacables en el panorama actual de la LIJ y facilitar la exposición de la colección física consecuente de la selección en los centros de lectura y bibliotecas públicas de la Comunidad de Madrid, por un periodo de tiempo determinado y acompañada de actividades de animación a la lectura.
- Editar un catálogo de calidad (en papel y en pdf) en el que se recoge toda la información necesaria que sirva de referencia para la formación de colecciones y como herramienta de prescripción lectora en bibliotecas públicas y escolares.

DESCRIPCIÓN DE LA EXPERIENCIA:

*Orígenes y evolución*

Los orígenes de la Muestra del Libro Infantil y Juvenil, que se encuentra ya en su 32ª edición, se remontan a mediados de los años ochenta. La Sección de Promoción del Libro, del entonces Servicio Regional de Bibliotecas y del Libro, aportaba materiales para su exposición itinerante en bibliotecas y centros de lectura de la Comunidad, donde se mostraban en exclusiva o ampliados con parte de sus fondos, acompañados en

muchos casos por diferentes actividades organizadas por las propias bibliotecas.

Desde la puesta en marcha en 1999 del proyecto actual, la MLIJ ha ido evolucionando e incorporando cambios, pero su objetivo prioritario ha sido siempre dar a conocer una selección de calidad contrastada de novedades de LIJ.

La edición de 1999 (XVI edición) representa un momento de transición, en el que se introducen mejoras significativas. La exposición estaba acompañaba por un documento en papel, germen del posterior catálogo que conocemos hoy en día. Se trataba de un listado de los títulos seleccionados (libros y una breve representación de material audiovisual), con una descripción bibliográfica de cada uno.

La evolución del catálogo continúa y en 2002, con su XVII edición, la publicación gana en calidad. Aunque el contenido aún mantiene las características de ediciones anteriores, adquiere ya el aspecto físico y la estructura básica que conocemos hoy en día, clasificando las obras seleccionadas en cinco tramos de edad: Pequeños, A partir de 6 años, A partir de 9, A partir de 12 y Jóvenes.

El catálogo se va perfeccionando en los años siguientes, y en su XXV edición (2010) se actualiza con dos novedades significativas que han supuesto una mejora en la calidad del resultado final: junto a los datos bibliográficos y la reseña se incluye la imagen de cada uno de los títulos, y se establecen de forma definitiva las referencias al género y al soporte: Álbum ilustrado, Cómic, Libro informativo, Libro-juego, Narrativa, Poesía y Teatro.

En 2015 se plantea la introducción de ligeros cambios relativos al contenido y longitud de las reseñas, así como al número de libros seleccionados, que se fija definitivamente en 200 títulos.

*Proceso de selección y elaboración*

En las primeras ediciones de la MLIJ, el proceso de selección y comentario de las obras corría a cargo de bibliotecas pertenecientes a la Red de Bibliotecas de la Comunidad de Madrid, con la colaboración de distintas bibliotecas municipales (El Escorial, Loeches, Leganés, Morata de Tajuña, Móstoles, Parla, Pinto, Tres Cantos, Valdemoro, Valdemorillo, Villanueva

de la Cañada, Villanueva del Pardillo…).

Entre los años 2006 y 2011 (ediciones XXI a XVI) se contrató a la empresa “A mano Cultura” para la realización de este proceso.

A partir del año 2012 se instaura el proceso de elaboración que permanece vigente hoy en día: la creación del catálogo vuelve estar en manos de personal bibliotecario especializado en literatura infantil y juvenil, perteneciente tanto a la Unidad del Libro y la Lectura como a distintas bibliotecas de Madrid capital y otros municipios de la Comunidad.

El trabajo de lectura, valoración, selección y redacción de reseñas se coordina desde la Unidad del Libro y la Lectura. Dada la dispersión geográfica de los integrantes del equipo, la herramienta básica de trabajo es un blog, a través del cual se plantean los libros propuestos, se establecen debates en torno a ellos y se decide sobre su inclusión en la Muestra.

Se mantiene un movimiento regular de los libros a examen para su valoración: desde la ULL se envían físicamente y de manera coordinada a cada una de las integrantes del equipo, de manera que cada libro sea leído, valorado y debatido al menos por tres personas antes de tomar una decisión respecto a su inclusión o no en la Muestra.

La selección se realiza teniendo en cuenta varios criterios fundamentales: la calidad tanto del contenido (texto, ilustración y el resultado del conjunto creado por ambos) como de la edición, la variedad de sellos editoriales, la diversidad de temas tratados y su adecuación a los posibles destinatarios.

En cuanto a la relación con el sector librero, en los últimos años se trabaja en colaboración con varias librerías, que se encargan de proporcionar a examen los títulos que les son solicitados desde la Unidad del Libro y la Lectura. Una vez finalizado el proceso de selección se les compran los lotes de libros que compondrán las 5 exposiciones bibliográficas que circularán por la Comunidad de Madrid.

Con el objetivo de implicar al máximo número de agentes del sector del libro, se ha contactado con las propias editoriales, invitándolas a colaborar en el proceso. Su participación en las dos últimas ediciones se centra en el envío a examen de los libros que consideran de más interés y calidad dentro de su producción anual.

El resultado final de este proceso es el catálogo, que constituye un recurso de gran utilidad para cualquier persona relacionada con lectura infantil y juvenil, especialmente los mediadores, y una fuente de selección para muchas bibliotecas municipales y escolares, tal como se desprende de las evaluaciones recibidas cada año.

El catálogo recoge los registros bibliográficos de los 200 títulos seleccionados y la reseña de cada uno. En ella se presentan brevemente los argumentos , se incide en las características más destacables de la obra (que justifican su inclusión en la Muestra) y se establecen sus relaciones con otras dentro del contexto de la literatura infantil y juvenil.

Los libros de la Muestra siempre habían correspondido a lo editado en el año anterior, de enero a diciembre. Sin embargo, en 2015 se llegó a un acuerdo con el Consejo General del Libro para inaugurar la Muestra en el Salón del Libro Infantil y Juvenil (a principios de diciembre) y compartir catálogo con ellos. Esta colaboración con el Salón ha supuesto un buen escaparate para la Muestra, pero como consecuencia directa de esta nueva circunstancia, las fechas de selección se vieron modificadas: desde entonces los libros incluidos en el catálogo continúan correspondiendo a un periodo de 12 meses, pero no de un año natural completo (enero-diciembre), sino de dos periodos diferentes: de octubre del año anterior a septiembre del año en curso.

*Exposición y difusión*

Una vez editado el catálogo e inaugurada la Muestra, se contacta cada año con los municipios de la Comunidad de Madrid para invitarles a disfrutar de la exposición en sus propias biblioteca o centros de lectura. Así, a principios del año siguiente, la exposición inicia su andadura por los municipios de la Comunidad, dando a conocer tanto el catálogo como los libros que componen la selección.

Se establecen cinco zonas geográficas dentro de la Comunidad (Norte, Sur, Este, Oeste y Madrid capital) y una colección completa, con los 200 títulos que componen la Muestra, recorre cada una de ellas. El tiempo mínimo de permanencia en cada bibliotecas o centro de lectura es de una semana, pudiendo ampliarse a dos en los casos en los que el calendario lo permita.

El éxito de esta actividad de promoción de la lectura infantil y juvenil lo constatan las cifras recogidas año tras año. En la siguiente tabla se puede apreciar el excelente índice de participación registrado en las últimas ediciones:

| Edición | Año de circulación | Número de municipios | Número de bibliotecas | Visitantes a la exposición |
|---|---|---|---|---|
| XXX | 2015 | 78 | 93 | 34.180 |
| XXXI | 2016 | 95 | 115 | 63.793 |
| XXXII | 2017 | 97 | 112 | [en circulación] |

Para garantizar su correcta difusión, la Muestra del Libro Infantil y Juvenil se publicita por diferentes vías:

- Desde la Subdirección General del Libro se distribuye el material institucional de difusión de la Muestra del Libro Infantil y Juvenil (carteles oficiales y material adicional) entre las bibliotecas y centros de lectura de los municipios de la Comunidad.
- Desde 2014, la Muestra se presenta, en diciembre de cada año, en el Salón del Libro Infantil y Juvenil, un evento de asentada tradición en el panorama literario madrileño celebrado en el Centro Cultural Conde Duque (Madrid).
- La difusión vía web resulta igualmente importante. En el Portal del Lector se publican regularmente noticias específicas, relativas a distintos aspectos de la Muestra: inauguración, inicio de su circulación por los municipios, finalización de su recorrido, actividades relacionadas (animación a la lectura, concursos, etc.).
- Asimismo, se incluye en la Agenda del Portal del Lector una ficha por cada municipio receptor de la Muestra, proporcionando al usuario toda la información necesaria, tanto respecto a la exposición en sí misma (horario, ubicación exacta, etc.) como a las actividades de animación a la lectura asociadas a la misma y organizadas por la Subdirección General del Libro.
- Los municipios, por su parte, también se encargan de difundir ampliamente la exposición por distintos medios: cartelería (tanto en la propia biblioteca como en centros educativos, centros culturales, etc.), mailing a usuarios, página web del municipio, boletín de actividades de la Concejalía de Cultura correspondiente, redes sociales (Facebook y Twitter), prensa local y programas de radio…

Desde la Subdirección General del Libro se distribuyen también ejemplares del catálogo de la Muestra del Libro Infantil y Juvenil entre las bibliotecas y centros de lectura de los municipios de la Comunidad, quienes, a su vez, los hacen llegar a los centros educativos de su localidad, contribuyendo a impulsar la lectura en el ámbito educativo. Para determinar el número de catálogos a enviar a cada centro se tienen en cuenta las características específicas de cada uno de ellos: número de habitantes de la comunidad a la que presta servicio la biblioteca, número de centros educativos existentes en esa área, así como las puntualizaciones respecto a la demanda recogidas en anteriores evaluaciones.

El catálogo de la Muestra constituye una herramienta de prescripción lectora de gran utilidad tanto para las propias bibliotecas, que lo utilizan como apoyo a la hora de realizar la selección de los libros que van a incorporar a sus colecciones, como para profesores y padres, a los que les sirve de guía de lectura para sus alumnos e hijos, respectivamente.

La presencia de la MLIJ en la web en los últimos años ha aumentado su difusión y ha facilitado su utilización como recurso y herramienta para bibliotecarios y mediadores.

En los últimos años, el catálogo de la MLIJ se publica también en el Portal del Lector, la web de la Comunidad de Madrid destinada al Libro y la Lectura. Los libros se encuentran distribuidos en cinco carruseles de imágenes, correspondientes a los distintos tramos de edad. Desde cada título hay un enlace directo a su registro en el Catálogo de Bibliotecas Públicas, con el fin de facilitar la localización de los ejemplares.

Se facilita también desde esta página la descarga de la versión digital del catálogo de la Muestra (en pdf) y del calendario anual de la exposición.

*Actividades de animación a la lectura*

*Organizadas desde la Subdirección General del Libro*
Desde el año 2001 la Muestra ha ido acompañada de una actividad de presentación y animación a la lectura, como parte de las acciones de fomento de la lectura desarrolladas para la población infantil y juvenil fuera de los centros de enseñanza.

En principio se realizaba en los municipios de menos de 20.000 habitantes, pero en el año 2011, por cuestiones presupuestarias, se decidió incluir la actividad de presentación de la Muestra tan solo en los municipios entre 10.000 y 20.000 habitantes, y durante los tres años siguientes (2012-2014) la Muestra careció de actividad asociada en todos los municipios, independientemente de su población.

En la edición de 2015 (Muestra XXX) se retoma tanto la exposición itinerante en sí (que no había circulado en 2014) como la actividad de animación, pero dotándola de una serie de novedades que la potencian como una actividad de fomento de la lectura con una perspectiva mucho más amplia:

- Se aumenta el número de municipios a los que se les ofrece, al elevarse el rango hasta los de menos de 25.000 habitantes. En la presente edición, la actividad de animación se ha enviado a un total de 74 municipios.
- Se cuenta con la presencia de cuatro animadores diferentes, distribuidos por los municipios de forma aleatoria, evitando asociar cada uno de ellos a una de las zonas en las que se divide la Muestra, de manera que la oferta cultural en cada zona sea más variada.
- Entre los animadores contratados, cada año se cuenta con un autor de uno de los libros seleccionados en esa edición (Daniel Tornero, en 2015, y Margarita del Mazo en 2016 y 2017), convirtiendo así la actividad en un encuentro del autor con los lectores.

En las dos últimas ediciones las cifras de asistencia a la actividad de animación a la lectura son un claro reflejo de su éxito: 3.207 personas en 2015 y 3.569 en 2016.

*Organizadas y realizadas por las propias bibliotecas*

La Muestra del Libro infantil y Juvenil constituye una experiencia enormemente enriquecedora para los municipios participantes, que muestran año tras año un enorme entusiasmo en la convocatoria y centran sus esfuerzos y recursos en optimizar el tiempo y la presencia de los libros de la Muestra en su localidad.

Con anterioridad a la recepción de la Muestra, cada biblioteca se encarga de hacer llegar el catálogo a los centros escolares de su respectivo municipio, de manera que cuando los alumnos la visiten ya conozcan los libros y los profesores hayan podido diseñar herramientas de trabajo con

ellos, complementando así el trabajo en el aula con la exposición bibliográfica.

Las líneas de actuación llevadas a cabo por las bibliotecas y centros de lectura de los diferentes municipios son enormemente variadas: se realizan visitas escolares, cuentacuentos, talleres de animación a la lectura, concursos, presentaciones de libros, lecturas colectivas, etc., y la Muestra se integra en actividades diversas, como campamentos de verano y campamentos urbanos.

En los municipios en los que la exposición coincide con fechas especialmente significativas, pasa a formar parte de las actividades programadas con motivo de celebración de las mismas, como es el caso del Día del Libro, el Día de la Biblioteca o el Día Internacional del Libro Infantil.

Algunos municipios han solicitado la exposición de la Muestra en fechas específicas para hacerla coincidir con la celebración de eventos culturales destacados en su localidad. Esta confluencia permite optimizar los recursos y las posibilidades que ambas actividades brindan.

En abril de este año la Muestra coincidió en Getafe con la celebración de la segunda edición del festival “De poesía por Getafe” (del 7 al 28 de abril). En esta cita cultural se desarrolla una interesante propuesta de actividades en distintos puntos estratégicos de la ciudad, con el objetivo de potenciar la poesía y sacar las bibliotecas y las librerías a la calle. Incluye, además, la celebración del Premio Internacional de Poesía Margarita Hierro.

También en la presente edición otro de los municipios receptores de la Muestra, Rascafría, ha hecho coincidir las fechas de su periodo de exposición con uno de los eventos culturales destacados de la Comunidad de Madrid, la Semana del Cortometraje, organizando una serie de actividades culturales en el municipio en torno al libro y al cine, con la participación de centros educativos, de la biblioteca y de los propios ciudadanos de la localidad.

El catálogo de la Muestra es utilizado por la mayoría de los municipios para realizar la selección de nuevos ejemplares para sus bibliotecas. En algunos casos, optan por la adquisición de todos o parte de los libros de la Muestra, con el fin de actualizar y enriquecer la colección de la biblioteca y permitir el préstamo de los ejemplares entre los usuarios.

Como se puede apreciar, la Muestra se integra en el ámbito de la cooperación bibliotecaria, por lo que es imprescindible estar atentos a la opinión de los municipios participantes, que colaboran en este proceso cumplimentando un cuestionario de evaluación, en el que aportan su opinión sobre la Muestra del Libro Infantil y Juvenil y las actividades desarrolladas en torno a la misma. Gracias a este proceso de evaluación constante se pueden extrapolar una serie de datos de análisis que permiten tomar decisiones de modificación o mejora.

*Objetivos de futuro*

En la actualidad nos planteamos una renovación de la Muestra que, manteniendo el objetivo fundamental del proyecto, se adapte aún más a las necesidades actuales. Un nuevo enfoque que tenga en cuenta planes conjuntos y nuevas propuestas interactivas de comunicación, aprovechando las posibilidades que brindan las nuevas tecnologías.

En esta renovación contemplamos:

- Incidir más en las cualidades de la Muestra como actividad de fomento de la lectura, diferenciadora y característica de nuestra Comunidad por su carácter cooperativo y su capacidad para relacionarse con los municipios y otros sectores implicados.
- Ahondar en su papel como impulsora del libro infantil en nuestra región, abriéndose a nuevas relaciones con los componentes de la cadena del libro: autores, editores, libreros…
- Hacer más visible y rentable el valor del catálogo de la Muestra como un instrumento de prescripción lectora imprescindible, frente a la finalidad expositiva.

Algunas de estas acciones ya han empezado a tomar forma a través de actividades vinculadas directamente a la Muestra del Libro Infantil y Juvenil:

*Salón del Libro Infantil y Juvenil*

La colaboración iniciada con el Consejo General del Libro en el año 2014 dio como resultado la presentación de la Muestra en el Salón del Libro Infantil y Juvenil, uno de los eventos más relevantes del año en el calendario del libro infantil madrileño, ubicado cada mes de diciembre en el Centro Cultural Conde Duque (Madrid). Esta unión de iniciativas veteranas ha proporcionado mayor visibilidad a la Muestra en un entorno

en el que se dan cita año tras año lectores y editores.

*Leoteca*
Desde el año 2015, la Muestra del Libro Infantil y Juvenil cuenta con el recurso añadido de Leoteca, una comunidad virtual de lectores en formato de red social. Se trata del primer espacio en español pensado específicamente para los niños, donde pueden explorar, opinar y compartir lo que leen de forma segura.

En su web (www.leoteca.es), además de los títulos seleccionados y comentados por el propio equipo de Leoteca, cuentan con una sección específica para la Muestra, que incluye todos los títulos seleccionados en cada edición.

Desde la Unidad del Libro y la Lectura se envía a cada biblioteca, junto con la información sobre este recurso, un sencillo tutorial para que puedan conocer mejor este espacio y aprovechar sus posibilidades con sus usuarios.

*Vallekas Cuenta: Concurso fotografía "¡Muéstranos un libro!"*
Este año se ha puesto en marcha, en colaboración con las entidades organizadoras de la II Edición de Vallekas Cuenta, la primera edición del concurso "Muéstranos un libro", una interesante propuesta para acercar los libros a los lectores. Los participantes debían elegir alguno de los libros de la XXXII Muestra del Libro Infantil y Juvenil, buscarlo en librerías o bibliotecas, y hacerle una fotografía en algún lugar inusual: esperando un autobús, en lo alto de un árbol, mirando por la ventana...

Vallekas Cuenta es un proyecto de colaboración, fruto de la iniciativa vecinal, entre escuelas infantiles, bibliotecas públicas y librerías del distrito de Puente de Vallecas. Se trata de un festival de cuentacuentos para narradores amateurs, en el que se invita a los ciudadanos a contar cuentos a niños y niñas en los espacios que las entidades participantes ponen a disposición del evento.

El encuentro coincide en fecha con el Día Internacional del Libro Infantil y se prolonga durante toda una semana, a lo largo de la cual se desarrollan distintas actividades: talleres de creación de libros, cuentacuentos, espectáculos de títeres y teatro, conferencias, clubes de lectura, etc.

*Encuentros con autores*

Este año se decidió poner en marcha desde la Subdirección General del Libro un nuevo proyecto asociado a la Muestra, esta vez destinado a un sector muy específico: el público juvenil. Con idea de incentivar la lectura entre los jóvenes, se decidió establecer un puente entre autores y lectores, organizando charlas-presentaciones por parte de Begoña Ruiz, autora de uno de los libros de narrativa incluidos en la presente edición, a alumnos de Bachillerato.

Se ha contactado con municipios que han solicitado la Muestra este año, pero a los que no se les ha enviado la actividad de animación a la lectura (por superar los 25.000 habitantes) y la respuesta ha sido excelente.

Hasta la fecha se han realizado dos encuentros: uno en Leganés, en la Biblioteca Julio Caro Baroja (Centro Cultural José Saramago), y otro en Alcalá de Henares, Biblioteca Pública Municipal Cardenal Cisneros, y está previsto desarrollar la actividad en varios municipios más hasta finales de noviembre, coincidiendo con el calendario escolar y a lo largo del periodo expositivo de esta edición de la Muestra.

La actividad ha coincidido con el periodo de exposición de la Muestra en cada biblioteca. Previamente se ha contactado con institutos del municipio y se ha establecido un plan de trabajo en torno al libro: con anterioridad al evento, dos clases de bachillerato de cada municipio participante han trabajado en el aula con el libro concreto. De esta manera, en el encuentro la comunicación ha sido bidireccional autor/lector, despertando el interés de los jóvenes asistentes por la literatura en todas sus facetas (creación, lectura…).

Con el objetivo de continuar con esta línea de renovación, a medio plazo está previsto incorporar una serie de iniciativas que girarán en torno a diversas líneas de actuación:

- Crear la distinción “El mejor de la Muestra”, otorgada al Libro Infantil del Año en Madrid. El libro galardonado se seleccionará entre los 200 que compongan la edición de la Muestra de ese año, y su elección correrá a cargo de especialistas en literatura infantil de distintos ámbitos, bibliotecarios y lectores. La obra ganadora se destacará en el catálogo y en la exposición del año siguiente, en el Portal del Lector, otorgándole además difusión tanto en el Portal del Lector como en revistas especializadas.

- Invitar a participar en el equipo de trabajo a representantes de otros sectores implicados en el fomento de la lectura (libreros, educadores, autores, críticos literarios), de manera que puedan aportar sus valoraciones desde perspectivas diferentes.
- Hacer visible la Muestra mediante una campaña de promoción en la que se contacte formalmente con los editores y autores de las obras seleccionadas para informarles de la distinción que han recibido sus obras al quedar incluidas en el catálogo.
- Diseñar una campaña publicitaria que destaque los nuevos aspectos y proporcionar mayor difusión al catálogo como herramienta de prescripción lectora, haciéndolo llegar, en versión física o virtual, a más colectivos e instituciones culturales y educativas a nivel nacional.

CONCLUSIONES:

Las posibilidades de cooperación que brinda la MLIJ son enormes, tanto por su valor como actividad de Fomento de la Lectura como por el papel que representa como impulsora del libro infantil en nuestra región.

Las actividades desarrolladas en los últimos años, así como las que se plantean de cara a un futuro inmediato, persiguen incrementar su visibilidad como iniciativa a través de la cual la Comunidad de Madrid se relaciona con los municipios, abriéndola a nuevas relaciones con los componentes de la cadena del libro.

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# O aprendizado da escrita numa prática letrada: concepções e saberes mobilizados entre a professora e as crianças de 6 anos

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PALAVRAS-CHAVE: Alfabetização, Crianças, Concepções e práticas.

RESUMO:
Este estudo analisa situações de ensino e de aprendizagem desenvolvidas com crianças de 6 anos matriculadas nos anos iniciais do ensino fundamental de uma escola pública municipal de Belo Horizonte, Minas Gerais, Brasil. Pretendeu-se compreender que concepções e saberes são mobilizados por uma professora junto às crianças que encontram-se em processo inicial da alfabetização. As situações apresentadas se sustentam num contexto e numa prática pedagógica que acontece na perspectiva da alfabetização com letramento e revela a sala de aula como um ambiente alfabetizador. A abordagem de análise considera os estudos de Soares (1988), entre outros, no que diz respeito à alfabetização e ao letramento e, à concepção de ambiente alfabetizador, enfatizada por Ferreiro (1986). A metodologia consistiu numa abordagem etnográfica utilizando-se recursos de entrevistas, observações, notas de campo, fotografias e filmagens envolvendo as professoras e as crianças. As questões centrais e as discussões realizadas permitiram compreender: Em que medida as estratégias de ensino da escrita se sustentam numa prática letrada? Que concepções de alfabetização e de letramento são evidenciadas na prática da sala de aula com crianças de 6 anos em processo de aprendizagem da escrita? Os resultados evidenciaram que as crianças vivenciaram oportunidades de interação com os diferentes gêneros discursivos que circulam na sociedade sendo estes expostos e trabalhados pela professora em sala de aula.

INTRODUÇÃO:
Este estudo analisa situações de ensino desenvolvidas por uma professora alfabetizadora com crianças de 6 anos matriculadas nos anos iniciais do ensino fundamental de uma escola pública municipal de Belo Horizonte, Minas Gerais, Brasil. A prática desenvolvida com crianças em processo inicial da leitura e da escrita tem se tornado um desafio cada vez

maior, e a busca para muitas das respostas tem ressonância na formação profissional. É evidente a necessidade de uma revisão das propostas de alfabetização que historicamente vêm sendo adotadas nas escolas. O conceito de alfabetização tem sido revisto, reavaliado e questionado, tendo em vista que as discussões sobre o letramento, o uso da diversidade textual na escola e as práticas sociais da leitura e da escrita passaram a ser amplamente difundidas no meio acadêmico, nas publicações, nos cursos e nas propostas de formação de professores.

Refletindo sobre o binômio alfabetização/letramento, observamos, em ações voltadas para a formação, que esses conceitos vêm sendo incorporados pelos professores, que se esforçam por traduzi-los numa prática diferenciada e mais avançada. Os gêneros textuais têm estado presentes no período de apropriação da leitura e da escrita, e, desde o Primeiro Ciclo, diversos textos circulam entre as crianças. Bilhetes, cartas, propagandas, músicas, quadrinhos, contos, poemas, anúncios e rótulos, dentre outros, são utilizados pelos professores. Com o objetivo de torná-los prática cada dia mais freqüente em sala de aula, os textos são utilizados de formas diversas, seja para discussões mais amplas em relação à macroestrutura e à função social que exercem, seja como um meio para garantir a base alfabética. Assim, muitas estratégias metodológicas são elaboradas com base no texto, e percebe-se o movimento de ruptura com os modelos do aprendizado da escrita por meio dos métodos. Isso porque os métodos, em sua maioria, não priorizam os textos e quando estes se apresentam não estabelecem uma vinculação com as funções e os usos que a escrita tem na sociedade. Os professores alfabetizadores encontram um aliado legítimo, e os textos que circulam na sociedade passam a ser discutidos, analisados, lidos e produzidos pelas crianças.

As questões centrais que nortearam esse estudo estão na confluência entre a formação profissional, a apropriação de teorias e a prática pedagógica. A pesquisa, de natureza qualitativa, buscou compreender: Em que medida as estratégias de ensino da escrita se sustentam numa prática letrada? Que concepções de alfabetização e de letramento são evidenciadas na prática da sala de aula com crianças de 6 anos em processo de aprendizagem da escrita? A abordagem do trabalho do professor alfabetizador estabelece, neste trabalho, uma estreita relação com as experiências e os conhecimentos adquiridos nos processos de formação, sejam iniciais, sejam continuados, oferecidos ou não pelo poder público municipal. Além disso, consideramos os diversos fatores que,

advindos de outras vivências fora do seu ambiente de trabalho, podem incidir sobre a atuação profissional de um docente.

Fragmentos de práticas observadas e analisadas ao longo de um ano letivo serão apresentadas neste estudo no sentido de alcançar as respostas para as questões acima apresentadas.

OBJETIVOS:
O objetivo geral dessa pesquisa é compreender os pressupostos teóricos e metodológicos que fundamentam as práticas da alfabetização com letramento. Destacam-se, como objetivos específicos: explicitar a concepção de alfabetização, de letramento e de alfabetização com letramento presente na prática de professoras alfabetizadoras; analisar as relações entre a concepção teórica e a prática presentes no trabalho desenvolvido pelas professoras alfabetizadoras; analisar os saberes presentes nos discursos e nas práticas das professoras que definem a orientação de sua proposta de trabalho nas turmas de alfabetização e descrever as estratégias organizadas pelas professoras e a natureza do material pedagógico utilizado nas práticas de alfabetização com letramento.

DESCRIÇÃO DA INVESTIGAÇÃO:

*Contexto de pesquisa*

Esta pesquisa foi desenvolvida em duas turmas de alfabetização com suas respectivas professoras numa escola municipal localizada em Belo Horizonte/Brasil. As crianças dessas turmas, tinham 6 anos. Para definir as professoras, sujeitos da pesquisa, buscamos identificar aquelas que apresentassem um discurso explícito sobre a prática pedagógica desenvolvida e fundamentada nos conceitos que sustentam as propostas pedagógicas nos estudos mais recentes sobre a alfabetização na perspectiva do letramento. Neste trabalho apresentamos as análises referentes ao trabalho desenvolvido por uma professora, que recebeu o codinome de Stela.

As discussões sobre a psicogênese, na década de 1980, às quais tiveram acesso os professores brasileiros, partiram da ampla divulgação, no nosso país, dos trabalhos de Ferreiro e Teberosky (1985, 1986, 1989, 1990), dentre outros. Na pesquisa realizada por Soares (1989) sobre a produção acadêmica e científica a respeito da alfabetização constatou-se a forte

presença da psicologia genética refletindo a influência de Piaget na década de 1980. Naquele momento, a temática metodologia – o uso, ou não, de determinados métodos – foi revista e questionada com a disseminação de uma teoria que ocupou o centro das atenções na área educacional. No meio acadêmico, as pesquisas já apontavam que os métodos não resolviam o problema do fracasso na alfabetização, não garantiam a melhoria do ensino, tampouco os resultados dele. A discussão sobre a alfabetização se colocou, então, em outro patamar, surgindo, assim, a necessidade de rever e alterar as concepções de criança, professor, processo ensino-aprendizagem e, também, as formas de atuação e de constituição das relações entre aquele que ensina e aquele que aprende, bem como os materiais didáticos e recursos pedagógicos utilizados na prática com o sujeito aprendiz. No período subseqüente começaram as discussões e a disseminação dos estudos sobre o letramento, tendo a obra, Letramento, um tema em três gêneros (Soares, 1998), uma ampla circulação entre os professores. É nesse contexto de inserção de teorias e concepções que esse trabalho de fundamenta de modo a estabelecer as relações teórico-práticas no âmbito da sala de aula de alfabetização.

*Fontes de dados e processos de análise*

É na pesquisa qualitativa que este estudo se fundamenta, assegurando, nessa mesma concepção, a coleta, a análise e a interpretação dos dados. Utilizamos instrumentos e procedimentos que se reafirmam nos pilares dessa modalidade de pesquisa. Entrevistas, observações, fotografias e filmagens foram realizadas envolvendo as professoras e as turmas participantes da pesquisa. Foram utilizados equipamentos que pudessem facilitar a melhor organização dos dados e sua posterior análise: câmera fotográfica, câmera filmadora e gravador. Merece destaque importante o diário de campo, onde foram registradas as aulas observadas. No início da pesquisa, as professoras foram informadas da importância da utilização de tais recursos e dos cuidados que seriam tomados para que não fosse alterada a organização e a dinâmica do trabalho. Foi garantido que os recursos fossem apresentados em tempos diferenciados e tendo já assegurada maior familiarização das crianças. Dessa forma, tanto as professoras quanto as crianças lidaram de modo mais natural com os recursos.

O necessário destaque foi dado aos conteúdos de fala dos professores, que em momentos distintos se constituíram como dados para análise.

Utilizamos as contribuições da análise do discurso para a interpretação dos dados. A análise do discurso possibilitou uma reflexão sobre as diferentes vozes dos sujeitos envolvidos, pois considera a linguagem e o contexto da sua produção, compreendendo o sujeito e o seu discurso no contexto ideológico. Nesse caso, os dados coletados, os textos, assumiram um lugar diferenciado e como discurso foram objeto de investigação. O texto, nessa perspectiva, é entendido no seu sentido mais amplo: uma palavra, um conjunto de frases ou mesmo o silêncio – cada um é um texto e carrega diferentes significados.

Fatores culturais, sociais, trajetória profissional, formação inicial, acadêmica, em serviço, valores e atitudes se relacionam diretamente com o objeto em questão. A pesquisa qualitativa responde a questões particulares e num nível de realidade que não necessariamente pressupõe a quantificação. A tarefa central aqui colocada consistiu em conhecer determinada realidade vivida socialmente, buscando compreender essas relações como fenômeno num contexto pedagógico. Esse é o fundamento da pesquisa qualitativa que se preocupa com a compreensão de fenômenos sociais com base na perspectiva dos atores e por meio do conhecimento da vida deles e do modo como se organizam. (SANTOS FILHO, 1995).

Neste estudo apresentamos os diferentes gêneros textuais presentes na sala de aula e explorados pela professora, Stela. Serão analisados os eventos em que estão presentes um livro de poemas e o dicionário. Esses materiais foram usados em estreita sintonia com a proposta de produção de um Álbum da Turma a ser organizado em sequência alfabética.

*Poemas e o dicionário*

A professora mostrou para as crianças dois livros de poesia, enfatizando aspectos diversos que serão evidenciados a seguir. O evento mostra a intenção da professora em utilizar um livro de poemas, de José de Nicola, para mostrar a organização dele por ordem alfabética, um modelo para a organização de um álbum da turma contendo os nomes das crianças.

> Stela: Então nós vamos aprender as letrinhas, as letras, pra que falar letrinhas, letras.
> Cr: Letra grande.
> Stela: Letras bonitas que nos ajudam a ler e escrever. Cada página vai ser uma letra. Qual a primeira letra do alfabeto?
> Stela: Eu trouxe pra vocês uns livros que trabalham com as letras, vocês já

> viram esse livro aqui? (Mostrou o livro para as crianças). Se o livro se chama Alfabetário, o que é que vai ter aqui dentro?
> Crs: Alfabeto
> Stela: O alfabeto vai estar aqui dentro NE, Arine, então cada página. Ah! Primeiro antes de abrir. Quem escreveu foi o José de Nicola, tá? José de Nicola e é da Editora Moderna. Vou abrir para vocês olharem a primeira letra, olha. (Abriu o livro)

Stela explorou o nome do livro *Alfabetário,* de José de Nicola, informando o nome da editora. Chamou atenção para o nome do autor antes que o livro fosse aberto. Proporcionou que as crianças expressassem o que significava a palavra "alfabetário". Nesse momento do ano letivo, no mês de março, as crianças necessitavam de intervenções para o conhecimento das letras do alfabeto, e sempre que possível a professora voltava à seqüência alfabética. Utilizou e estratégia de associar a ordem alfabética aos nomes das crianças. Ao dizer os nomes das letras na seqüência, pretendeu, também, que as crianças fizessem associação com a letra inicial de palavras conhecidas.

> Crs: A. A. de Ariane. A de amor. B de baixinho. (Stela passou as páginas e perguntou)
> Stela: A segunda letra é?
> Crs: B
> Cr: B de Bianca.
> Stela: Isso. B de Bianca. E a outra?
> Crs: C.
> Stela: C
> Crs: C de coração.
> Stela: Coração, a outra?

Assim, foram associando "D" de Daniel, dado, dragão; "E" de escola; "F" de formiga, de feijão, Felipe, nosso colega, Franchesco; "G" de Guilherme Germano; "H" de Super-Homem, "H" de hipopótamo; e seguiu as letras até "V", do aluno Vítor. Há nesse fragmento a intencionalidade de trabalhar com as letras do alfabeto e a seqüência delas.

> Stela: Então gente, nesse livro há todas as letras do alfabeto, oh!, estão vendo? (Stela passou as páginas com rapidez)
> Stela: Neste livro tem o alfabeto, então nesse nosso álbum aqui a gente vai fazer o Alfabetário. Cada pagina vai ser uma letra. Esse livro trabalha com poesia, o Dav vai falar pra mim uma letra. Fala Dav?
> Dav: 'A'.
> Stela: 'A'. Ele gostou da letra 'A'. Eu vou ler para vocês a poesia da letra 'A'. Só da letra 'A' hoje hein? Cada dia eu leio uma.

Crs: Tá.

Ao apresentar o Alfabetário, a professora não teve a intenção de fazer a leitura dos textos. Assim, vê-se que o gênero serviu a outro objetivo, voltado para a apropriação do sistema de escrita, e não do conhecimento ou para a apreciação do texto literário. Vê-se, aqui, que a presença do gênero na sala de aula pode ser garantida, mas cumprindo objetivos distintos.

As crianças se mostraram interessadas em ouvir os poemas do livro, uma vez que muitos deles tinham alguma correspondência com a primeira letra do nome delas, por isso solicitaram insistentemente que a professora fizesse a leitura. Ela atendeu ao pedido e leu o poema referente à primeira página, que se iniciava com a letra A e outros poemas que tinham letras dos nomes das crianças.

Os trabalhos de Teberosky (1990), Chartier e Hébrard (1996), Geraldi (1997), Soares (2003), Ferreiro (2002), Frade (2005) e outros explicitam a importância da presença dos gêneros textuais desde a entrada da criança na escola, no período inicial da alfabetização. O trabalho com gêneros cumpre objetivos diferentes, permitindo a familiaridade das crianças com os materiais reais presentes na sociedade, o conhecimento sobre o uso e as funções deles e também a reflexão sobre a estrutura e os aspectos discursivos e lingüísticos neles presentes.

Essas oportunidades de refletir sobre a língua em situações estreitamente ligadas às práticas sociais da escrita e da leitura têm sua expressão no conceito de letramento. Assim, as vivências na escola trarão outras possibilidades que − espera-se − vão além desse espaço, permitindo aos sujeitos se envolverem com maior competência nos lugares em que a escrita se mostra presente. O trabalho da alfabetização de Frade e Ribas (2005) enfatiza a importância da diversidade de textos na escola:

> O contato com a leitura e a escrita de textos é possível quando a escola constrói situações e relações em que a linguagem escrita se faz presente de maneira significativa para os alunos. Assim, é fundamental aproveitar todos os momentos possíveis para que as crianças tenham contato com textos e se utilizem deles. [...]. É fundamental que sejam criados ou potencializados ambientes em que situações específicas de leitura e escrita de textos possam ser vivenciadas [48].

As autoras ressaltam, também, a importância de disponibilizar uma

variedade de gêneros compreendendo-se as funções deles. Há, portanto, que considerar aqueles que circulam tanto na sociedade quanto no interior da escola, bem como os suportes deles.

Além do livro de poemas, Stela apresentou um livro antigo da mãe dela. As crianças ficaram surpresas com a data da publicação − 1937 −, que foi explorada pela professora em razão das características do livro, já com as páginas amareladas pelo tempo.

> Stela: Este último muito antigo, nossa! Olha só, as paginas são amarelas, sabe de quem era este livro? Da minha mãe. Quando ela era pequenininha.
> Cr: Ela tá viva?
> Stela: Ela está viva. Sabe quantos anos ela vai fazer?
> Crs: Não, quantos?
> Stela: 70 anos.
> Crs: Nuuuuu, ela já é velha!
> Stela: É bem velhinha. Sabe o ano que ela ganhou este livro?
> Crs: Não!!!!
> Stela: Olha o ano de 1941.

O livro antigo apresentado pela professora tinha como propósito mostrar a importância do material que é guardado como recordação, ou seja, um material de memória, lembrança de algo que foi vivido num determinado momento. Essa seria também a função, o para que escrever o Álbum da Turma. Esse é um aspecto importante a ser considerado em um processo de produção de texto, pois familiariza as crianças com o objetivo dessa escrita.

Ao longo da pesquisa foram realizadas entrevistas com a professora com a intenção de conhecer as concepções presentes na prática pedagógica por ela implementada. Quanto à proposta de levar para a sala e apresentar às crianças os diferentes materiais a professora afirmou:

[...] todos aqueles materiais que eu levei também contribuem para a questão do letramento, como aquele Alfabetário do José de Nicola, que tem os textos que são poéticos. O livro antigo lá da minha mãe é da Cecília Meireles, que já tem uma outra linguagem – também é poética, mas é uma outra linguagem própria de uma edição mais antiga, década de 40 ou alguma coisa assim. (Fragmento da entrevista com a professora Stela)

A prática de letramento se configurou como um momento de mostrar às crianças uma diversidade de materiais escritos e explorá-los, ainda que

em alguns casos a exploração tenha ficado comprometida em razão de seus objetivos e do próprio tempo, tendo em vista a quantidade de materiais que a professora disponibilizou. Nesse caso em particular, levar um livro antigo permitiu o contato e a aproximação com uma referência histórica de um material escrito, situado em tempo e espaço determinados.

Em entrevista a professora ressaltou que esse trabalho realizado permitiu trabalhar tudo:

> *Envolve uma aula de História quando situa e retoma a origem dos materiais, os gêneros textuais e também a alfabetização. Nesse momento, ressaltou que trabalhou a apropriação das letras, da ordem alfabética, a questão da sonoridade, através da letra inicial das palavras*. (Fragmento da entrevista com a professora Stela).

Sua proposta evidencia a concepção de que os diversos gêneros devem ser disponibilizados às crianças no período da alfabetização. Ainda que não sejam leitoras, elas podem manusear os materiais e conhecer as funções e os usos que têm na sociedade. Assim, as crianças podem, desde o período inicial da alfabetização, estar imersas em práticas sociais vinculadas à leitura e à escrita nesse contexto específico em que se pretende garantir a apropriação do sistema de escrita. (Soares, 2004).

Por último, a professora mostrou o dicionário. O objetivo, tal como no livro de poemas, era enfatizar a organização dele por ordem alfabética, tal como seria o álbum da turma. Ao enfatizar a seqüência, permitiu, novamente, tal como nos poemas de José de Nicola, a associação das letras iniciais das palavras.

> Stela: E então posso mostrar o dicionário?
> Crs: Pode!
> Stela: Olha o dicionário também trabalha com as letras. Começa com a letra?
> Crs: A. A de aranha. Árvore.(...)

É importante destacar a freqüência com que o dicionário foi utilizado nos diversos momentos do ano letivo. Os objetivos foram distintos e envolviam o trabalho com a ordem alfabética, a grafia correta das palavras, bem como com o significado das palavras novas que surgiam na sala e que não eram de domínio das crianças. O dicionário passou a ser familiar às crianças e, em determinados momentos, elas já sugeriam à professora que tirasse dúvidas surgidas em sala em relação às palavras, como

escrevê-las e o que significavam. Esse comportamento das crianças demonstrou que já haviam se apropriado da função do dicionário e que estabeleciam uma relação correta em relação ao uso dele. A abordagem de determinados gêneros e suportes quando priorizados e trabalhados de modo sistemático e intencional, permitem ao aprendiz a compreensão dos significados e funções deles, permitindo que sejam utilizados em situações reais que não se restringem ao uso escolar.

Nesse evento, "Álbum da Turma", enfatizado nesta seção, o dicionário foi utilizado para que as crianças percebessem o modo de organização dele por ordem alfabética. Em outros eventos observados, ele foi utilizado para consulta sobre o significado de palavras e também para esclarecer dúvidas ortográficas. Ele foi trabalhado ao longo do ano, explorando suas diferentes possibilidades de uso.

CONSIDERAÇÕES FINAIS:

Muitas intervenções pedagógicas feitas pela professora tinham como objetivos refletir sobre os usos e a função dos textos tendo como eixo central a apropriação do sistema de escrita pelas crianças. Os aprendizes recorriam à escrita formal afixada em cartazes, painéis e diferentes materiais presentes na sala de aula, questionando e analisando como determinadas palavras são escritas, seus respectivos sons e letras. Essas oportunidades de aprendizagem, com a presença de gêneros textuais distintos na sala de aula, permitiam às crianças estabelecerem diferentes reflexões sobre a língua. Utilizando-se de materiais escritos diversos com a devida intervenção, a professora com um planejamento prévio, assegurou uma prática de alfabetização na perspectiva do letramento.

Este estudo permitiu refletir sobre as políticas, propostas e estratégias de formação voltadas para os professores. Considerar que há um repertório de conhecimentos que deve ser selecionado previamente e ser transmitido ao professor nos seus processos de formação pode ser um equívoco. Acreditar que apenas o saber teórico, técnico ou de conteúdos garante a formação e, portanto, a qualidade do trabalho parece revelar uma visão restrita do saber profissional dos professores. Isso porque há muitos limites e desafios impostos não somente pela própria prática, nos sistemas de ensino, mas também na própria constituição dos saberes para o exercício da docência. É importante reconhecer o acesso aos diferentes bens culturais no seio familiar, tomando como referência os valores e as crenças do sujeito, antes mesmo de ser professor, e também a própria capacidade que tem para ressignificar o que foi apreendido nas mais

diversas situações vivenciadas ao longo da vida. Assim, é preciso reconhecer que o saber científico não basta. Há que se considerar a diversidade de possibilidades de apreender algo, construir ou de apropriar-se de determinado conhecimento quando voltamos a atenção para o sujeito professor. Não há uma fonte única que garanta a apreensão dos conceitos de alfabetização e de letramento, uma vez que esses conceitos não se vinculam apenas a uma construção teórica.

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# Instruction and assessment in a writing classroom in a lower secondary school

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KEYWORDS: classroom assessment, assessment event, writing instruction, writing discourse, lower secondary school.

ABSTRACT[1]:
The study aims to investigate instruction and assessment in Swedish as a first language during two writing units in lower secondary school. The classroom is explored as a literacy practice, based on the idea that reading and writing are always situated within specific social practices, and as an assessment practice, based on the idea that classroom assessment is an important part of the classroom atmosphere and helps students to form concepts of themselves as learners as well as of what is important to learn. Data were collected from multiple sources: video and audio recordings of twenty lessons, material based "observiews" (the teacher is observed assessing students' final texts aloud), students' assessment rubrics, and the teacher's lesson material. Main findings suggest that, at a global level, there is an agreement between instruction, formative assessment and summative assessment in the studied practice. However, a contradiction between tradition and change, and between different discourses, can be seen in assessment of texts. The findings contribute to research on writing instruction and assessment in lower secondary school. Teachers need to consider alignment between instruction, formative assessment and summative assessment, so that the knowledge asked for in instruction is stressed in assessment as well.

INTRODUCTION:
Educational research has in recent years put more focus on the connection between instruction and different kinds of assessment, due to growing emphasis on explicit goals. A distinction as regards the purpose of assessment is formative assessment, also called assessment for learning, and summative assessment, also called assessment of learning. Formative assessment has largely come to deal with general methods and

[1] This text is based on the English summary of my licentiate thesis *Instruction and assessment in a writing classroom in a lower secondary school. Students in year 7 write a fairytale and a book review* (Norberg, 2015).

techniques, such as “see3be4me”[2] or students’ names on Popsicle™ sticks[3], instead of focusing on what knowledge is recognized by teachers as legitimate within specific contextualized social practices. This development has been criticized by a number of researchers (cf. Björklund Boistrup, 2013; Hirsh & Lindberg, 2015; Murphy & Ivinson, 2005; Torrance, 2012; Vingsle, 2014).

The present study aims to investigate instruction and assessment in the subject of Swedish as a first language during two common writing units, a fairytale and a book review, in lower secondary school. The Swedish classroom is explored as a literacy practice (Barton, 2007), based on the idea that reading and writing are always situated within specific social practices. The classroom is also explored as an assessment practice (cf. classroom assessment environment, Brookhart, 1997; Stiggins & Conklin, 1992), based on the idea that classroom assessment is an important part of the classroom atmosphere helping students form concepts of themselves as learners as well as of what is important to learn. Literacy practices are shown in literacy events (Barton, 2007), and assessment environments are shown in assessment events (Brookhart, 1997). Assessment is understood both as instruction embedded and as connected to grading (cf. Björklund Boistrup, 2010; Lindberg, 2007; Hill & MacNamara, 2011; Torrance & Pryor, 1998).

The following research questions guided the investigation:

1. What subject content is given the most focus in literacy and assessment events and thus appears to be important and available for students to learn?
2. In what way is the subject content highlighted in literacy and assessment events and what ways of knowing[4] appear thus to be important and available for students to learn?
3. What appears to be the purpose of the assessment events?

The answers to these research questions contribute to a description of the predominant writing discourse (Ivanič, 2004). The answers to the research

[2] ”See three (other students) before asking me (the teacher)”. Before asking the teacher students should check with other students.

[3] Instead of students raising hands in class, the teacher picks out students randomly using Popsicle™ sticks with students’ names written on them.

[4] “Ways of knowing” refers in the study to what students “do” with a subject content, e.g. *identify* fairytale features in a text or *memorize* a list of fairytale features (cf. Carlgren, 2013; Dewey & Bentley, 1949).

questions also provide a basis for an overall comparison of what is emphasized in instruction and in assessment, respectively. This comparison also sheds light on the alignment between instruction and assessment.[5]

BACKGROUND:
To give some background to the study, a few words about curriculum and national tests should be mentioned. Both are important institutional factors influencing teachers' practices. The new syllabus from 2011 has been updated from the previous syllabus primarily with regard to an increased focus on the genre approach (Liberg et al., 2012). This emphasis on genre-based instruction is also manifested in the national test, which draws on the genre specific features such as certain demands and predetermined criteria, rather than process and communication (Palmér, 2013).

The research review in Norberg (2015) shows that Swedish research on writing instruction and assessment of writing mainly concerns upper secondary school; consequently, Norberg (Ibid) contributes in filling an important research gap. Further, there have been few studies on the relation between instruction and assessment of writing, and none has been found with a holistic approach to instruction and assessment. Thus, Norberg (Ibid) contributes to this field of research by adopting a comprehensive perspective on teaching. The way a teacher assesses students' texts must be seen in relation to what assessments have been made during instruction; thus, if only summative assessment is investigated, context has not been taken into consideration.

Regarding formative assessment, there is a need for studies focusing on subject content; this means that assessment actions must be seen in relation to the instructional practices of which they are a part and in relation to the institutional patterns influencing practices. Considering practices as socially, culturally and historically developed, every method gets its specific meaning in relation to the context in which it is used (cf. Brookhart & Bronowitcz, 2003; Murphy & Ivinson, 2005).

THEORY AND CENTRAL CONCEPTS:
The classroom is explored as a literacy practice (Barton, 2007), a concept

[5] Statistical methods are used in research on alignment/constructive alignment (cf. Biggs & Tang, 2001). In this study no statistical analysis of alignment is made but the concept is used in a qualitative comparison between instruction and assessment.

from the line of research New Literacy Studies (NLS) in which reading and writing are viewed as always being situated in specific social practices within specific discourses (Gee, 1996). Literacy practices are shown in literacy events, i.e. any occasion in which the written word plays a role; for example when people talk about a text (Barton & Hamilton, 2000).

Writing discourses (Ivanič, 2004) is a framework used as a tool for analysis in the present study. Ivanič (2004) has identified six discourses in relation to the teaching of writing: a skills discourse, a creativity discourse, a process discourse, a genre discourse, a social practices discourse and a sociopolitical discourse. Within this framework, language is understood as multi-layered, meaning that textual aspects of language are embedded within, and inseparable, from mental and social aspects. The six discourses are constituted by beliefs and practices which focus on different layers of the multi-layered view of language.

Two concepts, classroom assessment environment and classroom assessment event (Brookhart, 1997), are used to complete the analysis. There are similarities between Brookhart's (1997) concept of environment and Barton's (2007) metaphor ecology for literacy. Both mean socially situated practices which are played out in events. Classroom assessment events are explained as follows:
"Students are given specific expectations for particular assessments each time a particular assessment task is assigned, and they experience the degree to which they meet those expectations and the related feedback; these instructional segments can be called classroom assessment events (Brookhart, 1997)." Brookhart has used this theory in interview studies which investigate students' perceptions of subject knowledge assessment. Therefore, informal teacher observations and other situations in which students do not realize that their performance will be evaluated are excluded from Brookhart's studies (cf. Brookhart & DeVoge, 1998; Brookhart & Durkin, 2003; Brookhart & Peretin, 2002). Since the present study is based on observations, even assessments related to classroom communication which may not necessarily be viewed as assessment by students or teachers can be included. This means that any instructional segment or, in other words, micro assessment situation, where evaluation is made is included.

DATA AND METHOD:
A class in year 7 (13-year-old students) was observed during two writing units, a fairytale and a book review. Data were collected from multiple

sources: video and audio recordings of twenty lessons, material based "observiews" (Hultman, Wedin & Schultz, 2012), assessment rubrics, and the teacher's lesson material. In the observiews the teacher was observed assessing the students' texts aloud and at the same time interviewed about the assessment. This was an attempt to get closer to the teacher's summative assessment practices.

The following steps were used to analyze the data:

- Identification and classification of subject content in the instruction and in the assessment of students' texts.
- Analysis of questions, answers and feedback in teacher led oral classroom interaction in order to identify assessment events.
- Analysis of patterns in the assessment of students' texts.
- Categorization of assessment events by purpose.
- Analysis of writing discourses.

These different analyses made it possible to investigate the alignment between instruction and assessment, through a qualitative comparison between instruction and assessment.

FINDINGS:

Table 1 shows the subject contents given most focus[6] in teacher-led classroom interaction. "A fiction novel" is excluded from the analysis since no interaction occurs; instead the students read on their own and answer written questions without any feedback from the teacher.

| **Fairytale unit (535 min)** | **Book review unit (565 min)** |
|---|---|
| "Fairytale features" (154 min) | "A fiction novel" (109 min) |
| "Message of fairytale" (40 min) | "Analysis" (101 min) |
| "Rules of written language" (29 min) | "The content and form of a book review" (41 min) |
| "Story structure" (18 min) | |

*Table 1. Subject contents given most focus in teacher-led interaction.*

During instruction, eleven categories of assessment events were identified

[6] The starting point is that the more time a content is given in instruction, the more focus it is also given.

according to the purpose they seem to have in relation to the subject contents (see Table 2 for examples). Assessment events were found in all phases of instruction and occur in literacy events when important content comes up. Different ways of knowing are requested in assessment events depending on the purpose of the assessment event. The teacher asks different kinds of questions to lead students to specific ways of knowing.

During the fairytale unit, closed questions request reproduction of “fairytale features” and “rules of written language” Questions are more open when “message of fairytale” and “story structure” are the focused contents. Conversely, during the book review unit, open questions dominate, thus requesting mental process through longer answers in students’ own words. Feedback affects classroom interaction as well. Questions can look similar but together with answers and feedback request different ways of knowing. Confirmative feedback (Hill & MacNamara, 2011) in terms of repeating answers is very common, especially during the fairytale unit. During the book review unit, corrective feedback (Hill & MacNamara, 2011) and feed forward (Hattie & Timperley, 2007) are more common, likely due to students’ difficulty in answering the open questions during the book review unit.

| **Purpose of assessment event (”subject content”)(unit)** | **Requested ways of knowing** |
|---|---|
| Introducing (”fairytale features”)(fairytale unit) | Identify text as fairytale: analyze and draw a conclusion. |
| Summing up (”fairytale features”)(fairytale unit) | Memorize. |
| Expanding (”analysis”)(book review unit) | Draw conclusions; interpret; motivate; make inferences. |
| Controlling (”analysis”)(book review unit) | Interpret; motivate. |

*Table 2. Examples of assessment events and requested ways of knowing.*

Assessment events during instruction are formative in relation to the summative assessment event, i.e. when the teacher assesses the students’ texts. This means that the contents stressed in the summative assessment units are the same as the contents focused in instruction; thus there is an overall alignment between instruction and assessment. During

the summative assessment events the teacher expresses a number of perceived pedagogical challenges. When assessing the fairytales the most significant challenge is seen as the knowledge requirements[7] being difficult to interpret. When assessing the book reviews the most significant stated challenge is how to assess if instruction has failed to make the students understand. The latter leads the teacher to self-examine her role as a teacher and her teaching.

The genre discourse is the predominant discourse during the two units, as Table 3 shows[8]. During the fairytale unit, five discourses are expressed during the instruction and three during the assessment of texts. The skills discourse is more common during the assessment of texts than during the instruction. The creativity discourse is also more frequent in the teacher's talk when assessing texts than during the instruction. Two discourses, the process discourse and the social practices discourse, only appear during the instruction.

| | **Fairytale** | | **Book review** | |
|---|---|---|---|---|
| **Discourses** | **Instruction** | **Assessment of text** | **Instruction** | **Assessment of text** |
| Skills | x | xxx | (x) | xx |
| Creativity | x | xx | | |
| Process | x | | xxx | x |
| Genre | xxxx | xxxx | xxx | xxxx |
| Social practices | x | | | |

*Table 3. Teacher profile: Discourses in literacy and assessment practices*

During the book review unit, the skills discourse is only displayed in a written handout in the instruction but more frequent during the assessment of texts. During the instruction, two discourses are dominant, a process and a genre discourse, and they are difficult to separate from one another. The process discourse is expressed in the analyses of the books that the

[7] The Swedish national syllabus for elementary and lower secondary schools consists of three parts: aim of subject, core content of subject and knowledge requirements.

[8] Table 3 should be interpreted as follows: the larger number of x:s, the stronger discourse.

students work with during instruction, which can be understood as a process to understand the books. Also, “analysis” is the most emphasized content of the book review, i.e. a genre specific feature. Similarily, Palmér (2013) writes about hybrid discourses in the Swedish national curricula and in the national tests in Swedish, since there are references to three discourses in the documents. According to Ivanič (2004) texts and events may be heterogenous, drawing on two or more discourses in complex interanimation with one another (p. 226).

DISCUSSION:

In the following, some findings concerning the investigated literacy practice and assessment practice are discussed. Regarding the assessment practice, the distinction between formative and summative assessment in relation to classroom assessment needs to be problematized. Assessment event was chosen as a unit of analysis in order to show the importance of the micro assessment situations in the classroom assessment. These situations, which can be both formative and summative, contribute to informing students about what is important to learn in a specific subject as well as shaping students’ identities in relation to different school subjects (Brookhart, 1997). Even if Brookhart does not use the concept of discourse, the argument for how assessment events contribute in forming students’ views about what is important to learn in specific subjects etc. can be connected to what Ivanič (2004) calls a writing discourse. The controlling assessment events (see Table 2) in the practices under investigation can be seen as examples of the distinction between formative and summative assessment being blurred (cf. Taras, 2005; see also Hirsh & Lindberg, 2015). When the students were writing the final text as an examination, the teacher answered the students’ questions, read their texts and gave them pronounced corrective feedback before they handed in the final texts. In assessment research there is an ongoing discussion whether it is meaningful to maintain the distinction between formative and summative assessment, and the question is if it is even possible to make an absolute distinction between the two forms of assessment (see Hirsh & Lindberg, 2015, p. 26).

In the studied practice, the dominant discourse is the genre discourse (Ivanič, 2001). However, several other discourses are present as well, which has to do with the fact that literacy practices are both consistent while also dynamic in that they change over time (Tusting, 2000, p. 35). The consistency of the studied practice is evident in the typical writing prompts, and also in the fact that the skills discourse becomes visible in

the assessment of texts. However, it is possible that writing instruction, at least in some practices, has changed character from implicit to at least more explicit in Swedish schools (cf. Varga, 2014). In that case, this might be explained by an increased focus on the genre approach which would be on line with recent curriculum documents (see above). According to Liberg (2009) the genre approach is in many ways an interesting model of instruction with a good potential for development. At the same time she expresses cautions over one-sided focus on a single way of teaching, with reference to Ivanič's (2004) broad perspective. The genre approach, like all Models with a capital M, can lead to over-exploitation and instrumentalisation, according to Liberg (2009, p. 21).

More knowledge is needed about the relation between writing instruction and assessment (cf. Skar, 2013). Further classroom research on this subject has the potential to yield pedagogical developments that allow for the ways of knowing available for students in instruction to be made clear in assessment as well.

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## Educating literacy teachers with a transformative social justice perspective and a critical multicultural approach

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KEYWORDS: teacher education; transformative social justice, critical literacy; multicultural education.

ABSTRACT:
This paper presents a qualitative case study of Letrajovem Pre-service Teacher Education Program, developed in Rio de Janeiro (Brazil). This

program focuses on literacies and takes into account sociocultural diversity, in a transformative social justice perspective. With the purpose of enhancing pre-service teachers' agency and authorship, the program uses collaborative planning, co-teaching, theoretical group study and self-reflection as strategies. Considering that, from a sociocultural point of view, individual experiences are fundamental for the implementation of transformative social justice in teacher education, we are interested in understanding how undergraduate students relate practices, theoretical studies and team interactions in the program to their personal and professional development with regard to transformative social justice. Therefore, this case study analyses data generated from March to December 2016, consisting of reflexive field diaries that the Letrajovem team wrote in this period and answers to an open-ended questionnaire. We have selected a set of writings from four undergraduate students analyze in this paper. From the interpretative analysis that we have carried out, we may affirm that the oriented collaborative practice developed in the program helps to break the gap between knowledge and social experiences, transforming pre-service teachers' conceptions on learning, language, literacies and cultures.

## INTRODUCTION:

*The dehumanization resulting from an unjust order is not a cause for despair but for hope, leading to the incessant pursuit of the humanity denied by injustice. Hope, however, does not consist in crossing one's arms and waiting. As long as I fight, I am moved by hope; and if I fight with hope, then I can wait.*

*Paulo Freire (1990, p. 80)*

The Letrajovem Teacher Education Program is the fruit of a partnership between Rio de Janeiro State University and the Court of Justice of the State of Rio de Janeiro. This Program - whose title joins the words letters/literacy (in Portuguese: *letra/letramento*) and young (in Portuguese: *jovem*) – is a teacher education program and a social inclusion action in which prospective teachers research theories, methodologies, and practices of Portuguese language teaching in socially vulnerable contexts. The main purpose of the program is to enhance pre-service teachers' agency and authorship, using collaborative planning and co-teaching as strategies.

In order to evaluate the impacts of the program on pre-service teachers' professional identities, we present In this paper "a case study within a survey" (Yin, 1994, p.9), taking the Letrajovem Teacher Education Program as a research field and the undergraduate students who participate in this teacher education program as informants. According to

Yin, a study case is appropriate when “a "how" or "why" question is being asked about a contemporary set of events over which the researcher has little or no control” (1994, p. 9). We designed a single case study that explores the practices and the assumptions of this particular group, and do not intend to generalize our conclusions, though we believe our results may contribute to investigations on the role of reflexive practice in transformative social justice approaches to teacher education.
Our research question is how undergraduate students who participate in the Letrajovem Program relate practices, theoretical studies and team interactions lived in the program to their personal and professional development with regard to transformative social justice.

OBJECTIVE:
The objective of this paper is to discuss pre-service teachers’ conceptions and reflections on teaching Portuguese to socially vulnerable persons, regarding their participation in the Letrajovem Teacher Education Program.

DESCRIPTION OF THE RESEARCH:
The Letrajovem Teacher Education Program, taken as a field of this investigation, fights against discrimination and social inequality, aiming to promote dialogic and egalitarian relations in education. We adopt socially critical action research in teacher education, encouraging participation, (auto)direction, consciousness, recognition of the constraints and development of new practices (Tripp, 2009) and hoping to contribute to “a more just and humane world” (Zeichner, 2009, p. 14).

In the case study, to assure the external validity of the findings, we triangulated two sets of data and were able to observe aspects of convergence and complementarity between the documents. In this paper, we took two field diaries written from March to December 2016 as our main sources. We analysed also data generated by team’s responses to a questionnaire containing ten open-ended questions, in order to map individual perspectives on different aspects of their participation in the Letrajovem Program. We applied the questionnaire in January 2017 and the examination of the answers enabled us to comprehend how the prospective teachers perceived what they learned in the Letrajovem Program. For the purposes of this paper, we will focus on the answers to the following questions of the questionnaire: (2) what meant to you being a member of Letrajovem Team? (3) What have you learned in the program about being a teacher and being a researcher? (4) How do you relate the study of litteracy theories to your education as a teacher and to Project

practices? (7) Have you noticed any changes in your behavior or in your ideas that you may link to your participation in the Letrajovem Program? In the following section, we will present a part of our results.

Our first proposition in this case study is that teacher education programs must stimulate the contact with human experiences, create political and ideological involvement and build an ethical approach that respects the diversity of the prospective teachers, their sociocultural contexts and concrete experiences (Arroyo, 2013). In the program, pre-service teachers work collaboratively in a complexity of tasks. They plan, mediate and evaluate workshops on reading and writing, designing critical literacy activities to enable the social inclusion of the students.

Our second proposition is that teacher education programas must deconstruct predispositions to action based on the habitus, understood as a collection of individual socially structured and mind structuring schemes, which a person incorporates through lived practical experiences in different social spaces and community interactions (Bordieu, 2009). This is very important because when future teachers begin their professional education, differently from what happens in other professions, they have already a long experience at schools. Therefore, they have incorporated various schemes of predispositions to action and built a habitus, which pre-forms their practical hypothesis based on lived experiences. Consequently, they tend to perpetuate conservative behaviors and to focus on teaching the same subjects they learned as students.

According to Zevenbergen (2006, p. 617), primary teaching habitus is shaped by schooling, and these predispositions “are internalized so that they need to be reconstituted into a secondary habitus — one which aligns with the expectations of teacher preparation.” In the Letrajovem Program, this means the assumption of a transformative social justice perspective in the workshops, whose target audience are socially vulnerable persons who participate in four Social Inclusion Programs held by the Court of Justice of the State of Rio de Janeiro:

- *Justice for Young People Project* – addresses young people between the ages of 16 and 24 who committed a criminal act and were convicted by the juvenile justice system, with, in Brazil, concerns people under the age of 18. The goal is to provide their first professional experience in the formal working market, enabling significant changes in life, the transformation of their values and attitudes, as well as schooling opportunities. The main purposes are

to reduce the recurrence of infractions and to prepare them for the labor market.

- *Young Messengers Project*- targets young people from 18 to 24 years from low-income at risk families. The purpose is to provide them a first formal employment, ensuring labor, social and social security rights, and preparing them for the labor market.
- *Working Parents Project* – targets low income and social vulnerable fathers and mothers, offering a job such as gardening, waste recycling and machine operating. The main purpose it to strengthen their self-esteem so that they can provide with dignity the sustenance of their families.
- *Starting Over Project* – targets ex-inmates who have served a full sentence of deprivation of liberty or who have benefited from any extinguishing cause of punishment. The purpose is to provide them working, schooling and social inclusion opportunities.

From 2013 to 2016, we have had over 300 people in our two-hour long weekly workshops. The class of 2016, for instance, merged people from different ages, educational backgrounds and lived experiences, as presented bellow:

Figure 1

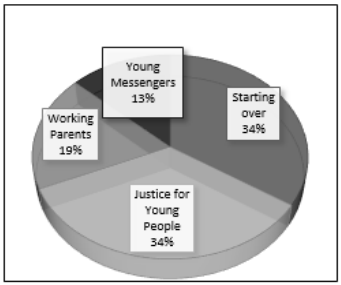


Figure 3

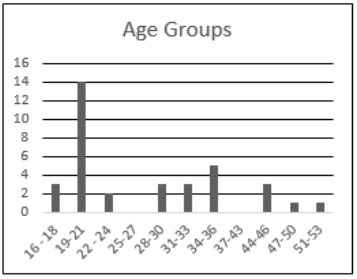


Figure 2

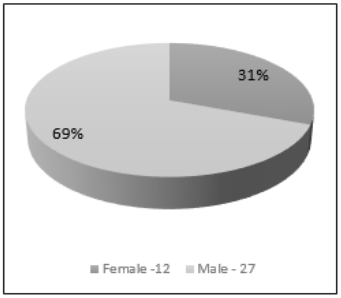


Figure 4

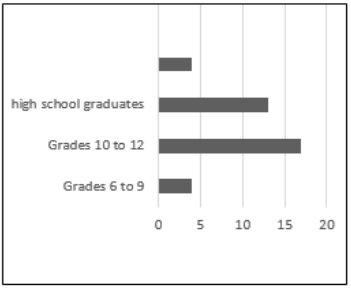


*Figure 1 – Percentages of participants from the Social Inclusion Programs held by the Court of Justice of the State of Rio de Janeiro in the class of 2016.*
*Figure 2 – Gender distribution in the class of 2016.*
*Figure 3 – Age groups in the class of 2016.*
*Figure 4 – Educational levels in the class of 2016.*

The team created the Letrajovem Sociocultural Methodology in order to address the challenges of teaching in such a diverse context. While building this sociocultural methodology to teach language and literature in a theory-in-the-practice perspective, the pre-service teachers interact in social practices of reference in the academic sphere.

The following chart summarizes our teaching procedures in the workshops. Depending on the theme and on student's interests, each phase may last from one to three workshops:

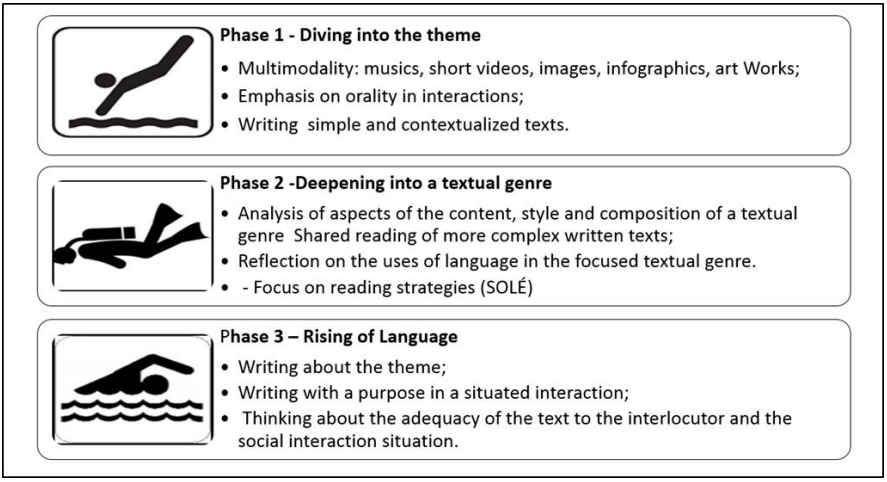


*Figure 5 - The Letrajovem Sociocultural Methodology*

RESULTS:

Analyzing the field diaries and the answers to the questionnaire, we sought to identify recurrent categories to deepen our understanding of members' conceptions about literacy theories and the practice they developed in the program, as long as their reflections on being a teacher. We initially performed an exploratory reading of the documents, searching for recurrent concepts, and then we re-read the entire ensemble to map emerging themes and selected analytical categories. We found five major themes in these documents: Membership; Diversity and Transformative social justice; Self-Reflection and Affection; Planning and Improvisation; Theory-in-the-Practice.

*Membership*

The sense of participation crosses the discourses of the Letrajovem Team, which forms a community of practice that congregates around a common enterprise and a mutual engagement in a very specific social practice and shares a common repertoire of practices and routines. (LAVE and WENGER, 1991) We can observe in this group formed by pre-service teachers the characteristics of a community of practices: joint enterprise, mutual engagement, and shared repertoire.

The domain of shared interest and competence is language and literature teaching with a focus on transformative social justice, a commitment that

distinguishes them from other graduates and teachers, as they engage themselves mutually in the construction of pedagogical strategies and in the systematization of successful experiences. The Letrajovem community unites in specific activities, discussions, and tasks, collaborates and interacts intensely, learn and help one another to learn. Using social networks and digital media, team members communicate on a daily basis, to plan and to discuss practices, but also to share interests that go beyond their participation in the project.

Within the practice, the team developed a repertoire of resources, experiences, concepts, and tools. This community renews itself with the entry of beginners, who start their participation already counting on the support of the cohesive group. This solidarity in practice creates a solid learning network.

In the responses to the questionnaire, we found many expressions of affections linked to the participation in the team, as long as the recognition of the individualities of its members. Asked about what meant to them participating in the program, they expressed their feelings:

> Karina - "[This is] a unique opportunity that will undoubtedly be one of the most important experiences of my life."
> Thalita - "[It is] my biggest pride, the program is incredible! Being a member of the team made me happy, hugged me, got me involved and made me feel like a top professional every day that I participated;
> Loise - [It meant] to work in a group, feel part of a team and at the same time discover individualities; Anderson - It meant looking at life from another perspective, which has so many subjectivities for each individual that we cannot always perceive all; is an extension of horizons. (Translated by the authors)[1]

*Diversity and Transformative social justice*

The recognition of diversity as a richness is the main characteristic of the multicultural approach to education, so, it is crucial to develop an

[1] In the original: Karina - Uma oportunidade única, que sem dúvida será uma das experiências mais importantes da minha vida; Thalita - Meu maior orgulho, o projeto é incrível! Ser membro da equipe me fez feliz, me abraçou, me envolveu e me fez sentir uma profissional de ponta a cada dia que participei; Loise - Trabalhar em grupo, se sentir parte de uma equipe e ao mesmo tempo descobrir individualidades; Anderson - Significou olhar por uma outra perspectiva a vida, a qual possui tantas subjetividades para cada indivíduo, que nem sempre conseguimos perceber todas; é uma ampliação de horizontes.

intercultural sensibility in pre-service teacher education. According to Sonia Nieto (2009), in order to be capable of adopting a transformative social justice approach in education, pre-service teachers must be prepared to assume four major attitudes: to fight against prejudices and stereotypes, to provide equitative access to learning resources, to draw on students talents and strengths and to promote critical thinking and agency for social change. In the Letrajovem Teacher Education Program, we think that these four attitudes should be present in teacher training process and the actions they develop in the workshops. By this double movement, we try to stimulate the reconstruction of their professional habitus.

We adopt action research in a socially critical approach, knowing that, as stated by Ken Zeichener, ”Action research by teacher educators and student teachers can play an important role in the struggles to provide access to a life with dignity for everyone’s children, but it doesn’t necessarily do so” (2009, p. 14). We understand that by dealing with diversity in the Letrajovem Program, prospective teachers have an opportunity to face the need to understand human plurality. Recognizing this need has an impact on affection and on the transformation of their previous worldview, as we can notice in their responses to questions 2 and 7 of the questionnaire.

In response to question two, focusing what he learned about being a teacher, Anderson wrote: “I have learned (a better placement for my case) how to deal with the students, the ethics to be maintained, and how to see beyond the superficial”. His conscience of the need for an ethical framework to the profession is very interesting, specially being this his very first experience as a teacher. The idea of seeing beyond superficial relates to the comprehension of students’ lives, knowledge, and experiences.

Karina’s answer to question seven shows not only the development of the ability to deal with people facing learning difficulties, but also the perception of prejudices that she had not yet realized in herself. She wrote: “[I noticed] An increase in patience, especially in helping someone with difficulty, in addition to a growing deconstruction of concepts I did not think were so crystallized in my life”.

Loise, answering the same question, reflects on the impacts of teaching to individuals who have committed crimes: “/…/ it was from the experience with the people of JPJ and Start again that I could understand them as students with potential to be developed as any human being.” (Translated

by the authors)[2]

*Self-Reflection and Affection*

Self-reflection is one of the primary elements that stimulates the building of a secondary habitus. Donald Shön (1983, p. 61) states that “When a practitioner reflects in and on his practice, the possible objects of his reflection are as varied as the kinds of phenomena before him and the systems of knowing-in-practice which he brings to them.” Many other researchers do point out the importance of writing field diaries in teacher education, from pre-service to post graduate courses, since this provides an opportunity to (re)think and (re)elaborate lived experiences.

We may notice this kind of re-elaboration, for instance, in the following fragment, in which Loise thinks about students positions in a class interaction. The topic was about families and an argument on unstructured families emerged. Reflecting on possible influences of team’s ideological beliefs on the arguments presented by one of the students, she wrote:

> Loise – October 21, 2016 - /.../ Nadia raised a controversial issue about this, she believes that the fact that minors commit crimes has to do with the deficiency of family education. At the end of this discussion, we asked them to write a paragraph with the definition of family for them.
> I believe that expression of different opinions in the classroom is important for the development of respect and for attention to different perspectives. Although there was in this class a point that worried me, it was Lucas's counterargument to what Nadia said. He stated that the guilt of "them" (he used the first person plural first) to have committed crimes was "government". This worried me because when we talk in class about recurring social problems is not to justify acts that are contrary to the law, furthermore, I believe that in order not to happen the recurrence of infractions they must take responsibility for what they did (Translated by the authors). [3]

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[2] Karina - Sim. Um aumento na paciência, principalmente no momento de ajudar alguém com dificuldade, além de uma crescente desconstrução de conceitos que não julgava estarem tão cristalizados em minha vida.
Anderson- Tenho aprendido (uma melhor colocação para o meu caso) como lidar com os alunos, a ética a ser mantida, e como enxergar além do superficial.
Loise – /.../ foi pela experiência com as pessoas do JPJ e Começar de novo que eu pude entendê-los como alunos com potencial a ser desenvolvido como qualquer ser humano.

[3] In the original: /.../ A Nádia levantou uma questão polêmica sobre isso, ela acredita que o fato de menores cometerem crimes tem a ver com a deficiência de

As we assume a critical teaching position, we take into consideration student's points of view and life experiences, but this poses some problems, especially when the discussions lead to subjects linked to violence and crimes. The problem she confronts here is a complex one: though we understand that social inequities have a strong impact as one of the causes of urban violence, we do not want the students to use this as an excuse to commit crimes or to defend those who break the law. As we aim to collaborate in their social (re)inclusion, we must find ways to help them in the construction of an ethical attitude towards urban citizenship.

When Loise writes about her worries, she raises a strategical issue to the Letrajovem Team, considering that the cornerstone of our partnership with the Court of Justice of the State of Rio de Janeiro is the prevention of recidivism in crimes. We may affirm, based on statistics, that this is a successful action, for the Justice for Young People Project - which targets young individuals who have committed crimes as minors - recorded 88% of non-reincidence in 2015, and the Starting Over Project – which targets ex-inmates – recorded 95% of non-reincidence. These data considers the non-existence of crime records in the Crime Tracking heet during a period of one year after the participant left the program, and the numbers contrasts with national records that shows 70% of reincidence in both cases.

Nevertheless, as teachers, we have to pay attention to our words and actions, and we must never forget our goal, that is, educating for transformative social justice. Paulo Freire (1990) affirms that the oppressive reality is a major problem in the search for liberation, as it absorbs the conscience and domesticates the bodies. Assuming the government as the only guilty and denying his past as an offender, when

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educação familiar. Ao fim dessa discussão nós pedimos que eles escrevessem um parágrafo com a definição de família para eles.

Eu acredito que a expressão de opiniões diferentes em sala de aula é importante para o desenvolvimento de respeito e para a atenção a perspectivas diferentes. Apesar de haver nessa aula um ponto que me preocupou que foi o contraargumento do Lucas ao que a Nádia disse. Ele afirmou que a culpa de "eles" (ele usou a primeira a primeira pessoa do plural) terem cometido crimes era do "governo". Isso me preocupou porque quando nós falamos nas aulas sobre os problemas sociais recorrentes não é para justificar atos contrários a lei, além disso acredito que para não acontecer a recorrência das infrações eles precisam tomar a responsabilidade do que fizeram.

he uses the pronoun “them”, instead of “us”, this student keeps himself in a defensive position. He must learn to criticize his own perceptions in order to act as a responsible citizen in the construction of a better society.

Thalita comments a different situation in her field diary. She has been a part of the Letrajovem Team since 2013 and reminds a moment when she was confronted with her own fears. This occurred when she noticed that a student was using an electronic ankle brace and she was startled to realize that he was conditionally released from prison on parole or probation. Re-framing this situation in a new approach some months later, she shows a very different regard to the same student:

> Thalita – March 16, 2016 - Class is over and the students are gone. A student, who has already participated in the previous module, approached to make his personal contribution. He simply ASKED to pay attention to reading, PASS! This student is the same one that a few months ago I wrote that I was scared because he was wearing an ankle brace; I think this reaction of fright was because I cannot imagine him as a prisoner. In short, he not only asked for the incentive to read but also [suggested we should organize] a community library for course members! I am already a fan of him, I felt stupid for never thinking about it before. In addition to these extraordinary requests, he told a situation that occurs with him that only affirmed that this library needed to exist! "I'm ashamed to read here, for my colleagues may think I'm trying to show up" Breaking paradigms? I think literature has something or NOTHING to do with it (Capital letters as in the original; translated by the authors). [4]

In her first comments about this student, some months before, she showed her profound fear, but now she re-elaborates and shows empathy with him, valuing his contributions. The use of capital letters reveals her feelings and she uses the punctuation to express her surprise with him (and with

[4] Thalita - A aula acabou e os alunos saíram. Um aluno, que já participou do módulo anterior, se aproximou para dar sua contribuição pessoal. Ele simplesmente PEDIU para dar atenção à leitura, PASMEM! Esse aluno é o mesmo que há alguns meses atrás eu escrevi que fiquei assustada por estar usando caneleira, acho que essa reação de susto se deu porque eu não consigo imaginá-lo como detento. Enfim, ele não só pediu o incentivo a leitura como também uma biblioteca comunitária aos membros do curso! Já sou fã dele, me senti uma burra por nunca ter pensado nisso antes. Além desses pedidos extraordinários ele contou uma situação que ocorre com ele que só fez afirmar a necessidade dessa biblioteca existir! “Tenho vergonha de ler aqui, os colegas acham que estou querendo aparecer”. Quebra de paradigmas? Acho que a literatura tem alguma coisa ou TUDO a ver com isso.

herself). Overtaking her fears and listening to him, she learned much more than we can describe here. On the other side, having a student that asks to read literature is an unpredictable situation, for the habitus pushes teachers to think that they do not like to read. This certainly breaks paradigms, as she writes, and creates an opportunity to reorganize her system of references and some predispositions that build her professional habitus.

According to Bordieu, the habitus is the product of the internalization of external constraints and social structures by each individual. A problem in this conception is that the maintenance of social structures would limit the possibility to change individual predispositions to action. Phillipe Perrenoud has re-framed this conception, as he does not believe that only the modification of social structures could change the habitus. He counterposes this idea and affirms the role of retrospective reflections and its strong affective implications in personal habitus changing. To Perrenoud, the “rereading of the experience” [relecture de l’experience] is a factor of change and reorganization of schemes, especially if there is a cognitive conflict, a contradiction between decisions taken and a norm, a theory or another experience defies old schemes (1994, p. 32). This is what happens when Thalita breaks her own paradigms.

*Planning and Improvisation*

The planning phase, when a teacher defines objectives, strategies, and materials to create the class design, is usually a moment of solitude. To organize classroom time into activities, a teacher must take into consideration multiple elements: student’s differences, knowledge, interest, and habits; available pedagogical materials, utensils and resources; school and contextual environment, human and material. As a bricoleur, the teacher reuses available materials - texts, images, music, films, objects - transforming their utility to manufacture [fabriquer] an activity project to his classroom (Perrenoud, 1994, p. 38)

In the Letrajovem Program, we must perform planning actions collectively every week in order to build the workshops and, though it is a participative process, some pre-service teachers tend to collaborate more than others do. Even so, we could observe in the analysis of the field diaries the importance attributed by the prospective teachers to class design and preparation, which emerges as one of their most significant learnings. We have found evidence of the importance attributed to planning in

prospective teachers' recognition that an efficient class design facilitates their pedagogical work and results in an improvement of student's understanding.

However, they show also an understanding of the class as an interactive event, acknowledging that in the classroom the teacher needs to perform a succession of micro-decisions and multiple negotiations, taking instant resolutions in face of unexpected situations. (Perrenoud, 2009, p. 23-4). Reflexive practice is a good way to think about unpredictable situations, as Thalita shows us in her diary:

> Thalita - May 11, 2016 - Thalita - May 11, 2016 - While they wrote I gave the reviews on the previous theme, with some notes made by me. I bothered to talk to each one of them, explaining the notes I made [in their texts] for them to rewrite. Many [of the students] accepted it easily, however, others say they would not rewrite. I was worried, but I soon found a solution! Typing and sending by email was [a] great [idea], the resisters accepted: "Yes", "much better this way", "give me the e-mail" (Translated by the authors). [5]

Taking advantage of opportunities such as this one allows the prospective teacher to follow the dynamics of an unplanned event and to motivate the class, improvising to favor a collective construction of knowledge. When the prospective teachers critically observe the students, based on a theoretical reference, he begins to notice details that were previously invisible to his gaze. In this reflexive practice, pre-service teachers mature and create their autonomy and independence to build knowledge about student's reality and becomes able to perceive the class in a broader picture.

*Theory-in-the-Practice*

We noticed also a sense of personal and professional fulfillment in the diaries when the prospective teachers feel that the class was successful or when a student expresses his satisfaction with the activities carried out. In the following excerpt, Loise makes a connection between the

[5] In the original: Thalita – 11 de maio de 2016 - Enquanto eles escreviam eu entregava as resenhas da temática anterior com algumas anotações feitas por mim. Dei-me o trabalho de conversar com cada um deles, explicando os apontamentos que fiz para que eles fizessem a refacção. Muitos aceitam com facilidade, entretanto, outros falam que não irão refazer. Fiquei preocupada, mas logo achei uma solução! Digitar e enviar por e-mail foi ótimo, os resistentes aceitaram: "aí sim", "bem melhor assim", "me passa o e-mail"

sociolinguistics concepts that she studied at the University and students expectations on the workshops and uses this theory as an interpretive paradigm. This occurred in the first workshop of the year, in March 2016, and, as we always do in the initial meeting, we have begun by hearing the students' expectations for the year:

> Loise – March 16, 2016 - We listened to the students about what they expected from the course, and I was amazed at the testimonials. Thiago, for example, wants to stop talking so much slang that is, his quest is to use a more formal Portuguese, a student wants to improve speaking, and others have totally focused on the expectation of improving writing. There is a student who is preparing for an exam and wants to develop writing, some students spoke about improving spelling and a gentleman even said that his tongue coils when he speaks Portuguese. All this reminded me of the second period of the college, [when] in the classes of sociolinguistics the teacher always compared the learning of standard Portuguese with the learning of a new language. It was a very relevant reminder to me, to remember that students' difficulties with the standard language may be because they already use their "own standard" leads me to think that different strategies should be developed, although I have not yet concluded which (Translated by the authors). [6]

This reflection on different Portuguese 'standards' may also be seen as part of the process of internalization of a critical multicultural approach, as Loise reveals a deepening understanding of students multiple lifeworlds and viewpoints. In addition, learning by acting and interacting, she incorporates new knowledge into her teaching practice as she thinks about her role as a teacher. Linking theory and practice, she assumes the need to think ahead, creating "different strategies" to teach the Portuguese language to socially vulnerable young adults and adults. We may observe

[6] In the original: "Ouvimos os alunos sobre o que eles esperavam do curso, e eu me surpreendi com os depoimentos. O Thiago, por exemplo, quer deixar de falar tantas gírias, ou seja, sua busca é por utilizar um português mais formal, tem aluno que busca melhor desenvoltura na fala, outros focaram totalmente a expectativa em melhorar a escrita, existe aluno que está se preparando para concurso e quer desenvolver a escrita, alguns alunos falaram sobre melhorar a ortografia e um senhor chegou a dizer que a língua enrola para falar o português. Tudo isso me lembrou do segundo período da faculdade, nas aulas de sociolinguística a professora sempre comparava o aprendizado do português padrão com o aprendizado de uma nova língua. Foi uma lembrança muito relevante pra mim, lembrar que dificuldades dos alunos com a língua padrão podem ser pelo motivo de eles já utilizarem o seu "padrão próprio" me leva a pensar que estratégias diferentes devem ser desenvolvidas, apesar de eu ainda não ter concluído quais."

in this short reflection the strong effect of students' voices in her professional identity, as it destabilizes old knowledge and stimulates the construction of new postures, making possible the transformation of her habitus (Perrenoud, 1994).

The question four of the questionnaire aimed to map the perspectives of team members regarding the theoretical framing of the project. In the responses, the theory-in-the-practice approach is clearly present, as we can read in these samples:

> Thalita - /…/ We do practice in the project all the theory of literacy that we learn in the research group, shaping the methods and methodologies, learning daily what works and what does not work within the classroom that, in this case, varies according to the group that we are working in the semester.
> Anderson - The studies on the literacies (mainly the critical [literacy]) really go beyond the classroom. This teaches me to listen more and take a more understanding approach.
> Karina - Everything relates closely, the studies converge, influencing the understanding of theory and practical work, both in my training and in the project (Translated by the authors). [7]

These reflections show that the oriented and collaborative practice developed in the Letrajovem Program helps to break the gap between knowledge and social experiences in teacher education and that the theory-in-the-practice approach may transform pre-service teachers' conceptions on learning, language, literacies and cultures, enabling changing in their habitus. Therefore, participating in teaching and action research activities the prospective teachers develop their professional identity, as they learn in a situated and meaningful environment. Synthesizing our conclusions regarding teacher education in a transformative social justice perspective, we affirm that:

1. A theoretical basis linked to a reflexive practice may contribute to the modification of the conservative habitus (Bordieu) of pre-service teachers.
2. To build a practical sense (Bordieu) on teaching, prospective teachers should perform individual and collective tasks, learning-by-doing

[7] In the original: Thalita - praticamos no projeto toda a teoria de letramento que aprendemos no grupo de pesquisa, moldando os métodos e metodologias, aprendendo diariamente o que funciona e o que não funciona dentro da sala de aula que, no caso, varia de acordo com o grupo que estamos trabalhando no semestre.

(LAVE and WENGER, 1991) in real teaching contexts.

3. Teaching to people in situations of social vulnerability, pre-service teachers are encouraged to adopt a transformative social justice educational approach.


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## Aprendendo a ensinar a leitura e a escrita: análise de percursos formativos de futuros(as) pedagogos(as)


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PALAVRAS-CHAVE: formação docente inicial; ensino da leitura e da escrita; prática pedagógica; narrativas autobiográficas.

RESUMO:
O trabalho propõe analisar as práticas de estágio curricular supervisionado envolvendo o ensino da leitura e da escrita, desenvolvidas por estudantes do Curso de Pedagogia, matriculados(as) em duas diferentes universidades públicas no Brasil. Visa ainda discutir a inserção de futuros(as) professores(as) na docência, analisando as experiências formativas vivenciadas durante o período de estágio curricular. Dialoga com estudos sobre a formação inicial (Garcia, 1999; Nóvoa, 1992; Imbernón, 2010; Gatti, 2010; Pimenta, 2004) e com referenciais sobre o ensino da leitura e da escrita (Soares, 1999; Dolz e Schneuwly, 2004; Kleiman, 2004; Geraldi, 1997, 2006). Sustenta-se em pressupostos relacionados à pesquisa qualitativa, utilizando como principal fonte de dados a escrita de autobiográficas pelos(as) estudantes sobre suas vivências, especificamente enfatizando o ensino da leitura e da escrita.Utilizou-se também como fonte de dados, relatórios de estágio elaborados pelos/as estudantes. Para análise dos dados, foi utilizada a análise de conteúdos (Bardin, 1977), tendo como objetivo compreender os sentidos das escritas dos sujeitos investigados. Os resultados apontam diversos conflitos vivenciados pelos/as estudantes na observação do espaço escolar, planejamento e realização das aulas propostas envolvendo a leitura e a escrita. Indica algumas reflexões sobre a necessidade de uma postura investigativa e reflexiva dos/as discentes e docentes sobre as situações vivenciadas pelos futuros/as professores/as, que sinalizam suas expectativas e percepções sobre determinados modos de pensar os processos de ensino e aprendizagem da leitura e da escrita para crianças. Isso reforça a importância de discutir a formação de professores/as de maneira mais colaborativa na formação inicial.

INTRODUÇÃO:
O trabalho com a língua materna no contexto escolar está vinculado a diferentes concepções de ensino, de sujeitos e de língua. Os estudantes em formação para docência têm contato com pressupostos teóricos dialógicos que diferenciam da visão de língua como uma simples estrutura. Nessa concepção, amplamente desenvolvida nos cursos de formação de professores, a criança é considerada um sujeito ativo diante dos processos de ensino e de aprendizagem da língua materna. Segundo Geraldi (1997) essas diferentes concepções trazem diferentes implicações

para o ensino “ou o objetivo será desenvolver no aluno as habilidades de expressão e compreensão de mensagens – *o uso da língua* – ou o objetivo será o conhecimento do sistema linguístico – *o saber a respeito da língua[119*]”. (Geraldi, 1997, grifo do autor).

Vários autores (Soares, 1999; Schneuwly e Dolz, 2004**;**Kleiman, 2004; Geraldi, 2006) sinalizam a importância de pensar o ensino da língua materna a partir de uma concepção de linguagem dialógica, percebendo-a como um processo dinâmico, que se realizam em diferentes contextos sociais.

Soares (1999) sinaliza que “alfabetização é a ação de alfabetizar, de tornar alfabeto [31]”, isto é de tornar o indivíduo capaz de ler e de escrever. No entanto, afirma que o letramento é “o resultado da ação de ensinar e de aprender as práticas sociais da leitura e da escrita. O *estado* ou *condição* que adquire um grupo social ou um indivíduo como conseqüência de ter-se apropriado da escrita e de suas práticas sociais [39]. (Soares, 1999). Neste sentido, a autora adverte quanto à diferença entre as duas práticas que se articulam: alfabetização é o aprendizado de uma técnica, letramento é a possibilidade de tornar a escrita própria, pessoal, “assumi-la como sua propriedade [39]”.

Outras vertentes teóricas com as quais o artigo dialoga são as pesquisas sobre formação inicial de autores como Garcia (1999), Nóvoa (1995), Imbernón (1992), Gatti (2010) e Pimenta (2004) que defendem que a formação de professor é um processo contínuo, que envolve também as trajetórias vivenciadas pelo sujeito ao longo do tempo. Para Garcia (1999) a formação de futuros professores no âmbito universitário cumpre diferentes funções, como a de oferecer uma preparação adequada ao exercício profissional, a de legitimar o exercício da profissão através da certificação e de propiciar transformação no sistema educativo e social. Assim, a formação inicial é uma fase importante para que o futuro professor possa dar um passo importante em relação ao conhecimento da docência.

Neste artigo discutimos sobre os percursos formativos de futuros pedagogos(as) a partir da inserção em atividades de docência como uma das atividades relacionadas ao estágio supervisionado curricular obrigatório, refletindo sobre as vivências dos estudantes envolvendo o trabalho com a leitura, escrita e oralidade nos anos iniciais do ensino fundamental. A metodologia adotada na investigação sustenta-se nos

pressupostos relacionados à pesquisa qualitativa e utiliza como principal fonte de dados as narrativas autobiográficas escritas pelos(as) estudantes universitários sobre suas vivências no campo de estágio, suas experiências, conflitos e trajetórias. Segundo Nóvoa (1995) esta estratégia metodológica tem ganhado força nos pesquisas educacionais, e sinaliza que “a crise de identidade dos professores, objecto de inúmeros debates ao longo dos últimos vinte anos, não é alheia a esta evolução que foi impondo uma separação entre o *eu* pessoa e o *eu* profissional, [15]” (Nòvoa, 1995).

Para realização da pesquisa, foram coletadas cerca de sessenta narrativas escritas por estagiários de curso de Pedagogia matriculados(as) em duas diferentes universidades públicas no Brasil para buscar compreender o percursos vivenciados por estes estudantes em formação a partir da análise das experiências que vivenciaram durante o período de estágio curricular, uma das disciplinas obrigatórias do Curso de Pedagogia. Embora tenham sido recolhidas aproximadamente sessenta autobiografias optou-se, neste trabalho, pela análise do *corpus* de sete autobiografias escritas por estes estudantes.

Este recorte especifica como análise os estágios realizados em escolas públicas, que enfatizaram nas atividades de docência o trabalho com a leitura e escrita e que foram realizadas em turmas do primeiro ciclo dos anos iniciais do ensino fundamental, ou seja, onde estão presentes crianças de 6, 7 e 8 anos aproximadamente. Justifica-se tal recorte por estas narrativas envolverem vivências e experiências relativas ao início do processo de escolarização que formaliza o ensino da leitura e escrita.

Para análise dos dados, escolheu-se a análise de conteúdo de Bardin (1977), tendo como objetivo principal compreender os sentidos das escritas dos estudantes em formação.  A partir dos referenciais teórico-metodológicos utilizados na pesquisa, elegeu-se para este artigo a discussão de dois aspectos que estavam mais latentes nas narrativas analisadas: i) percepções dos estagiários sobre o trabalho com a leitura e escrita na sala de aula; ii) considerações dos estudantes em relação ao estágio na formação para a docência e o trabalho com a língua materna.

A seguir serão apresentados os referenciais teórico-metodológicos nos quais a pesquisa se fundamenta, discutindo as categorias utilizadas para análise das narrativas autobiográficas produzidas pelos universitários a partir de suas vivências no campo de estágio.

PRESSUPOSTOS TEÓRICO-METODOLÓGICOS DA INVESTIGAÇÃO: DOCÊNCIA E ALFABETIZAÇÃO:

Os estudantes em formação durante o estágio lidam com a complexidade da docência, principalmente ao lidar com a elaboração e desenvolvimentos de uma sequência de aulas. Tardif (2014) sinaliza que "a prática docente não é apenas um objeto de saber das ciências da educação, ela é também uma atividade que mobiliza diversos saberes que podem ser chamados de pedagógicos [37]". Estes saberes são resultados de concepções construídas pelos sujeitos e que mantém relação direta com o contexto a qual a docência se desenvolve, com os sujeitos envolvidos, com o tempo disponível, com as características da cultura escolar, dentre tantos outros.

Estudos sobre a formação inicial (Garcia, 1999; Nóvoa, 1992, Imbernón, 1992, Gatti, Pimenta, 2006) têm apontado a desarticulação entre teoria e prática e a necessidade de articular diversos saberes para a docência. Imbernón (1992) sinaliza a necessidade de refletir sobre a prática escolar a partir da reflexão sobre o ensino a fim de tornar possível compreender e intervir no contexto educacional. O autor salienta a importância de diagnosticar o que acontece no contexto escolar, analisar os processos e transformar o que foi identificado como questão problemática. Os estudos de Gatti (2010) que analisaram ementas de Cursos de Pedagogia sinalizam que há um desequilíbrio entre aspectos teóricos e as práticas educacionais, trazendo consequências negativas na formação inicial de futuros professores.

Baseando-se neste referencial e na perspectiva metodológica vinculada à pesquisa qualitativa, para realização da pesquisa, foram utilizados como principal fonte de dados a escrita autobiografias por estudantes de duas diferentes universidades públicas brasileiras matriculados em cursos de Pedagogia, cursando a disciplina Estágio Curricular.

Neste artigo priorizou-se a análise de sete narrativas autobiográficas envolvendo especificamente os três primeiros anos do ensino fundamental e que enfatizaram atividades envolvendo a leitura, escrita e a oralidade.

A pesquisa autobiográfica tem ganhado força no meio acadêmico ao se tratar de formação de professores, pois

> tais estudos vinculam-se ao movimento biográfico, que se constitui, atualmente, uma das principais correntes da pesquisa qualitativa no

> contexto educacional, graças à intensa colaboração entre os grupos de pesquisa que trabalham nesta perspectiva no Brasil, na América Latina e na Europa, e que já se constituem como uma rede internacional de pesquisas autobiográficas em Educação [16] (Souza et al., 2013).

Segundo Souza (2013) adotar esta estratégia metodológica tem contribuído para "a transformação de sentidos histórico-culturais, concernente às representações de si, do outro e da ação do sujeito no mundo, tanto para a pessoa que narra, quanto para aquelas que lêem, escutam e analisam essas narrativas [15]". (Souza et al., 2013). O autor apresenta algumas vertentes da pesquisa autobiográfica citando, dentre outros eixos o uso das narrativas autobiográficas como dispositivo de intervenção educativa e como possibilidade do sujeito refletir sobre seus percursos formativos.

Outros autores como Goodson (1995), Nóvoa (1995), Passeggi e Cunha (2013) também argumentam a favor do uso das trajetórias de vida dos professores, pois

> ouvir a voz do professor devia ensinar-nos que o autobiográfico, "a vida", é de grande interesse quando os professores falam do seu trabalho (...). O que considero surpreendente, se não francamente injusto, é que durante tanto tempo os investigadores tenham considerado as narrativas dos professores como dados irrelevantes [71] (Goodson, 1995).

Entretanto, as escritas de narrativas não são fáceis de serem desenvolvidas, pois ao se deparar com a escrita de si o sujeito faz um movimento de reflexão e tomada de decisão, como o que foi importante e como registrar meus sentimentos e ainda considerando a socialização de seu percurso. Passeggi e Cunha (2013) "apontam para o desafio enfrentado pelas pessoas, sobretudo os adultos em formação, diante da pressão social de personalizar seu percurso profissional e tornar-se autor de sua história [43]". As autoras argumentam que "no processo de autoria das narrativas autobiográficas, o autor (consciente ou inconscientemente) escolhe, seleciona, organiza os fatos num enredo, gerencia e adapta esse enredo, transformando crenças e valores pela reflexão, dando sentido ao que antes não tinha [46]". (Passeggi & Cunha, 2013).

Para análise dos dados foi utilizada a análise de conteúdo baseando-se em Bardin (1977) e teve como objetivo compreender os sentidos das escritas dos estagiários levando em consideração as categorias selecionadas para a análise. O autor afirma que "as categorias são rubricas ou classes, as quais reúnem um grupo de elementos (unidades

de registro, no caso da análise de conteúdo) sob um título genérico, agrupamento esse efectuado em razão dos caracteres comuns destes elementos [117]". (Bardin, 1977).

Em síntese, utilizou-se o método de análise de conteúdo (Bardin, 1977) seguindo alguns passos. No primeiro momento foram recolhidas as autobiografias escritas e realizada uma leitura geral, buscando apreender as percepções dos estagiários sobre suas vivências no contexto escolar diante do estágio supervisionado. É importante assinalar que os nomes utilizados ao longo do artigo são fictícios, a fim de preservar a identidade dos sujeitos. A partir da leitura, foram identificadas algumas categorias que estavam mais latentes nas narrativas, selecionando aquelas que enfatizavam a inserção dos estagiários na docência no ensino da leitura e da escrita, totalizando sete narrativas.

Optou-se neste artigo discutir e analisar as narrativas e vivências de sete desses estudantes que realizaram o estágio em escolas públicas, em turmas do primeiro ciclo dos anos iniciais do ensino fundamental, ou seja, crianças de 6, 7 ou 8 anos aproximadamente, referentes aos três primeiros anos de escolarização do Ensino Fundamental e que priorizam em suas atividades de docência o trabalho com a leitura, escrita ou oralidade. Essa escolha do corpus analisado justifica-se devido à relevância do trabalho pedagógico de ensino da escrita, leitura e da oralidade para esta etapa da escolarização, que abrange a alfabetização, propriamente dita.

Inclusive os documentos curriculares, como as Proposições Curriculares da Secretaria de Educação de Belo Horizonte/Minas Gerais, uma publicação que aborda aspectos relevantes do currículo e estabelece o que deve ser ensinado e aprendido nos diversos segmentos escolares, apontam a importância e especificidades dessa etapa escolar:

> O 1° Ciclo deve ser considerado como o "ciclo da alfabetização", pois as especificidades que envolvem a aquisição do processo de leitura e escrita precisam ser trabalhadas sistematicamente e consolidadas neste período (...). Esse Ciclo tem uma função estruturante na formação do educando e caracteriza-se por ser o mais propício para o desenvolvimento da socialização e da aquisição de capacidades básicas: ler e escrever, compreender e fazer uso das diversas linguagens [18; 23] (Belo Horizonte, SMED, 2009).

A partir da seleção das narrativas que envolviam experiências dos estudantes em formação com o primeiro ciclo de alfabetização, foram

buscadas dentro do corpus selecionado categorias de análise, buscando compreender aspectos que se diferenciavam e se aglutinavam. Foram categorizados dois aspectos nas narrativas autobiográficas analisadas: i) percepções dos estagiários sobre o trabalho com a leitura e escrita na sala de aula; ii) considerações dos estudantes em relação ao estágio para a formação para o trabalho com a língua materna.

As etapas finais do percurso metodológico utilizado na pesquisa foram o agrupamento progressivo das categorias (iniciais, intermediárias, finais) e por fim, a inferência e interpretação, sustentadas nos referenciais teórico-metodológicos apontados anteriormente.

A seguir serão apresentados trechos das narrativas autobiográficas e a discussão em relação aos eixos selecionados para análise e discussão neste artigo.

ANÁLISE DAS PERCEPÇÕES DOS ESTAGIÁRIOS SOBRE O TRABALHO COM A LEITURA E ESCRITA NA SALA DE AULA:

A organização curricular do curso de Pedagogia prevê a disciplina Estágio Curricular, estabelece que ele “deve proporcionar ao estagiário uma reflexão contextualizada, conferindo-lhe condições para que se forme como autor de sua prática, por meio da vivência institucional sistemática, intencional, norteada pelo projeto pedagógico da instituição formadora e da unidade campo de estágio [15]”. (Brasil, 2006).

Os estagiários deveriam cumprir uma carga horária na universidade e outra no campo de estágio, em turma dos anos iniciais do Ensino Fundamental. Também estavam previstas atividades como: observação do ambiente escolar, leitura dos planejamentos existentes no contexto escolar, acompanhamento das aulas e das atividades desenvolvidas pelas crianças, além de planejar e ministrar uma sequência de aulas.

A partir da análise das narrativas escritas pelos estagiários em relação à observação do contexto escolar, especificamente sobre suas percepções sobre o trabalho com a leitura e escrita desenvolvido na sala de aula, nota-se uma divergência sobre os conhecimentos demonstrados pelas crianças.

Enquanto algumas narrativas trouxeram considerações mais amplas sobre a turma, com a descrita por Karla, ao considerar que as crianças “lêem com fluência, têm muita aptidão para ler e interpretar textos e

também nas demais atividades propostas pela professora, como ditado de palavras, palavras cruzadas, poemas, gêneros textuais, fazem leitura coletiva, dentre outros" (Trecho da narrativa – 2016 – Estagiária Karla), outras narrativas trazem informações sobre grupos de alunos que não eram alfabetizados, entretanto recebiam apoio do Atendimento Educacional Especializado (AEE) e contam como sua atividade no estágio voltou-se para estes grupos, auxiliando-os nas práticas de leitura, a pedido da professora da sala. Há muitos relatos nas narrativas quanto a este segundo aspecto, mencionando que na maioria das vezes observou-se a existência de estigmas negativos e muitas vezes, a turma era considerada como "sala problema", "sala difícil", "só sabem gritar e reclamar" pelos professores ou coordenadores.

A estagiária Célia em suas narrativas reflete um pouco mais sobre o tema, relatando que na turma onde fez o estágio havia "alunos inteligentes, espertos e comunicativos, porém, pouco estimulados na área da leitura e da escrita". Todavia, relatou que os estudantes com dificuldades acabavam "ficando de lado" pelos docentes, mesmo tendo acompanhamento especializado fora de sala. Neste caso, Célia já traz uma reflexão mais pontual sobre o trabalho que era desenvolvido na sala de aula, deixando em sua narrativa sua percepção sobre o trabalho desenvolvido na sala de aula, mudando o eixo de observação.

As narrativas trazem questões sobre a percepção dos estagiários em relação ao desenvolvimento da turma como um coletivo, em relação a grupos de alunos e ao trabalho de leitura e escrita da sala de aula, principalmente em relação às dificuldades vivenciadas pelas crianças em ler e escrever.

Ao descrever a sala Vanda mostra que estava organizada em um formato bem conhecido, "carteiras enfileiradas, 5 fileiras, com 8 a 9 carteiras e cadeiras em cada", mas com muitos lugares vagos. Entretanto mostra que a professora da turma trabalhava gênero textual com as crianças, colocando todas em grupo. Trabalhava com receitas, história em quadrinho, jornal, poesia e parlenda. Posteriormente dava exercícios de fixação para os alunos. Percebe-se na experiência de Vanda que em sua turma apenas dois alunos estavam alfabetizados, os demais apresentavam algumas dificuldades pertinentes ao processo de aprendizagem da leitura e da escrita. Afirma que dois alunos possuíam laudos médicos, Síndrome do espectro autista, e a maioria encontrava-se em risco de vulnerabilidade social.

Na observação das aulas a estagiária Maria descreve que “o tombo da realidade foi duro” quando adentrou a sala de aula. Relata que “dos dezoito alunos, somente dois conseguiam ler, mas com dificuldades de interpretação”. Afirma que tinha alguns “alunos copistas” e muitos outros que sequer faziam as atividades passadas em sala, nem mesmo portavam cadernos ou materiais escolares como lápis e borracha. Havia ainda diversos problemas de disciplina na sala de aula, o que segundo Maria parecia levar a professora “ficar aos berros quase o tempo todo” com as crianças. Observou Maria que essa turma era composta por alunos “problemas”, “aqueles que ninguém queria”, “os excluídos de bons adjetivos”. Neste sentido, na sala nenhum trabalho realizado pelos alunos era exposto. Havia na sala um alfabeto em fichas com desenhos pendurados acima do quadro negro, onde Maria reparou que os alunos consultavam na hora de copiar do quadro, mesmo estando escrito na lousa. O relato de Maria traz em si um sentimento de certo desespero, de “choque com a realidade” entre o que era esperado e o que vivenciou na sala. Este ponto é muito enfatizado por autores que trabalham com formação de professor, como Huberman (1995) quando descreve o ciclo de vida dos professores. A rotina da turma iniciava-se segundo Maria com a disciplina de Língua Portuguesa, onde se fazia a leitura de uma história e depois a docente “passava o texto no quadro e pedia para eles copiarem e depois para um aluno ler e todos acompanharem”. Após o recreio passavam para a Matemática, e a professora copiava “contas no quadro, tabuada e no mesmo formato pedia para copiar do quadro e depois resolvia com eles”. Embora fossem à biblioteca Maria observou que a professora solicitou que escolhessem um livro, porém não permitia que as crianças se expressassem ou se comunicassem, a fim de não tumultuar a aula. Descreve ainda que o acesso a sala de vídeo era esporádico e acontecia apenas quando os alunos estavam disciplinados durante a semana toda, “o que não ocorria, pois os alunos eram penalizados sem as aulas interessantes, isto é Educação Física e videoteca, e ficavam também sem intervalo de recreio”. (Trecho da narrativa da estagiária Maria).

Em muitos relatos, como os de Maria, a atividade de cópia era muito enfatizada pelos professores e o silêncio exigido no espaço da biblioteca. Entretanto, outras narrativas demonstram a satisfação dos estagiários diante de turmas onde o trabalho estava sendo desenvolvido de maneira mais interativo

Uma vez por semana eles fazem uma aula de biblioteca onde estavam

> recontando um livro: A fada que tinha ideias de Fernanda Lopes de Almeida. Ao ver a rotina diária dessa escola, ficava parecendo que 4h30min. não eram suficientes para o ensino de tudo isto, mas, se se pensar que eles aprendiam para a vida faz-se valer a pena o esforço. (Trecho da narrativa – 2016 – Estagiário Mateus)

Os estudos no campo da linguagem mostram que a vida na sociedade tem possibilitado ao sujeito perceber e vivenciar diversas práticas sociais de uso da linguagem em situações familiares, escolares, profissionais ou religiosas, que se concretizam a partir da produção de textos orais ou escritos e assumem diversas formas dependentes das condições de produção.

As crianças, no início do processo de escolarização, vivenciam várias práticas de escrita e diversos modos de aprendizagem da linguagem na escola, pois

> adotar uma visão socioconstrutivista da construção do letramento e da linguagem escrita significa, entre outras coisas, repensar as relações entre as modalidades oral e escrita do discurso neste processo. Significa também afirmar o papel constitutivo da interação social para a construção da linguagem (letrada) e, logo, para os usos e conhecimentos do objeto escrito construídos pela criança [121] (Rojo, 2006).

De acordo com Rojo (2006) é fundamental discutir o papel da interação social na construção da linguagem escrita pela criança.

Neste sentido, os estagiários colocam em suas narrativas o desconforto de vivenciarem na sala de aula atividades que não estavam atendendo ao referencial teórico que estudavam na universidade. Na maioria das narrativas analisadas, eles relatam suas percepções sobre o trabalho desenvolvido em sala de aula

> As aulas são desenvolvidas da maneira mais tradicional possível, sempre com aulas expositivas. Algumas vezes são utilizados jogos de alfabetização e revistas para recortes [...]. A professora segue as proposições curriculares e os livros didáticos. Os projetos são desenvolvidos a partir das sugestões desse documento e em parceria com as outras duas professoras das turmas de 1° ano. O último projeto que vi foi o desenvolvimento de atividades relacionadas à Independência da República, onde os meninos fizeram bandeiras com pinturas de tintas guache a dedo. (Trecho da narrativa – 2016 –Estagiária Ana)

O trecho da estagiária Ana revela a preocupação com a forma que ela percebia o trabalho realizado em sala. Cita documentos curriculares que

auxiliavam a professora e projetos que vivenciou. Entretanto, em sua narrativa não reflete ou discute tais observações, apenas cita, descrevendo a rotina considerada por ela como “tradicional”.

Este viés também apareceu em outras narrativas, onde o estagiário demonstra valorizar o que não é tradicional:

> As aulas com a professora eram esperadas, pois significavam uma possibilidade do nada escrever. A opção da professora por sair do tradicional “conteúdo ao quadro” alegrava aos alunos e a ela que podia ensinar de outras maneiras, com projetos que incluíam outros materiais. (Trecho da narrativa – 2016 – Estagiário Mateus)

As narrativas demonstram que os estagiários se preocuparam em partir do que observaram em sala para realizarem seus planejamentos e sinaliza a importância de pensar a formação de professor dos anos iniciais em uma abordagem mais reflexiva sobre a prática escolar, não julgando metodologias em uma dimensão dicotômica “certa” ou “errada”, mas discutindo com mais propriedade teórica sobre o uso das atividades diante do contexto escolar vivenciado. Este ponto apareceu pouco nas narrativas, sendo que foram mais descritivas do que propriamente reflexivas.

CONSIDERAÇÕES DOS ESTUDANTES EM RELAÇÃO AO ESTÁGIO NA FORMAÇÃO PARA A DOCÊNCIA E O TRABALHO COM A LÍNGUA MATERNA:

Os estagiários vivenciaram no contexto escolar o exercício da docência em turmas do primeiro ciclo de alfabetização. Como já mencionado, como atividade a ser realizada no campo de estágio, os estudantes deveriam planejar e aplicar sequências didáticas e em sala de aula, sendo orientados por professores da universidade e por professores da escola onde estavam realizando o estágio.

Os trechos das narrativas analisadas trazem aspectos importantes quanto ao exercício da docência e o ensino da língua materna: “A experiência de dar aula foi boa. Se pudesse dar esta aula de novo, eu faria ao ar livre, com mais recursos materiais (...) e não usaria uma única folha de Xerox elaborada por mim”. (Trecho da narrativa – 2016 – Estagiária Karla)

Ao planejarem suas aulas, estas observações ganham relevância, pois a maioria das narrativas traz o desejo ao planejar, de dar aulas diferentes daquelas que tinham observado, ou que trouxessem algo novo para as crianças e para os professores da escola.

> Diante das dificuldades observadas, pensei numa intervenção que contemplava a leitura e a escrita, mas de maneira lúdica, divertida, proporcionando um formato diferente do habitual da escola e um momento descontraído e com objetivo focado. Mas falar é muito fácil, o tempo oferecido pela professora é curto, desenvolver uma sequência não é nada fácil e bem diferente do que eu havia imaginado com minha pouca nenhuma experiência. (Trecho da narrativa – 2016 – Estagiária Maria)

O relato de Maria exemplifica pontos importantes que apareceu na maioria das narrativas analisadas. Primeiramente, a busca por ministrar uma aula no "formato diferente do habitual da escola" e que buscasse de certa forma atuar nas "dificuldades observadas" durante o estágio. No segundo momento, Maria traz a complexidade da articulação entre teoria e prática, a gestão do tempo diante, as incertezas diante da pouca experiência na docência e a complexidade do ato de planejar.

Já a estagiária Eduarda sinaliza que para lidar com as dificuldades da aprendizagem da leitura e escrita a discente optou por "fazer uma recriação da história" contada pela professora da sala, com o objetivo de deixar a criatividade das crianças fluir, a fim de que as crianças pudessem ter a liberdade de "criar ou reinventar a história", no sentido de se os alunos e alunas conseguiriam construir o texto com coesão, e se conseguiriam "fazer o começo, meio e fim", sem se preocupar em nenhum momento com os erros de português. (Trecho da narrativa – 2016 – Estagiária Eduarda)

Na experiência da estudante Sara foi trabalhado um bingo de palavras, de brinquedos contando a história dos discentes e trabalhando a escrita, porém a estagiária avalia que a forma o trabalho era feito não ajudava muito as crianças. Observou que uma professora trabalha com o método fônico para alfabetização, trabalhando sistematicamente com outros métodos e fazendo com que as crianças percebessem as letras e de certa forma havia uma enorme empolgação dos alunos com o uso desse método. Entretanto, ao descrever as atividades e estratégias pedagógicas, a estagiária não reflete sobre o ensino desenvolvido em relação à alfabetização.

Ao planejar as aulas, a reflexão sobre o que foi feito e os sentimentos vivenciados durante a docência foram enfatizados nas narrativas

> Tive muito medo de dar aula, fiquei insegura porque estava diante de 25 alunos, mas planejar o plano de aula foi tranquilo (Trecho da narrativa – 2016 – Estagiária Lúcia).

> Quando planejei as aulas do estágio tive mais dificuldade para elaborar elementos criativos e deter atenção dos alunos. Esta experiência foi interessante, porém em mim, gerou medo e insegurança. Encontrei um pouco mais de segurança ao seguir o planejamento (Trecho da narrativa – 2016 – Estagiária Célia).

> O bom do estágio é ver as formas de intervenção da professora com os alunos na hora das atividades, isso ajuda ver o processo de alfabetização que continua sendo feito, e ajuda para quem não tem noção do que é uma sala de aula, o quê é alfabetizar, a ter uma noção da realidade, das dúvidas dos alunos e as dificuldades que ainda continuam isso é importante e o estágio ajuda a clarear essa visão de sala de aula e as dificuldades que o professor se encontra (Trecho da narrativa – 2016 – Estagiária Eduarda).

> Apesar do tempo de estágio ser pouco, comparando com 200 dias letivos, considero penoso dar aula (Trecho da narrativa – 2016 – Estagiária Júlia).

Em suas narrativas escritas os estagiários demonstraram seus sentimentos em relação ao trabalho desenvolvido em relação a leitura e escrita e muitas vezes citavam atividades que consideravam pertinentes ou não.

Essas observações geralmente não aparecem com muitas reflexões, apenas como descrições de suas percepções. Entretanto, ao refletirem sobre a docência, estas reflexões ganharam força, demonstrando sentimentos positivos e de incertezas diante da complexidade do ato de planejar e trabalhar com a leitura, escrita e oralidade na sala de aula com crianças dos anos iniciais do Ensino Fundamental.

CONSIDERAÇÕES FINAIS:

A análise das narrativas dos/as estudantes demonstrou os diversos conflitos vivenciados pelos/as estagiários na observação do espaço escolar, planejamento e realização das aulas propostas envolvendo a leitura e a escrita. Em relação às percepções dos/as estudantes sobre o trabalho com a leitura e escrita na sala de aula detectou-se que muitas crianças ainda não estão alfabetizadas e vivenciam no processo de leitura e escrita muitas dificuldades. Observou-se que essas crianças, mesmo sendo consideradas “alunos espertos, inteligentes e comunicativos” não aprendem por falta não serem estimulados pelos docentes das turmas. Em consequência tornam-se e estigmatizados como “alunos problemas, copistas ou com dificuldades de aprendizagem”.

Percebeu-se que as práticas docentes utilizadas no processo de leitura e escrita tais como ditados de palavras, poemas, leitura coletiva, dentre outras não estimulam o aprendizado dos/as alunos/as nos anos iniciais do ensino fundamental. Neste sentido, os discentes acabam “ficando de lado” e mesmo tendo acompanhamento especializado fora da sala de aula, não conseguem ser alfabetizados.

Observou-se que a organização da sala de aula também não possibilita uma interação melhor entre os discentes, pois o formato da sala e as práticas pedagógicas ainda se fazem na forma tradicional.

No que se refere às considerações feitas pelos/as estudantes sobre o estágio desenvolvido, verificou-se que este foi fundamental dentro do processo da formação docente. Entretanto avaliaram que tiveram momentos de muitas dificuldades, principalmente no que diz respeito ao planejamento de aulas. Ressaltaram a insegurança e o medo de “dar aula” e de elaborarem elementos criativos para deterem a atenção dos discentes. Consideraram importante verem as formas de intervenção de algumas professoras no processo de alfabetização e isto ajudou a “clarear a visão” sobre uma sala de aula no processo de aprendizagem da leitura e escrita nos anos iniciais do Ensino Fundamental.

Refletiu-se ainda sobre a necessidade de uma postura investigativa e reflexiva dos/as discentes e docentes sobre as situações vivenciadas pelos futuros/as professores/as, que sinalizaram suas expectativas e percepções sobre determinados modos de pensar os processos de ensino e aprendizagem da leitura e da escrita para crianças. Isso reforça a importância de discutir a formação de professores/as de maneira mais colaborativa na formação inicial.

Pesquisar essas práticas dos/as estagiários e buscar formas e modos de alterá-las é lutar e colocar-se em uma perspectiva de apostar na educação e na formação docente. Nesse momento conclusivo não nos compete retomar o que já foi dito, mas trazer um dado novo e muito inspirador: muitos estagiários/as refletiram sobre seus percursos formativos, sobre a docência e sobre o ato de ler e escrever na sala de aula.

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## Secuencia didáctica: creo y publico mi primer libro

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PALABRAS CLAVES: Escritura, lectura, prácticas de lenguaje, libro álbum, enseñanza.

RESUMEN:
Se presenta la primera secuencia didáctica desarrollada en el marco del proyecto investigación del área de lenguaje “Creo y publico mi primer libro” Este proyecto se desarrolló en el colegio Cambridge en los grados de preescolar y primeros desde el año 2011. En el que se fundamenta la apropiación del sistema escrito por parte de los niños con la intención de convertirse en productores de textos, siendo usuarios de la lengua escrita aun sin manejar su convencionalidad. Como base para el desarrollo de su investigación se determina la sistematización como herramienta de análisis y documentación de la experiencia.

JUSTIFICACIÓN:
Aprender a escribir puede considerarse una condición de supervivencia social y cultural, en tanto que, en los contextos alfabetizados gran parte de las interacciones se encuentran mediadas por diversos usos de la lengua escrita y el dominio de la misma. Lo que genera posibilidades de participación efectiva en prácticas que van desde la toma de notas para no olvidar lo que hay que comprar en el mercado, hasta la escritura de una carta para realizar una solicitud. Por consiguiente, una de las preocupaciones centrales del profesor de los primeros grados, consiste en

decidir cuáles son las prioridades relacionadas con el trabajo en el campo del lenguaje (lectura, escritura, oralidad y literatura). La prioridad es que el niño se descubra productor de textos sin el prerrequisito de dominar el sistema convencional de escritura.

Dentro de este marco, la enseñanza de la lengua escrita implica asumir una perspectiva sociocultural del lenguaje (su aprendizaje y su enseñanza), en la que se reconozca que la apropiación de la escritura está relacionada con la participación efectiva en prácticas de lenguaje, en las que se habla, se lee y se escribe con propósitos específicos a interlocutores concretos y en situaciones determinadas. Así, aprender a escribir es, en parte, apropiarse de un bien simbólico a través del cual los sujetos no sólo participan en el desarrollo de su cultura, sino que, la reproducen y reconfiguran, generando procesos sociales al interior de las comunidades de las que son participativos.

En consecuencia, la didáctica de la lengua implica una dimensión política fundamental, en tanto, asume la responsabilidad de formar sujetos con las condiciones necesarias para participar activamente en las interacciones propias y de su grupo. Por ello, la didáctica de la lengua se constituye en una mirada compleja sobre los procesos y actividades implicadas en la enseñanza y el aprendizaje del lenguaje, en donde las preguntas por el cómo y qué enseñar se encuentran subordinadas y conectadas de forma interdependiente con las preguntas: por el para qué, quiénes, cuándo, dónde y por qué de la enseñanza. Así, y de acuerdo con Camps:

> El campo de la didáctica se sitúa en la interrelación entre las actividades de aprender, las actividades de enseñar y el objeto de ambas [para este caso particular la enseñanza del lenguaje oral], es decir, el sistema didáctico tiene como base la interrelación entre los participantes en las situaciones de enseñanza y aprendizaje, maestro, alumnos y la materia que se enseña y se aprende (Camps, 2004, p.1)

*Objetivo General*

Permitir que los niños descubran las funciones y usos sociales de la escritura y los textos, hecho que los ubicará más allá de la dimensión técnica de la escritura, ingresando a la cultura escrita en función de la publicación de un libro sin el prerrequisito de leer y escribir convencionalmente.

*Objetivos Específicos*

- Reconocer los textos narrativos y otros tipos de textos en función de su estructura y sus particularidades.
- Descubrir las funciones y usos sociales de la escritura y los textos.
- Caracterizar personajes y escenarios.
- Organizar eventos de orden temporal que brinden los elementos para la creación de la historia.
- Ejercer las funciones de escritores e ilustradores de textos.
- Propiciar espacios en los cuales los niños valoren el acto de crear, por encima del de registrar y de codificar.

Con base en estas ideas, se decidió planear el trabajo didáctico de un tipo de texto específico, el texto narrativo, con el fin de que los niños pudieran trabajar la exploración de la escritura. Ello permitió orientar la exploración del texto en función de los aspectos formales y de contenido. De esta forma, los niños generaron hipótesis en torno al funcionamiento del sistema escrito y las funciones sociales que contienen éstos en la cultura.

Dicha propuesta pedagógica se realizó a través de una secuencia didáctica consolidada en 11 sesiones aproximadamente. Las cuales se encuentran organizadas de la siguiente manera:

DESCRIPCIÓN DEL PROCESO:

*Libro álbum*

*"Las imágenes son la forma más inteligible de aprendizaje que los niños puedan observar"*
Comenius

El libro álbum es un texto en el cual intervienen diversos códigos (textos, fotografías, ilustraciones, formato, papel, diseño y tamaño) donde la participación del lector es vital para la construcción de significados. La lectura de imágenes constituye un diálogo con el lector para la construcción de sentidos. El libro álbum está constituido por el deseo de ofrecer una experiencia, en la cual libros y lectores se funden en un diálogo creando deseos y expectativas que conllevan a la libertad de la imaginación y expresión de su ser. Los textos, el título y las imágenes en un libro álbum hacen parte de un todo integrador. "…los libros no pueden sucumbir ante una disección. Lo más importante que ellos encierran en su corazón es la capacidad de cautivar. Si un libro logra eso, tiene alma"

(Díaz, F. 2007, p. 16).

El libro álbum *picture book*, tiene sus orígenes durante el siglo XIX, las características de lectura de este género establece un diálogo entre dos lenguajes (texto e imagen) que se constituye en la lectura de sentidos y significados del lector. En él las imágenes ocupan un espacio importante "un espacio visual" donde el texto y las ilustraciones conforman una interconexión, sin olvidar que entre el texto e imágenes puede existir una interdependencia. Un ejemplo de ello son los libros de Anthony Browne (Fondo de Cultura Económica) en los que los textos conllevan una secuencia, y las ilustraciones complementan los vacíos que deja el texto. La lectura de estos textos invitan al lector a construir un sentido mediante el tejido de la imagen y el texto.

Las cubiertas en este tipo de texto tienen un papel fundamental, donde los lectores proponen hipótesis de anticipación al texto. De esta forma, el lector se pregunta por: el tono del relato, las ilustraciones y la historia. De este modo, los elementos visuales contribuyen a la fascinación, exploración de sensaciones y sentimientos que suscita la lectura del libro.

Existen tres formatos para el libro álbum: cuadrado, vertical y apaisado, donde cada uno se utiliza según la representación y sentido del relato e ilustraciones. La experiencia de leer esta tipología textual nos propone una lectura de la palabra escrita e imágenes. Las imágenes contienen un elemento de espacialidad, donde el lector se pregunta: ¿Por dónde comenzar? ¿Qué le llama la atención? etc. Dichos interrogantes constituyen la experiencia que construye el este tipo de texto. La experiencia también se encamina en la fijación de detalles que representan una sensación para cada lector y a partir de allí construir sentidos y significados. "La lectura más fértil es aquella que llena los vacíos que cada libro, cada texto, y cada imagen nos ofrecen. La lectura es un proceso de reconstrucción, de completar vacíos, de llenar silencios" (Díaz, F. 2007, p. 113)

Un libro ilustrado contiene la capacidad de decir mucho en un lenguaje depurado, los textos expresan lo justo y las imágenes son las encargadas de transmitir la información visual que se complementa. Carlos Merlo, citado por Griselda Navas en *Introducción a la literatura infantil,* nos habla de tres niveles de interacción texto e imagen: El primero **cooperantes**, en el cual la imagen sirve de apoyo a los textos. El segundo **operantes**, interdependencia de imagen y texto. Y por último, **no operante**, imágenes

que funcionan como estructuras independientes al texto. Un libro álbum, en su esencia constituye estos tres niveles, donde cada elemento es pensado con el fin de que el lector pueda crear y reconstruir sentidos “por cada parte visible de estos inmensos bloques de hielo, hay siete sumergidas, ocultas” Hemingway. *Lo que realmente no está explícito en libro álbum es lo que en verdad cuenta*.

Un libro ilustrado es una constante búsqueda artística, en relación a la palabra y la imagen. Pareciera que los libros nos brindan la posibilidad de compartir, de enviar mensajes de manera afectiva y conmovedora. El formato, las ilustraciones y la transparencia que suele caracterizar este tipo de texto, los hacen amable y accesible a cualquier edad.

La lectura de imágenes de un texto ilustrado inicia desde la estructura global en relación a una zona de interés, algunos puntos, líneas, planos, harán que el lector se fije en unos aspectos más que en otros, donde la carga de significado a través de lo visual refuerza el sentido de los textos “diferentes niveles semánticos”. Este tipo de texto genera la necesidad de una lectura que trascienda lo meramente temático e invita a una lectura más ligada al juego con las formas y el lenguaje, más atenta al placer estético de la palabra y la imagen. Una ilustración se conecta con la espontaneidad y sensación del lector, nos deja una huella ineludible.

Las imágenes son una interpretación de la realidad, insinúan, anticipan, simbolizan y contextualizan. De esta manera la lectura de este tipo de texto está cargada de emociones, sentimientos y curiosidades, donde se mezclan las formas de percibir, interpretar y dar sentido al mundo. La lectura conlleva formas, colores, texturas, rostros, cuerpos, gestos, sentimientos, sensaciones… todo lo que puede crear y recrear nuestra forma de percibir el mundo.

Por lo anterior, en la práctica de enseñanza de la lectura y la escritura del colegio Cambridge se diseño una secuencia didáctica denominada “Creo y publico mi primer libro”, proponiendo la conformación de prácticas innovadoras para la enseñanza del lenguaje en los primero grados. Con el fin de otorgar un mayor sentido a la producción de textos narrativos con características graficas similares al formato del libro álbum. En donde los niños hicieran uso del lenguaje de forma creativa, crítica y participativa. Reflexionando acerca del uso del lenguaje como una práctica sociocultural y política, de la cual, depende el desempeño que los sujetos como ciudadanos. Y no para un futuro lejano, sino en este mismo momento en

donde desde su ser niños y niñas se participa en un mundo letrado.

Dentro de esta experiencia se plantea el dominio de la oralidad, la lectura y la escritura como procesos discursivos que condicionan la participación activa de los sujetos en la formación y transformación de su contexto sociocultural. De esta manera es posible interpretar y producir los diversos significados y sentidos que allí circulan.
En este sentido, los procesos de aprendizaje y enseñanza se constituyen en objeto de estudio importante del saber didáctico, pues a partir de la reflexión e investigación acerca de las diversas prácticas del lenguaje, es posible incidir en la cualificación de los mismos. Por tanto, la manera de acercarse a estos aspectos del lenguaje, como objeto de estudio, se ubica desde una perspectiva discursiva, en la cual, el lenguaje es una construcción social y cultural con funciones específicas en la vida de los individuos.
Por esta razón, esta propuesta está orientada a la formación de usuarios de la lengua escrita, quienes más allá de decodificar, aprenden a producir un texto escrito con una intencionalidad comunicativa definida, haciendo uso de las estructuras discursivas propias de dicha práctica; lo anterior se sustentó en la idea de:

> que aunque los recién escolarizados aún no sepan escribir convencionalmente ya poseen ciertos conocimientos acerca de la escritura y del escribir. Los pequeños no son sólo sujetos de aprendizaje sino, también, portadores de conocimientos… solamente es posible atribuir ignorancia a los niños preescolares cuando pensamos que el saber acerca de la lengua escrita se limita al conocimiento de las letras (Remedios, 2003, p. 6.).

A continuación se presenta la contextualización de la experiencia, así, como los objetivos planteados para el desarrollo de la misma.

Como se nombró anteriormente el desarrollo de esta situación didáctica “Creo y Publico mi primer libro” tiene lugar en el Colegio Cambridge, desde comienzos del 2011, en este año en particular, se desarrolló en el grado Transición B, con un grupo de 24 niños entre los 4 y 6 años. En el transcurso de aplicación de esta secuencia didáctica, surge el interés reconstruir y replantear la experiencia en otro curso para el presente año. Su planeación e implementación se encuentran constituidos en:

*Secuencia de actividades por sesión (acciones):*
Sesión 0. Presentación de la secuencia didáctica a los niños

A lo largo de la sesión la docente presentó a los niños el proyecto, generando expectativa e interés por construir historias con personajes diferentes e innovadores y escribir un libro con ellos, el cual se dejaría en biblioteca para que los niños de otros grados pudieran leer y comentar. En el transcurrir de esta sesión los niños iniciaban a realizar anticipaciones frente a los posibles personajes que crearían. Por lo que se decide iniciar con la ilustración por parte de los niños de una posible idea de personajes. Como la lectura es una de las practicas transversales que acompaña esta secuencia, se inicia con la participación por parte de los niños y sus familias en las diversas modalidades de lectura, teniendo presente los ejercicios que implica ser un lector, entre los cuáles están la selección de textos, la exploración de los mismos y el goce de su lectura. En función de lo anterior se desarrollan las siguientes sesiones:

Sesión 1: Escojamos nuestro libro álbum.

Se decide realizar esta actividad con el propósito de permitir a los niños la escogencia del texto que cada uno leerá durante el primer semestre. Lo anterior, a través de la presentación de varias fotografías de libros álbum, en las cuales los niños observaban la portada, complementado lo anterior, la docente realizaba una pequeña descripción de cada libro, para que así, los niños determinaran el libro que más le llamó la atención. Es así como este personaje emblemático “Willy” del autor Anthony Browne inicio a tomar importancia en el aula de transición, pues en su mayoría, los textos seleccionados por los niños tenían un estrecha relación con él. Luego de haber seleccionado casi 22 ejemplares de libros álbum distintos, se discute con los niños la manera adecuada de comunicar a sus padres el interés por comprar estos textos. Es así como se da paso a la siguiente actividad.

Sesión 2: Compremos nuestro texto

Luego de que los niños escogieran el texto, se invitó a que junto con sus padres visitarán la librería y lo compraran. Lo anterior se informó a través de la escritura de una nota en la agenda, en la que cada niño escribía el nombre y autor del libro álbum escogido. Como estrategia para la escritura de la nota se hizo uso del dictado a un compañero, los niños dictaban a su compañero la nota y posteriormente los mimos niños realizaban su transcripción en su respectiva agenda. Iniciamos en esta instancia, con la variedad de situaciones propuestas en las que el lenguaje escrito adquiere una funcionalidad, ya que se hace necesario comunicar a los padres el

texto que debían adquirir los niños. Y, es así como en la implementación de esta secuencia se hace exploración de un sin número de tipologías textuales.

Luego de haber comunicado a las familias el libro, inicia para los niños la experiencia de visitar la librería y adquirir su texto, para comentar lo anterior se abre un espacio en el aula en donde cada niño socializaba su experiencia, este espacio se desarrolló en la siguiente sesión.

Sesión 3: Comentemos la experiencia de ir a comprar el libro.

Luego de que cada niño adquirió su texto, se acuerdo compartir su experiencia de ir a la librería, como también presentar por primera vez su texto elegido a sus compañeros. En esta sesión cada niño presentó de manera oral su texto, y a su vez, verbalizó la experiencia de visitar la librería. De esta manera a lo largo de una semana los niños presentaban a sus compañeros los textos, algunos comentaban datos bibliográficos de sus libros, otros realizaban anticipaciones a su contenido, otros comentaban detalladamente la compra de su texto. Es así, como la consolidación de estos espacios en el aula dotaron de sentido la selección y lectura de cada uno de los textos por parte de los niños. Con lo que se da continuidad a la siguiente sesión.

Sesión 4: Leamos nuestro libro

Luego de haber experimentado situaciones como: elegir, comprar y presentar los diferentes libros, se dio paso ala primera exploración de los textos. En esta sesión se realizó una lectura en voz alta de cada texto adquirido por los niños. Dichas lecturas se desarrollaron aun sin manejar la convencionalidad, en algunas situaciones. Es así, como los niños desplegaron estrategias lectoras para que sus compañeros comprendieran el contenido de sus textos, entre estas se encontró: lectura de imágenes, anticipaciones sobre algunas palabras comprensibles de los textos o simplemente la narración posterior a la lectura hecha por los padres en casa. Esta actividad coincide con el desarrollo del proyecto institucional sobre lectura compartida y por lo tanto un mayor interés en su preparación y desarrollo.

Sesión 5: Lectura de padres invitados.

Desde esta perspectiva, en el curso de una misma actividad o en

actividades diferentes, la responsabilidad de leer puede recaer en algunos casos sólo en el maestro o sólo en los alumnos, o bien puede ser compartida por todos los miembro del grupo. la enseñanza adquiere características específicas en cada una de estas situaciones (Lerner, 2001. Pág. 153)

> Considerando uno de los propósitos planteados en el desarrollo de este proyecto, se decide brindar un espacio para que los padres de familia participen en la experiencia de leer a sus hijos en el aula. Para ello, se realizó la invitación a dos padres de familia a que en casa escogieran y prepararan la lectura de un cuento para los niños. A lo que se percibió gran interés y participación de los padres de familia.

Por consiguiente es pertinente rescatar y reflexionar sobre las diversas experiencias que pueden dotar de sentido la práctica de lectura en voz alta para los niños. Ya que luego de la primera implementación de esta actividad los niños mostraban un deseo por invitar a sus padres a compartir diversos textos con sus compañeros, por esta razón se logró programar otra sesión de lectura de padres invitados en el marco de la celebración del día del idioma.

Sesión 6: Lectura en voz alta de la docente

Esta actividad hace parte de las diversas situaciones didácticas que se realizaron de manera continua en el aula de clase. Con una frecuencia mínima de dos veces por semana. Con el fin consolidar un espacio de goce frente ala lectura en voz a cargo de la docente. En donde se compartió la lectura de varios textos, entre los cuales están: Libros álbum, poemas, textos informativos, textos escritos por los niños y la docente, entre otros.

Sesión 7: Construcciones de personajes.

A lo largo de esta sesión se invita a los niños a crear un personaje, con características y cualidades diferentes de los personajes conocidos en televisión o libros. Se hizo la anterior exigencia, debido a que en conversaciones previas a esta sesión se observó en los niños el interés por hacer uso de personajes comerciales de auge en este momento. De esta manera la sesión transcurrió en la creación en primer plano de diversos personajes, en donde se observaba la contextura de personas y animales, seres fantásticos, entre otros. En otro memento de la sesion, se invitó a los niños a crear movimientos a estos personajes, para lo que

se decidio recortar cada parte del cuerpo del personaje y posteriormente unirlos con hilo.

Sesión 8: Exploración de materiales para la construcción en dimensión de los personajes.

Luego de realizar en plano los personajes, se inició con la exploración de diversas formas, materiales y técnicas para elaborar en dimensión los personajes. Lo anterior se hizo con el propósito de obtener personajes manipulables para iniciar con la creación de historias.

Sesión 9: Creación de historias orales a través del juego con los personajes.

En este momento de desarrollo de la secuencia, se inició con la construcción de historias en un primer momento orales, a través del juegocon los personajes. Para esto se solicitó a los niños que se organizarán en grupos de 3 o 4 niños y se dispusieran a jugar.. Al culminar el tiempo de juego los niños socializaban su historia con sus demás compañeros y docente.

Sesión 10: Organización de los eventos ocurridos en la versión oral de las historias.

Durante esta sesión el trabajo fue en colectivo, recordando e identificar los momentos transcurridos en las historias anteriores (inicio- desarrollo-final) y las situaciones que ocurrían en cada uno de estos. Para esto la docente acompañó el trabajorealizado por los niños, jugando el papel de copista, en donde ella hacia la transcripción de cada una de los momentos transcurridos en las diversas historias.

Sesión 11: Elaboración final del objeto libro.

Esta sesión se tomó varios días, en los cuales se realizaban actividades como: Construcción de los escenarios de la historia, ubicación de los personajes en cada momento, y por último la reescritura de los textos que acompañarían las historias. Es importante aclarar que para la versión final del libro los personajes de los niños fueron reelaborados con la ayuda de sus padres, sin transformar la esencia de los mismos. Lo anterior por sugerencia del diseñador encargado de la edición En el transcurso de esta sesión, se trabajaron actividades independientes que acompañaron el

desarrollo de este proyecto entre las cuales encontramos: la construcción de las bibliografías que acompañaron los textos. Elaboración de invitaciones para invitar a los niños de otros cursos.

Sesión de cierre

De esta manera se decide dar un excelente cierre al proyecto con el lanzamiento de los textos en un auditorio de la Pontificia Universidad Javeriana. A lo largo de esta presentación los niños presentaban al auditorio su texto, y comentaban la manera como lo realizaron. Este fue el gran momento de los niños, al presentar a sus padres y profesores sus libros, disertaban y recomendaban sus lecturas.

DISEÑO E IMPLEMENTACIÓN:
A continuación se realiza la descripción metodológica en cuanto al diseño y sistematización de la secuencia didáctica.

A comienzos del 2011 el colegio Cambridge bajo la idea de replantear sus prácticas de enseñanza en el área del lenguaje, constituye un grupo de investigación en conjunto con la universidad Javeriana, del cual hacen parte las docentes del colegio Diana Pérez, Marilyn González, Sandra Fuquene, Claudia Guerrero y Helena Quesada. En compañía de los docentes investigadores del grupo de Pedagogías de la lectura y la escritura de la Universidad Javeriana, Mauricio Pérez Abril y Catalina Roa. Con el fin de iniciar con el diseño e implementación de situaciones didácticas encaminadas a mejorar las mallas curriculares del área de español, iniciando con la organización por ciclos.

Para esta instancia, se decide iniciar con el diseño e implementación de ambientes didácticos encaminados a transformar las prácticas de enseñanza del lenguaje en el primer ciclo. Por ello, se realizó durante los primeros meses del año una reconstrucción teórica desde la cual se plantea el trabajo pedagógico, en donde el enfoque sociocultural de la enseñanza del lenguaje se configuró como eje fundamental de las propuestas, desde las cuales se iniciaron las intervenciones pedagógicas.

De esta manera se organizaron los contenidos curriculares y herramientas de planeación didáctica según el tipo de situación y propósitos de las mismas. Entre estas encontramos: actividades permanentes, las cuales son las acciones pedagógicas que se desarrollan de manera constante y permanente en el aula, tales como: toma de asistencia, consigna de

agenda, lectura en voz alta, lectura silenciosa, conversación colectiva, conversación grupal, entre otras.

Se concretó el desarrollo de proyectos o secuencias didácticas, en donde se organizaban las actividades con sus respectivos propósitos y productos esperados de manera cronológica. En donde las acciones se relacionaban entre sí, y el fin de las mismas, era la construcción de un producto final que relacionará y pusiera en concreto y uso todos los aprendizajes alcanzados a lo largo de las diversas actividades.

Para dicha planeación se utilizaron dos tipos de formatos, construidos en el grupo de investigación. El formato verde hace referencia a la contemplación de criterios pedagógicos que se planean antes de desarrollar las actividades, en el cual se concretan aprendizajes esperados para cada actividad, descripción del desarrollo de la actividad, mecanismos de evaluación, maneras para la recolección de la información, entre otros aspectos.

Como uno de los objetivos trazados a lo largo de este proceso de investigación, se deicidio la sistematización de todas las actividades a desarrollar en la secuencia didáctica, para ello se hace uso del formato azul, en el cual se contemplan los cambios relevantes de la situación planeada con la ejecutada, como también los aprendizajes logrados y el procesamiento de la información obtenida en cada sesión. Además de lo anterior, en este formato se realiza un primer análisis de la situación desarrollada, con el fin de generar interrogantes para próximos análisis, como también la reconstrucción de la situación para futuras implementaciones.

En el transcurso de la consigna permanente de los formatos, se hace la organización y clasificación de la información visual y evidencias por carpetas según las actividades y sesiones en particular. Lo anterior con el fin de mantener un registro de cada uno de los aprendizajes obtenidos en el desarrollo de las actividades, de igual forma, para comunicar las experiencias en distintos escenarios donde la reflexión sobre el quehacer docente tenga un sentido.

CONCLUSIONES Y REFLEXIONES FINALES SOBRE EL DESARROLLO DE LA SECUENCIA DIDÁCTICA:

El análisis que se ha hecho acerca del trabajo pedagógico y didáctico adelantado con el desarrollo de esta secuencia, es producto de la

sistematización que se ha realizado sobre la misma, el cual continuamos incluso después de finalizar el proceso curricular correspondiente. Lo anterior dado que se entiende la práctica docente no como una acción circunscrita al “hacer” en una determinada institución, sino como un proceso complejo que implica necesariamente espacios de discusión y análisis colectivo sobre lo que se va a hacer, lo que se hace y sobre lo hecho, en interacción constante con los referentes teóricos necesarios para fundamentar y profundizar tales discusiones. Para que lo anterior, en efecto, conduzca a una construcción de conocimiento a partir de la reflexión sobre la propia práctica y la de los otros, es necesario adelantar procesos sistemáticos de registro, análisis e interpretación de las actividades adelantadas, lo cual hace de la práctica pedagógica un proceso investigativo.

Para finalizar, se puede afirmar que esta reflexión resulta muy enriquecedora y significativa, en tanto, nos permite visualizar la práctica docente como un proceso muy complejo en el que no se va a “aplicar teoría” sino en el que se enfrenta la enseñanza de un objeto de saber particular (en este caso el lenguaje) y en el que a propósito de las diferentes problemáticas que allí enfrentamos, y a la luz de los elementos teóricos más pertinentes, reflexionamos acerca de las implicaciones que la enseñanza del lenguaje conlleva. Como también al interés particular del Colegio Cambridge por brindar espacios para la implementación de situaciones didácticas que permitan reconstruir saberes y posturas desde la investigación del quehacer docente.

Además de las conclusiones que suscitaron el desarrollo e implementación de la secuencia, es necesario resaltar los aprendizajes alcanzados por los niños en el marco de la construcción, elaboración y publicación de sus cuentos. En donde el lenguaje fue el medio y el fin para generar dichas interacciones con el objeto de aprendizaje, y así construir la convencionalidad del sistema escrito.

De esta manera se concluye la presentación de esta secuencia, no sin antes mencionar que el éxito de la misma, dio pie para que en el transcurso de este año se implemente una nueva versión de la secuencia con el grado pre- jardín, bajo los propósitos de consolidar procesos orales en niños de 3 y 4 años. En el marco de estaimplementación, el proceso del lenguaje que se pretende formalizar es la oralidad, iniciando con la participación de los niños en el ámbito social, a través el reconocimiento de su voz como sujetos sociales.

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## Afetividade na leitura de o velho e o mar, de ernest Hemingway

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PALAVRAS-CHAVE: afeto lógico; obra; autor; leitor; cognição.

RESUMO:
Este trabalho pretende abordar as relações da tríade obra-autor-leitor, a partir dos conceitos da psicanálise do afeto lógico segundo Luc Ciompi, Martin Baatz e António Damásio. Analisar-se-á a influência dessa simetria afetivo-lógica na cognição individual e coletiva por intermédio da relação ensino-aprendizagem. Com o apoio de questões da comunicação e da linguística textual, demonstrar-se-á o lado afetivo, racional e prático desse

movimento circular do ato comunicativo. Isso será feito a partir de uma leitura particular da obra *O velho e o mar*, de Ernest Hemingway, considerando o arquivo pessoal e a memória de quem fala, leitura essa que se constituiu por intermédio da poética do imaginário de Gaston Bachelard e Gilbert Durand.

INTRODUÇÃO:

Todas as ações e comportamentos do homem são impulsionados por afetos, seja no seio familiar, no círculo social, no mundo real ou fictício. Trata-se de ações afetivas que conduzem e direcionam os atos humanos e que podem se estender até a composição de um texto. Combinar sentimento e razão é construir uma afetividade lógica para (re)criar a obra literária. Ainda que na ciência seja crucial o racionalismo, é importante considerar que o erro de Descartes reside nas configurações das ações humanas, segundo a sequência "sinto, penso, logo existo" em vez da lógica cartesiana *cogito, ergo sum*, já que é por meio do afeto que o sujeito estabelece outras relações com o mundo (Damásio, 1995).

O que se pretende neste trabalho é refletir a correlação entre *Affektlogik*, da psicanálise, e questões da comunicação para estudar o sistema obra-autor-leitor. De certa maneira, ensaiarei uma aprendizagem por meio das afecções da leitura de um texto, a começar pelo princípio da própria materialidade da obra, sobretudo no ato da leitura. Isso é possível visto que o leitor tem acesso a esse pensamento por intermédio de imagens que se estabelecem como resultado das metáforas e metonímias no imaginário do receptor.

A AFETIVIDADE NA RECEPÇÃO:

A comunicação é a finalidade e o resultado de todo sistema discursivo, é a materialização das relações obra-autor-público. Se alhures houve um ser que, em seu processo de criação poética, arquitetou um pensamento, uma narrativa, um livro em forma de arte, foi para que no *aqui* e no *agora* o leitor pudesse concebê-los como formas representativas, como variáveis de encaixe virtuais, como possibilidades performativas conforme o mundo e a consciência de quem faz a leitura. Se o autor, em seu processo de construção, selecionou conteúdos com base em seu arquivo pessoal, pode-se dizer também que seu conhecimento de mundo lhe possibilitou conectar elementos de suas relações afetivas com as do receptor. A essa conexão damos o nome de memória textual, histórica ou temporal.

Conforme pensa Damásio (2010), as imagens-memórias que construímos

podem relacionar-se em camadas retrospectivas dentro de um arquivo armazenado em nossa mente. Por algum motivo, essa memória pode ligar-se a fatores emocionais vividos, processados por conexões de imagens produzidas a partir de sons, odores, tatos, sabores. Muitas vezes, na literatura, temos contato com lembranças por meio de experiências fabricadas anteriormente por algum de nossos sentidos. Para Proust (2011), ler remete-o para a infância, ao se lembrar de sua mãe trazendo-lhe um bolo quentinho direto do forno.

Partindo-se das considerações de Ciompi e Baatz (2008) sobre o conceito de afeto lógico, pensamos em relações afetivas que se estabelecem no universo leitor-texto, mais especificamente nos elementos que as envolvem: leitor-texto, leitor-autor, leitor-mundo, autor-mundo. Quando se abre um livro, vislumbra-se um leitor possível, empírico ou real, que poderá desvendá-lo, bem como materializar e decifrar todas os elementos da tessitura interior de cada parágrafo, cada página e depois de toda a obra.

Nessas relações, encontramos outras subdivisões constitutivas dos arquivamentos e das experiências pessoais, somadas a fatores históricos e temporais. Abordaremos aqui possíveis relações de espelhamento entre o leitor e o livro, considerando as possíveis afetividades causadas pela leitura da obra *O velho e o mar* (Hemingway, 2013). Por último, explicitaremos como essas ambivalências podem acarretar uma simetria de imagens, de comportamentos, de cognição no âmbito do ensino, seja ele sistemático e formal ou assistemático e livre. Qualquer que seja o processo de ensino-aprendizagem, há que se considerar as relações afetivas em todos os instantes, desde a escolha dos textos às *performances* na aquisição do conhecimento.

A dialética ensino-aprendizagem é um fenômeno em que se vislumbram os maiores desafios e enfrentamentos, mas essa tensão é repleta de aquisição para ambas as partes envolvidas: educador e educando. Para aprofundar esse assunto, apoiar-nos-emos também na ideia de que o desenvolvimento da cognição ocorrerá de múltiplas maneiras dentro do desenvolvimento individual e coletivo no processo eu/mundo. No seu desenvolvimento cognitivo, o *eu* em si, intrapsicológico, numa reelaboração das teorias de Vigotski (2004), estabelece o seu lugar no mundo por meio de experiências sociais.

O AFETO LÓGICO:

Em *O velho e o mar*, romance do escritor norte-americano Ernest Hemingway (1899-1961),[1] o aspecto geográfico da Gulf Stream é um hipertexto e, por intermédio dele, o leitor tem acesso à diegese do livro. Todos sabem que, na vida real, a Gulf Stream é uma corrente marítima potente, rápida e quente do Oceano Atlântico que tem origem no Golfo do México, passa pelo estreito da Flórida e segue para a costa leste dos Estados Unidos. Trata-se de uma informação geográfica que funciona como substrato da narrativa fantástica do conto.

O velho torna-se metáfora do peixe na obra em questão. Essa metáfora estende-se à relação homem-peixe, multiplica-se e transforma-se em outras, como as de autor-leitor, leitor-mundo, autor-mundo. Em todas pode-se entrever uma luta dentro dos dualismos corpo-alma, mente-cérebro e razão-emoção, no domínio de um estudo filosófico das neurociências a abarcar a filosofia da mente e da linguagem.

As decisões morais têm um papel central na definição do ser humano, já que elas nos definem no que tange a questões culturais, relacionamentos pessoais e escolhas políticas e cotidianas. Logo, são elas a definir o eu em relação aos outros. Nessa concepção, a memória da linguagem, a subjetividade e suas representações são construções criativas e portadoras de significados.

> The approach chosen is inspired by the theory of affect logic, which seeks to integrate the available psychological, sociological, and biological knowledge about emotions and emotion–cognition interactions under a general system-theoretical perspective (Ciompi 1988, 1997). In this theory, basic emotions or affects (the latter term is used here as an “umbrella notion” covering all kinds of overlapping emotion-like phenomena) correspond to goal-directed patterns of energy consumption that are linked through evolutionary selection to specific cognitions and motor behaviors. An important implication of this definition is that relaxation and indifference are also “affective states” with specific effects on cognitive and motor behavior. From the perspective of affect logic, then, completely “neutral” states do not exist: affective–cognitive interactions are omnipresent. (Ciompi & Baatz, 2008, p. 44)

[1] Nascido em Oak Park, Illinois, aos 17 anos de idade já escrevia para um jornal em Kansas City, sendo mais conhecido por seus contos. Foi um dos principais representantes do ciclo literário norte-americano iniciado nos anos 1920, o da “geração perdida”. Famoso pelo estilo de vida aventureiro, produziu uma obra cujos cenários incluem as touradas na Espanha, a caça submarina em Cuba e os safáris na África. Hemingway era fascinado pelo perigo e pela vida selvagem.

Para Ciompi e Baatz (2008), o afeto lógico é matricial e gerador de outros fatores relacionados com o comportamento, e ele pode resultar em respostas positivas para o pensamento cognitivo, respostas essas capazes de captar e de representar as percepções sensoriais, a atenção e a memória. Pode-se, assim, ver o afeto como algo que se estabelece por meio de linguagens, imagens, figuras metafóricas que o homem cria para se inserir no universo ou, ainda, quando representa a realidade histórica e cultural por intermédio da razão afetiva. Para isso, ele tem que executar diferentes e consecutivas percepções que influenciarão as suas capacidades cognitivas, além de preservar a memória e o pensamento combinatório.

Segundo Ciompi e Baatz (2008, p. 44), a teoria do afeto lógico distingue cognição e emoção, mas aponta uma circularidade entre o conhecimento biológico e sociológico: “cognitions trigger specific emotions that, in turn, exert selective, so-called operator effects on cognition and behavior”. Assim, existe uma possibilidade de entrelaçamento entre emoções e interações humanas, sendo a noção de afeto concebida como um “guarda-chuva” a abarcar todo tipo de fenômenos emotivos (Ciompi & Baatz, 2008).

De acordo com esse postulado, pode-se entrever a materialidade lógica do sistema de comunicação, no sentido de que, na totalidade do complexo discursivo, as emoções sentidas no ato da criação servem de estímulo para cognições específicas no leitor, já que o autor se desmaterializa do ser real para se configurar em outras formas discursivas. Dessa maneira, torna-se pertinente estabelecer relações de afetividade entre leitor e autor. Assim, o Ser que é para si torna-se um Ser que é para o outro.

Sob tal lógica, Hemingway deixou de ser um ser real e se materializou em texto para fornecer uma argamassa narrativa de um ser que se constitui a partir de seus próprios pensamentos cognitivos. Para isso, criou um herói que, por mais que se assemelhe a outros da literatura, é único na história literária.

Santiago configura-se como um ser complexo, pois, ao mesmo tempo que se volta para si mesmo, para seus desejos, suas tensões, ainda que involuntariamente, seus atos chamam a atenção do menino e de outros pescadores; afinal, ficar na história como o pescador que trouxe o maior peixe significa obter o reconhecimento da comunidade. As tensões não se

acomodam de maneira calma, o imaginário e as águas que se ajeitam no psicológico do personagem não repousam numa geografia tranquila, mas, sim, numa correnteza densa e forte. Santiago é criado por meio do discurso do silêncio, em vez de se integrar na comunidade de pesca e de fabular sobre suas histórias arquivadas ao longo do tempo. As interpolações do velho são tão agudas que, não raro, misturam-se com o discurso do narrador. Mergulha, assim, o leitor nos pensamentos do herói e na trama.

Os pescadores trazem a memória e os arquétipos de narrativas mitológicas, como os mitos das sereias – seres que são metade mulher e metade peixe ou pássaro. Elas seduziam os navegantes para o mar e os atraíam com sua beleza e canto, fazendo-os colidirem com os rochedos e afundarem.

Com base na perspectiva antropológica do imaginário, a análise que se segue aborda alguns arquétipos da imaginação em relação às águas e, mais precisamente, ao mar. Para isso, seguiremos o trajeto das assimilações subjetivas dos símbolos utilizados na sociologia do imaginário dentro da narrativa de Hemingway. Símbolos capazes de nos remeter aos tempos dos heróis gregos, pautados pela filosofia greco-romana das boas lutas e da manutenção da força aliada à sagacidade e à inteligência.

Sob essa perspectiva, o universo poético de *O velho e o mar* resgata o mundo subjetivo do homem real e seus paradoxos, como, por exemplo, ser forte apesar de magro ou lutar por seus ideais apesar de velho, inflexível quando se trata de uma boa batalha com o peixe. Hemingway retoma a psicologia humana a partir da força geradora que advém da água; é dela também que floresce uma filosofia onírica capaz de transmitir a imaginação formal e a germinação da densidade da matéria, essencial para florescer e renovar toda a força e o ciclo natural da vida.

Os pensamentos do personagem são tão intensos que, muitas vezes, o leitor não sabe ao certo se ele está apenas a pensar ou se está a falar em voz alta para si mesmo, como maneira de manter-se firme e resistente em sua jornada. As interpolações no meio da solidão marítima podem servir de exame: “É um grande cardume de dourados”, pensou o velho. “Estão muito espalhados por esta zona e os peixes-voadores não podem escapar deles. A andorinha não conseguirá nada. Os peixes-voadores são grandes demais e muito rápidos para ela”. (Hemingway, 2013, p. 37).

O mundo interior do personagem vem à tona ao mostrar sua casa, pois, para ele, o mar é mais lar do que a própria casa. As interpolações mostram-nos sua complexidade interior, num conflito de experiência e aprendizagem, uma vez que, no meio desse discurso, é como se ele nos dissesse: “Esse é o meu verdadeiro lar”.

Os animais são mais familiares a Santiago que os próprios homens. Raramente ele fala em seus pares, excetuando o menino Manolim, que funciona como um ente familiar, alguém que enxerga nele um modelo para seu futuro e o considera como pai, tratando-o com a ternura de um ídolo patriarcal.

Hemingway consegue aplicar essas inovações em suas narrativas, pondo seu leitor a pensar e a preparar-se para as novidades do mundo literário contemporâneo. Traz para a América os ideais de mudanças na arte que se seguem ao pós-impressionismo, o que possibilita o nascimento de um novo espírito para a representação norte-americana no cenário literário internacional. Floyd Dell (apud Azevedo, 2012, p. 100) elucida essa questão: “It was then plans were made for the Post-Impressionist [Armory] Show, which revolutionized American ideas of art... One could go on with evidence of a New Spirit come suddenly to birth in America”. Trata-se de um autor diferente, que insere em seus textos não só as experiências do jornalismo, mas também as reflexões cognitivas de seu pensamento, análogas às de Nietzsche (2007, p. 12-13), as quais discorrem sobre a alma e o espírito do filósofo alemão como “coração, fogo, prazer, paixão, tormento, consciência, destino e fatalidade que há em nós”, sem separação.

Tanto para o filósofo quanto para o escritor, a razão e os afetos são indissociáveis; a linguagem que encanta é a mesma que estimula a reflexão. Uma imaginação teórica que aposta numa ciência capaz de “fazer brilhar novas alegrias” é a mesma geradora de desejos procurando caminhos transversais e encruzilhadas inesperadas. A racionalidade que habita no homem faz com que este busque outras formas de convívio com a própria natureza.

Aos poucos, deixando de ser animal fantasioso e procurando preencher sua condição existencial, o homem, mais do que qualquer outro animal, busca particularidades para superar a razão de sua existência na tentativa implacável de delinear sentido para a vida (Nietzsche, 2007). Na busca do

peixe, é isso que o velho faz. Sai em direção à essência de viver. Quando chega ao mar, o que encontra é uma atração ambivalente entre ambos. Nesse ponto de tensão, há um aumento do interesse do leitor pela obra.

Segundo Ciompi e Baatz (2008), as relações afetivas podem trazer consigo uma carga patológica quando extremadas. Santiago doa a própria vida pelas relações afetivas que mantém com os peixes: amor-veneração, vida-morte, esperança-descrença; ação e ócio; fome e boa alimentação. O herói supera as antíteses que a vida lhe impõe e continua a viver, ou a remar como todo e bom pescador. Sua entrega é tão completa que, mesmo quando se afasta das margens e é levado pela correnteza, não se assusta.

Pode-se adjetivar Hemingway como um poeta, tomado por suas emoções para captar e perceber o mundo, mas também como um indivíduo frio e racional para amalgamar os sentimentos em linguagem e dar continuidade metonímica ao texto. No caso do seu personagem, este pensa em todos os detalhes para fisgar um bom peixe e, mesmo tendo consigo apenas elementos primários de pesca como o arpão, a linha e a vara, consegue pegar o peixe gigante. De maneira mágica, sim. Mas cada ação de Santiago é conduzida também de maneira paciente para cansar o peixe e resistir até aos extremos para não o perder.

Encontramos neste conto relações imagéticas símiles às de Durand (1989: 14): “a imagem é a matéria de todo o processo de simbolização, fundamento da consciência na percepção do mundo”. As imagens criadas na narrativa de Hemingway foram captadas do universo cognitivo do criador e, depois, multiplicadas numa proporção infinita pelos receptores/leitores. Essas várias dimensões imagéticas foram trabalhadas no hipertexto, no paratexto e no arquitexto que, posteriormente, serão comentados aqui. Para se ter uma breve noção da dimensão dessas imagens para o leitor, há que se pensar primeiro nas águas, nas correntezas que elas incitam, na possível mansidão da noite estrelada, na agitação de um cardume. Águas turbulentas que desencadeiam a manifestação do medo, sobretudo quando chove e o mar fica turbulento, ou o pavor de um peixe abissal ao se aproximar da proa – isto é, as experiências de medo são sempre constantes no mar em que Santiago se atira.

Assim, compreende-se que a água em *O velho e o mar* pode trazer vários sentidos imaginados pelo personagem Santiago, como também pelo leitor.

As informações da vida contida naquele espaço não são apenas fatores reais; contudo, é preciso expandi-las para uma compreensão do simbólico, daquele que interpreta o devaneio do personagem por meio do próprio arquivo do receptor. Isso porque o que se vê é correlato àquilo que faz sentido em seu próprio mundo: um amplo sentido, de iluminação e de consciência textual superior à decodificação dos signos.

Se os olhos são a janela da alma, para Santiago seus olhos azuis são metaforicamente a água, o mar, o feminino, a vida. Não só no sentido da obscuridade das profundezas das águas, mas também da carga dual que o mitema “feminino” abriga, de vida e esperança renovada. Conforme pensa Bachelard (1998), a água traz consigo os elementos mais substanciais. Logo, ela é um ornamento de paisagens, não verdadeiramente a "substância" de seus devaneios.

Para Durand (1989), o regime diurno divide-se em duas grandes partes antitéticas: uma abrigada no fundo das trevas, e sobre ela pode-se desenhar o brilho vitorioso da luz; a outra, em que se manifesta a reconquista antitética e metódica das valorizações negativas, dos significados carregados de angústia diante do tempo e da morte. As trevas são simbolizadas pelo monstro com forma de peixe: “Andara por tão perto que o velho temera que ele cortasse a linha, com a cauda afiada como uma foice e quase do mesmo tamanho e forma” (Hemingway, 2013: 41). Ou quando o peixe “Apareceu interminavelmente, e dos lombos lhe escorria água. Brilhava ao sol, e a cabeça e o dorso eram púrpura-escura, e ao sol as listas nos lados eram largas e cor de alfazema [...], suavemente como um nadador, e o velho viu a grande foice da cauda afundar-se e a linha começar a correr” (50).

Assim, o objeto desejado isomorfiza-se, ou seja, transforma-se na própria morte, tal como no momento em que “Preparou o arpão e amarrou a corda, enquanto observava a chegada do tubarão. A corda era curta, por lhe faltar o que ele cortara para prender o peixe. O velho sentia-se bem da cabeça e resoluto, mas alimentava pouca esperança” (79 ), a mostrar-nos que as antíteses das águas turbulentas são constantes na Gulf Stream, ou ainda para expor-nos os perigos e apontar o ponto extremo do regime noturno nas águas escuras do Golfo.

Santiago depara-se com as tartarugas marinhas depois de caracterizá-las negativamente em seu universo, tentando equiparar a elas sua vida enfadonha: eram “enormes e estúpidas”, de “grossas carapaças

amarelas” (42) mas muito felizes em seu modo de vida, quando comiam de olhos fechados as malditas fisálias. O personagem não tem nenhuma consideração pelas tartarugas e seu sentimento por elas, não raro, é de pena, até das que pesam uma tonelada. Aliás, os pescadores não têm compaixão quando as matam, pelo fato de seus corações continuarem a pulsar mesmo depois de mortas e cortadas aos pedaços. Assim, o velho chega a comer seus ovos brancos para ficar com o coração forte como os delas.

Hemingway caracteriza seu herói como um homem já velho, gasto pelo tempo, a marcar uma condição limitada das funções físicas, apesar da força psicológica imperativa. Contudo, é possível entrever em seu ideal e em sua forma de encarar o mar uma jovialidade, energia e virilidade.

Nessa perspectiva, podemos entender que o afeto lógico se estabelece em vários âmbitos, no que diz respeito tanto à memória quanto às equivalências (homem-peixe), como quando o homem caça o peixe. Uma justificativa para o tempo de duração da caça seria o fato do homem ter que sair de seu habitat natural, de sua segurança, para se expor às vulnerabilidades de um lugar líquido. Além do mais, lança-se para fisgar um peixe muitas vezes maior que ele.

Ainda que o herói de Hemingway tenha todo o desejo e prazer totalmente canalizados para vencer o mar, passamos toda a narrativa a torcer por ele, pois as construções e a forma como a história nos é contada nos fascinam. As metáforas elaboradas para caracterizar o velho, o menino e o peixe deixam o leitor em completo estado de sedução. O leitor torce por Santiago mesmo sabendo da impossibilidade de tudo isso na vida real, já que as intempéries do Golfo do México são impossíveis de ser enfrentadas, ainda mais num barco tão pequeno e por um homem velho e sozinho.

Pode-se dizer que a história é validada pelo narrador de Hemingway por meio das equivalências entre fábula e realidade, entre desenho e fotolitos. Cada leitor tece uma perspectiva desde as primeiras linhas do romance: “Ele era um velho que pescava sozinho em seu barco, na *Gulf Stream*. Havia 84 dias que não pegava nenhum peixe” (Hemingway, 2013: 13). A busca constante pelo peixe inicia-se desde os primeiros momentos e insere o leitor no sistema narrativo, na história de pescadores.

Por mais que se negue a aproximação de possibilidades biográficas em

obras literárias, há que se pensar na materialização do pensamento em arte literária, já que nossos pensamentos são produzidos por meio de nossas sensações e experiências vividas. Pode-se dizer, ainda, que há a projeção de Hemingway no leitor por intermédio da persistência de Santiago em manter-se em perigo; é possível entrever o alterego do autor, já que ele também cunhava narrativas pessoais de muita periculosidade, como as aventuras no mar, as participações em touradas, enfim, os trabalhos que mais se justificavam pelo espírito aventureiro.

Contudo, a literatura com todos os seus elementos constitutivos presenteia o leitor com narrativas que podem ter mais alcance que os meros fatos da vida real. De fato, a verossimilhança dos acontecimentos, a superação improvável das dificuldades e o final feliz ou harmônico tornam este conto um dos clássicos da literatura mundial. A fábula do pescador, a busca frenética por um peixe abissal, colocam Santiago no conceito de enantiodromia, correlato a Heráclito – ou seja, ao puxar o peixe para cima, este volta-se contra ele com força descomunal, algo semelhante ao que acontece com a flecha de Heráclito.

Em outra instância, o segundo processo de equivalência do homem no plano peixe-homem seria quando o próprio marlim se volta para Santiago, como se fosse caçá-lo, ou quando os tubarões aparecem. Em vez dos peixes finalizarem a caça, a vitória é do homem. Nesse momento, o leitor rende-se ao homem forte e a todas as suas prodigalidades, evidenciando dessa maneira as marcas afetivas entre leitor e personagem no final da leitura.

No domínio simbólico, a ausência de peixe na vara de pescar, a falta de comida em casa e a resistência absurda para continuar enfrentando o mar, tudo isso leva Santiago a questões imanentes ao próprio labirinto. A narrativa de *O velho e o mar* nos faz recompor uma boa quantidade de mitos pelo efeito imagético que podem causar no leitor, já que nas correntezas há grande diversidade de animais marítimos, como as inúmeras espécies de peixes, atuns, sardinhas, peixes-espadas, tartarugas, fisálias, marlins, tubarões etc. Todas essas imagens podem servir de metáfora para a busca pessoal do velho, que se joga ao mar como prova interior de resistência, para mostrar a ele mesmo que ainda vive. Embora seja um idoso, Santiago enfrenta todas as suas limitações de força para agigantar-se no silêncio do mar e transformar-se em herói humano, inspirado e abençoado pelos deuses.

Hemingway é conhecido também por estruturar camadas de “mitificação e mistificação” a envolver sua vida com a condição criativa, numa relação simbiótica entre ele e os *mass media*: “a fama da escrita, os dotes de mestre irrefutável na caça, na pesca, na tourada, enfim, na auréola mágica e viril do combatente de guerra” (Azevedo, 1988: 220).

Ao se afastar das margens, o velho afasta-se de si mesmo. O homem e personagem Santiago afastam-se da consciência e da razão diante do mundo real para trazer à narrativa as tensões do subconsciente do herói, de vencer, apesar da impossibilidade, com a neurose radical de obter a vitória. Ainda que isso lhe custe muita dor corpórea e mental, e até a vida. Isso demonstra, no entanto, ao homem-leitor-narrador a possibilidade suprema de vencer os obstáculos e vatícinios do destino. Segundo Azevedo (1988: 221), *O velho e o mar* “vive da multiplicidade do instante que está no tempo para além deste e da identidade feita destino”. No artigo da revista *Time* “An American Storyteller”, Hemingway (in Azevedo, 1988: 221) escreve: “I tried to make a real old man, a real boy, a real sea, and real fish and real sharks”. A partir dessa confissão, pode-se entender um pouco mais os fatos, mitos e efeitos que o escritor quis provocar no leitor.

Toda essa tensão entre real e ficção é explicada pelos efeitos de palimpsesto que a obra traz. As relações que os textos estabelecem entre si são especulares; não há, dessa maneira, ação ou situação sem contextos, sem relações, configurando a ausência de um texto que seja primeiro, inaugural.

Por conseguinte, quando se lê, mergulha-se no labirinto do escritor pelo viés do pensamento cognitivo de Santiago. Independentemente de quando ocorra a recepção da obra, sempre teremos acesso ao universo real e contextual do criador. A relação bitemporal do texto e da leitura é concretizada pelos elementos de manipulação do autor. Assim, as complexidades da leitura são trazidas pelo rio da boa memória. É pelo Eunoé que podemos nos inserir no contexto e no tempo de quem escreveu e em um tempo que é eterno. O leitor entrega-se às vozes da escrita e, gradativamente, capta a percepção afetiva de quem fala, identifica-se com os elementos arquetípicos do tema, da vontade de ser herói, e entra consciente nas águas correntes da literatura.  Contudo, logo adiante o leitor perde esses aspectos racionais e entra no ritmo da narrativa, seja pela aproximação ancestral, seja pelo arcabouço da memória das coisas que lhe são mais caras – nesse caso, uma boa pescaria e o contato com o mar e suas ambivalências.

Por meio do texto literário, a arte “implica uma emoção dialética que reconstrói o comportamento e por isso ela sempre significa uma atividade sumamente complexa de luta interna que se conclui na catarse" (Vigotski, 2004: 345). Um jogo lúdico com características complexas, um faz de conta em que o outro, leitor ou aluno, professor ou autor, se refaz continuamente para manter-se vivo nesse contínuo dialético contextual, imagético, sensorial e afetivo.

CONCLUSÃO E RESULTADOS:

As relações da linguística aplicada ao texto-leitor-autor ou do sistema literário, como o próprio Candido (1981) designa, todas elas são questões epistemológicas necessárias para o público-leitor. As metáforas desencadeadas no processo de contiguidade são fundamentais para o indivíduo, independentemente de qual seja a fase em que ele esteja.

Mediante o exposto, o que a metáfora do velho com o peixe de Hemingway nos ensina é perceber querelas à volta da leitura. É entender que é por meio dela que podemos construir uma autonomia e um projeto existencial possível de dar certo. Logo, esse projeto não pode ser só racional, deve ser sobretudo utópico, planejado, ideológico, afetivo em nosso imaginário criativo da aura humana, do incomensurável desejo de conhecermos a nós mesmos.

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## Secuencia didáctica de lectura compartida: contémonos un cuento

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*El placer de leer es doble cuando se vive con otra persona con la que compartir los libros.*
*Katherine Mansfield*

PALABRAS CLAVE: Lectura, narrativa, modalidades de lectura en voz alta, comunidad.

RESUMEN:
**La lectura Compartida: contémonos un cuento**, tiene como propósito vincular a toda la comunidad educativa del colegio Cambridge y a la comunidad aledaña (escuelas rurales circundantes – con alto grado de vulnerabilidad socio-económico, población perteneciente al barrio El Codito de Bogotá) con la práctica de la lectura, en busca de posicionarla y promocionarla como una práctica social. Así, los estudiantes de toda la institución (desde pre-jardín hasta grado once) participan en la puesta en marcha de una secuencia didáctica de lectura compartida encaminada a fortalecer la formación de procesos de pensamiento y de conocimiento a

partir de un proceso de aprendizaje activo y creativo a través de las diferentes modalidades de lectura (voz alta, silenciosa, preparada, entre otras). Convirtiéndose en un proyecto institucional que se trabaja en todos los grados. Además se involucra a los padres de familia y personal docente, administrativo y de servicios generales quienes también participan leyendo con y para otros.

Esta propuesta de lectura compartida se denomina **“contémonos un cuento”**. Se evidencia en varias experiencias, tales como el encuentro de los jóvenes de grados superiores con sus compañeros de pre escolar y primaria, la participación de padres de familia quienes preparan una lectura que comparten con sus hijos dentro del colegio y el encuentro entre docentes con el personal de servicios generales y administrativos de la institución. Además, como parte del avance de la propuesta, a partir del año 2015 nos dimos a la tarea de trabajar la experiencia con las escuelas rurales aledañas a la institución, así como en un espacio que otorga la biblioteca pública del pueblo de La Calera, en el cual los estudiantes asisten a leer para niños de los jardines infantiles del pueblo.

INTRODUCCIÓN:
Leer es una práctica social, desarrollada bajo la influencia de la coacción social, en medio de la cual se relacionan funciones y momentos que posibilitan su trabajo a partir de actividades, situaciones, secuencias didácticas y proyectos que permiten recuperar su sentido en las aulas, asumir la tarea de buscar su valor para la comunidad y, promover el placer por la lectura literaria y por la modalidad de lectura en voz alta.

Desde esta perspectiva, se conformó un equipo de trabajo que se ocupó del diseño, implementación y sistematización de una propuesta didáctica, por medio de la cual se hizo posible explorar, pedagógicamente, actividades de compartir las lecturas –en grupos de discusión, en pequeños grupos, clubes de lectores, etcétera– siendo una de las vías más interesantes para fomentar la conciencia de formar una comunidad de lectores. En línea de lo anterior, leer es una tarea de todos y para todos, por eso se deben recuperar espacios de lectura en familia, en la biblioteca, con los amigos, entre otros. Claro está que, la escuela es el espacio sobre el cual recae la mayor responsabilidad al respecto, pero, esto no debe llevar a pensar que la lectura es una práctica netamente escolar, pues, se trata es una práctica social que enriquece las vidas de las personas.

La escuela enseña a leer, pero no es la única responsable en el

enriquecimiento de la experiencia lectora de los niños y jóvenes. Sin embargo, y de acuerdo al compromiso que tienen los docentes como mediadores de la práctica lectora, surge la necesidad de establecer espacios y situaciones que permitan el desarrollo de verdaderos lectores. Bien lo dice Colomer (2005): “El tiempo escolar es escaso, pero allí se halla la puerta de la literatura y hay que pensar muy detenidamente la mejor forma de abrirla” (p. 16).

Conscientes de la importancia de buscar dichos momentos, tiempos y espacios de lectura, se inició el diseño e implementación de una SD de lectura compartida, bajo el nombre de “Contémonos un cuento”. Ésta involucró a toda la comunidad de estudiantes, desde pre-jardín, hasta grado once. La propuesta creó un espacio lúdico y pedagógico en el cual un estudiante de bachillerato se encontró con uno de primaria, o pre-escolar, para compartir un tiempo de lectura. Ello permitió a los estudiantes sentirse y reconocerse como parte del grupo de iguales, enriqueció su espíritu, posibilitó construir identidad, conocer más y mejor el mundo, etcétera, todo al lado de un compañero de lectura. De igual forma, dar cabida a actividades de compartir las lecturas generó a una comunidad que valora la literatura, concibiendo el acto lector no como una acción obligatoria, sino como una ventana abierta al goce. De está manera, se reconoce, al igual que lo hace Penacc, que el verbo leer no soporta el imperativo, puesto que, “leer con los demás es tender puentes y dar la oportunidad de cruzarlos“ (Colomer, 2005, p. 17).

Así, bajo el pretexto de compartir un momento de lectura, dicha SD buscó alcanzar varios fines. El primero, y más importante de todos, fue dar a la práctica lectora un estatus de relevancia y goce -provocar ganas de leer-. En otras palabras, la intención consistió en posicionar la lectura como un elemento social y cultural primordial para la institución, la cual requiere tiempos y esfuerzos generosos para mostrar a sus estudiantes la importancia y el placer de la lectura.

Sumado a lo anterior, la experiencia condujo a varios aprendizajes por parte de los estudiantes, entre ellos: pautas de lectura en voz alta, habilidad para seleccionar los textos literarios, criterios propios de la práctica pedagógica y la diversidad textual, reconocimiento de elementos editoriales del texto, entre otros.

PREGUNTAS PROBLEMATIZADORAS QUE DIERON ORIGEN A LA PROPUESTA:

Las preguntas que dieron origen a la propuesta fueron:
¿Cómo posicionar el valor de la práctica lectora entre la comunidad educativa de la institución?
¿Cómo instaurar una SD de lectura en voz alta en la cual se vincule a toda la comunidad educativa?
¿Cómo mejorar y transformar la práctica docente a partir de la sistematización de la aplicación de la SD de lectura preparada y en voz alta?
¿De qué manera se ve implícita la función social de la lectura en la SD de lectura preparada y en voz alta?

DESCRIPCIÓN DE LA EXPERIENCIA: LA LECTURA COMO OBJETO DE ENSEÑANZA:
Como ya se mencionó, la lectura es una práctica social y cultural, en el marco de la cual el lector se acerca a los textos con un propósito determinado y construye el sentido de la misma, a partir de su interacción, no solo con el texto, sino también con otros lectores y otros conocimientos. Solé expone al respecto que: Siempre debe existir un objetivo que guíe la lectura, o dicho de otra forma, que siempre leemos para algo, para alcanzar alguna finalidad. El abanico de objetivos y finalidades por las que un lector se sitúa ante un texto es amplio y variado […] La interpretación que los lectores realizamos de los textos que leemos depende en gran medida del objetivo que preside nuestra lectura. Es decir, aunque el contenido de un texto permanezca invariable, es posible que dos lectores, movidos por finalidades diferentes, extraigan de él distinta información. (1992, p. 21-22)

Por su parte Díez afirma que “leer supone una actividad cognitiva por parte del sujeto implicado, que requiere el aprendizaje y el uso de diversas estrategias que permiten hallar diferentes significados a los textos” (2004, p. 24).

Comentando a Díez, la práctica lectora es una actividad cognitiva, que requiere de comprensión e interpretación, por medio de la cual se atribuye significado a lo que está escrito. Leer e, también, salirse del texto y tomar una postura frente a lo que el autor está exponiendo. Además, la lectura permite enlazar los conocimientos de cada sujeto con información nueva, estableciendo construcciones, comprendiendo e interpretando el contenido de los escritos y, estructurando y configurando al sujeto lector a medida que adquiere nuevos saberes. Al respecto Lerner plantea que: “Leer es adentrarse en otros mundos posibles. Es indagar en la realidad

para comprenderla mejor, es distanciarse del texto y asumir una postura crítica frente a lo que se dice y lo que se quiere decir, es sacar carta de ciudadanía en el mundo de la cultura escrita" (1996, p. 2).

Leer es un proceso cognitivo, el placer y el gusto hacia éste no se aprenden de manera innata, pues, se necesita crear y participar en espacios en los cuales los niños y jóvenes puedan reflexionar acerca de la función que la lectura cumple en la sociedad. Se deben propiciar situaciones con el fin de fomentar la reflexión y la crítica sobre el eje lector. De igual manera, los niños y jóvenes deben enfrentarse a una variedad de textos con el fin de conocer las diferentes estructuras con las que cada uno trabaja, la finalidad que hay al momento de leer y lo que pueden suscitar en el lector.

De acuerdo con Solé (1995), los niños, para aprender a leer, necesitan percibir la lectura como un reto interesante, que los desafía, pero que podrán alcanzar con la ayuda que les proporciona su maestro, es decir, el docente debe ser un guía y mediador en el desarrollo de las prácticas de lectura para mostrarlas como reflejo de placer, y no como una obligación. Cabe resaltar que, estas prácticas varían de acuerdo a la intencionalidad que tiene el docente en el aula de clases o en espacios externos, se lee para buscar información, para aprender, se lee como experiencia, para reconocer elementos del texto, entre otras finalidades.

La importancia de la lectura está en que, a partir de ésta no sólo se accede a la información, sino también, es un medio de entretenimiento que permite explorar mundos imaginados y reales. Del mismo modo, permite conocer el pensamiento que el autor difunde en las innumerables palabras que dan riqueza al texto. La escuela por lo tanto debe vehicular la lectura a espacios en los que se lea por placer, por conocimiento para uno mismo y, en otras ocasiones, con y para los demás.

Por eso, considerar la práctica de la lectura como un eje de enseñanza es una cuestión crítica que plantea un gran desafío: asegurar el cumplimiento de los propósitos didácticos y de los fines comunicativos relacionados con las intenciones que llevan a los estudiantes a leer. En otras palabras, es preciso crear condiciones didácticas que permitan a los estudiantes avanzar en la apropiación, tanto de la práctica de la lectura como de cualquiera de las prácticas del lenguaje. Esta aprehensión requiere de la participación de los estudiantes en múltiples escenarios de lectura con diversidad de propósitos, y multiplicidad de géneros. Por eso, es necesario

organizar el tiempo escolar a partir de distintas situaciones didácticas: proyectos, secuencias didácticas, actividades permanentes u ocasionales, espacios de reflexión y sistematización en la búsqueda del progreso de los estudiantes en referencia a esta habilidad.

Siguiendo esta línea, desde hace ya algún tiempo muchos colegios se han encargado de establecer oportunidades en que los niños se reconozcan como lectores desde el inicio de su escolaridad y, por ende, empiecen a asignarle valor y sentido a esta práctica. Los niños, reconocen elementos de una obra escrita, de esta manera, su oído, así como su postura crítica, se van encaminando hacia obras importantes y poco a poco su apetito lector se va abriendo hacia un sinfín de escritores, textos y letras que los sumergen en el universo de la lectura.

En estos espacios las instituciones escolares exploran diferentes tipos de prácticas de lectura. En el caso de nuestra experiencia, el **Colegio Cambridge** la lleva a cabo desde el diseño de una SD conformada por una serie de acciones intencionadas que acercan a los estudiantes a las modalidades de lectura preparada y en voz alta, además de concebir la lectura desde su funcionalidad social y cultural, logrando integrar a toda la comunidad educativa en las prácticas lectoras del goce, es decir, aquellas que desarrollan el gusto y forman al lector. Solé sostiene que “ayudar a los alumnos a leer, interesarlos por la lectura, es dotarles de un instrumento de culturización y de toma de conciencia cuya finalidad escapa a los límites de la institución”. (1995 p. 27)

*Fases de la secuencia didáctica contémonos un cuento*

La SD “Contémonos un cuento” constó de cuatro grandes fases: Una de reconocimiento (inventar espacios de leer en voz alta), una de modelación (modelar formas de leer en voz alta), otra de simulación (ejercitar formas de leer en voz alta con otros) y una última de puesta en escena y cierre de la experiencia (perfeccionar formas de leer en voz alta con otros). Cada una de estas fases estuvo conformada por una o varias sesiones, dentro de las cuales se desarrolló una actividad que se caracterizan de la siguiente manera:

**Fase de reconocimiento**, tuvo como objetivo la presentación de la SD por parte de las docentes y, la asignación y encuentro de los compañeros de lectura en un espacio de onces compartidas. Esta fase de denominó “*invento espacios de leer en voz alta*”.

**Fase de modelación**, esta parte del trabajo tuvo como objetivo preparar y planear la modalidad de lectura en voz alta. Esta fase se denominó: "*modelo formas de leer en voz alta*" y se conformó por dos sesiones, las cuales estuvieron destinadas a crear y estructurar un momento de reconocimiento de la práctica lectora en voz alta para otros. Los aprendizajes de esta fase se encaminaron al reconocimiento de aquellos elementos intrínsecos al proceso de lectura en voz alta, dar a conocer pautas de reconocimiento y selección de los textos a leer. Se le llama fase de modelación, porque son las docentes quienes se encargaron de "*modelar*" a los estudiantes la modalidad de lectura en voz alta, brindándoles estrategias que permiten el óptimo desarrollo de la misma.

**Fase de simulación**, esta fase tuvo como objetivo desarrollar situaciones de lectura en las cuales los estudiantes fueron los protagonistas. Fue el momento de preparación de la lectura. A esta fase se le denominó: "*ejercito formas de leer en voz alta con otros*" y está conformada por dos sesiones, que se destinaron a: primero, el desarrollo de un espacio para la selección de los libros por parte de los alumnos y la presentación del texto elegido a los compañeros de clase. Segundo, la preparación de la lectura de un cuento. El niño leyó en voz alta a sus compañeros y estos retroalimentaron su trabajo. Se le llamó fase de simulación porque los estudiantes se prepararon para leer el texto seleccionado a sus compañeros, teniendo como pauta el trabajo de reconocimiento realizado en la segunda fase.

**Fase de puesta en escena**, tuvo como objetivos desarrollar el espacio de la puesta en escena de la lectura compartida y analizar la misma. Esta fase se denominó: "*perfecciono formas de leer en voz alta con otros*". Está conformada por dos sesiones, que se emplearon para desplegar y valorar el ritual final. Se generó el espacio para el encuentro final, el cual fue filmado, con el fin de lograr al día siguiente el reconocimiento del material audiovisual por parte de los actores de la experiencia y su respectiva valoración por medio de un proceso de metacognición, el cual se generó a partir de las reflexiones orales que los estudiantes realizaron en torno a la experiencia vivida y, sobre todo a lo observado en el material audiovisual.

Este espacio fue pensado para que los estudiantes tomaran una postura reflexiva que conllevara a una formación autónoma, generando condiciones para leer a otros, potenciar la escucha en la lectura, comentar

las ideas suscitadas y, así mismo, confrontar las opiniones desde las diversas perspectivas del que lee y el que escucha la lectura. El fomento de la reflexión por parte de los estudiantes frente al compartir un texto con otros partió de la creencia de poder prepararse. Para ello, los estudiantes debían establecer ciertos criterios de leer en voz alta y determinar los diversos elementos que conllevan a una buena lectura, entendida ésta como la búsqueda de sentido, crítica e interpretación del texto, dependiendo claro está del nivel de formación de cada uno y teniendo en cuenta que la experiencia se aplica en todos los grados.

De manera tal, las actividades metaverbales que se llevaron a cabo partieron de la reflexión oral de los estudiantes, vehiculando el conocimiento hacia el quehacer lector (leer a otros, recomendar, opinar, argumentar) y hacia el desarrollo de las condiciones de hablantes y oyentes. Desde este enfoque, las actividades metaverbales realizadas giraron en torno a propósitos como: hablar para aprender a leer, generando la necesidad del uso de la oralidad para la construcción del lenguaje escrito, y hablar para aprender, permitiendo así las interacciones sociales como instrumento desde el que se evidencian las variables que configuran el lenguaje en cualquier situación comunicativa, en este caso la de lectura compartida.

IMPACTO SOCIAL Y ACADÉMICO DE LA PROPUESTA:

*Para la institución*

Se considera que el mayor impacto que puede brindar esta experiencia de lectura compartida para la institución es la consolidación del tiempo y espacio que la misma abre para el desarrollo de prácticas lectoras de goce, que inician la formación de verdaderos lectores.

*Para los estudiantes*

Valorar la importancia social de la lectura, al permitir que cada estudiante pudiera participar durante un momento de lectura con otro compañero de un grado diferente, con quien seguramente nunca tuvo la oportunidad de interactuar. No se debe dejar de lado que la literatura como tal tiene un fin lúdica, de goce, por eso la SD adquirió significado al permitir la experiencia estética de la literatura y una alternativa de diversión al salir de la monotonía del aula, la cotidianidad de los mismos compañeros, de los ritos de la clase, de la tarea habitual. La activación de la competencia afectiva

en esta estrategia de lectura permitió el ingreso de los estudiantes al desafío del mundo lector bajo una nueva valoración de la literatura.

*Para los docentes*

El interés de las docentes en reconstruir sus prácticas, a través de la sistematización de su quehacer docente, se logró a través de los diversos mecanismos de registro de la información (formatos de planeación y sistematización, evidencias audiovisuales, etcétera). La experiencia del trabajo de sistematizar permitió una reflexión crítica de la práctica educativa, vivencia que permitió el aprendizaje del trabajo en colectivo, diseño y puesta en marcha de instrumentos de investigación y planeación, sistematización de las prácticas docentes, entre otros.

RESULTADOS Y CONCLUSIONES:

*Para los estudiantes*

Desde la planeación de las diversas situaciones o actividades de la SD se tuvieron en cuenta las diferentes modalidades y los diversos propósitos de la lectura, permitiendo que los estudiantes exploraran, se acercaran y utilizaran la literatura, generando reflexión en torno al lenguaje escrito para reconocer diferentes elementos que complementan y enriquecen la lectura: el autor, la editorial, el ilustrador, entre otros. De la misma manera, se acercaron a los estudiantes a las modalidades de lectura preparada y en voz alta.

*Para las docentes*

El gran resultado fue la sistematización escrita y audiovisual de toda la SD, con sus respectivas herramientas o formatos. Como se dijo anteriormente, los formatos diseñados trajeron consigo una descripción muy detallada de la experiencia, tanto en la planeación como en el momento posterior a su ejecución, por medio de la cual las docentes analizaron los resultados, esperados y no esperados, obtenidos durante la aplicación del ejercicio. Esta estructura permitió ir adaptando situaciones, enriqueciendo el proceso al incluir nuevas actividades, nuevos objetivos, mecanismos de seguimiento y análisis del desarrollo de las sesiones, las cuales, arrojaron en cada uno de los grados resultados diversos, que permitieron al grupo de docentes una revisión más detenida de cómo las habilidades y procesos esperados en la asignatura dependen

de variables internas para cada uno de los grados.

La sistematización también permitió dar cuenta de la urgencia de construir y reconstruir la identidad de los educadores en cuanto a los procesos, los resultados y los impactos que su rol de liderazgo tiene en las prácticas escolares, de manera explícita en los procesos de lectura. Además, estos instrumentos y la forma de planeación se dieron a conocer al resto de áreas académicas de la institución.

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## 15 años leyendo desde la sociedad civil Consejo Puebla de Lectura, A. C. México

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PALABRAS CLAVE: lectura, mediación, biblioteca, lector, derecho.

RESUMEN:
En México, la oferta regular y sostenida de actividades y espacios culturales es escasa. En el imaginario nacional, la lectura es una práctica escolar y los programas o proyectos de lectura se diluyen a lo largo del tiempo.

Ante este panorama, la existencia y permanencia de una asociación civil que promueva la lectura se hace necesaria, para demostrar que no es verdad que no hay lectores, sino que lo que no hay son oportunidades de acceso a la cultura escrita; para mostrar que en materia de lectura la constancia es fundamental; que la lectura no es sólo decodificar grafías o extraer información; que sin el lector las bibliotecas y los libros no tienen razón de ser; que es preciso ofrecer textos diversos y de calidad; y que no existe una sola forma de leer o un solo tipo de lector.

En 2001 se funda el Consejo Puebla de Lectura, A. C., organización de la sociedad civil cuya misión es promover encuentros entre personas y libros, oportunidades de convivencia con la palabra escrita, oportunidades a las que todos deberían tener acceso, pues “tal vez no haya nada peor que estar privado de las palabras para darle sentido a lo que uno vive. Y nada peor que la humillación, en el mundo actual, de quedarse fuera del mundo del lenguaje escrito” (Petit, 1999).

Esta ponencia cuenta la experiencia de esta asociación, cuyo comienzo tuvo un tinte más académico y a lo largo de los años ha ampliado sus ejes de acción, que van desde la organización de congresos para discutir sobre prácticas de lectura, hasta la lectura en voz alta para bebés.

INTRODUCCIÓN:

*Aquellos que leen juntos sienten que pertenecen a una comunidad,*
*pues nada une más que compartir experiencias imaginarias;*
*y se sienten físicamente unidos, porque la lectura en voz alta es*
*esencialmente una actividad doméstica, familiar.*
Aidan Chambers

A lo largo de 15 años de trabajo, los mediadores de lectura del Consejo Puebla de Lectura, A. C. (CPL), hemos observado los primeros pasos de varios lectores sosteniéndose de contenedores de libros; la credencialización de recién nacidos en nuestra bebeteca; caras de sorpresa de los adultos cuando se dan cuenta que a los bebés les gustan los libros; primeros encuentros entre personas y textos; niños leyendo a los adultos o a otros niños; adultos sumergidos en la lectura de un libro

catalogado para niños; risas, lagrimas, disputas, reconciliaciones. Nos han pedido que leamos, en distintas ocasiones y lugares, más de 15 veces el mismo libro en una sesión; que leamos de cabeza, corriendo, cantando o haciendo gestos. Hemos escuchado decir que quieren vivir en la biblioteca o que pasarían días enteros ahí; que quieren que les compren sus propias bibliotecas o que ya saben qué pedirán a los reyes magos; que aman los libros y que si pudieran se casarían con ellos o que no sabían que eran lectores. Todo esto nos ha motivado a continuar a pesar de múltiples obstáculos.

El CPL se conforma por un grupo de gente convencida de que toda persona, de cualquier edad, tiene derecho a vivir experiencias de lectura auténticas. Para lo anterior contamos con una biblioteca pública que ofrece servicio de consulta y préstamo a domicilio gratuito; que brinda actividades como talleres de animación a la lectura y la ciencia, seminarios, congresos, círculos de lectura, ferias, diplomados, sesiones de lectura en voz alta, exposiciones de libros, maratones de lectura, cuentacuentos, entre otras actividades culturales.

No sólo nos interesa propiciar actividades para quienes son lectores asiduos, pretendemos llegar a quienes aún no han tenido la suerte de encontrarse con su libro o su historia, o a quienes tuvieron un pésimo encuentro con los libros. Por ello, también participamos en ferias escolares, en eventos culturales, salimos a parques o entramos a vecindades u hospitales, buscamos entonces espacios no tradicionales de encuentro con los libros, para *cazar* a esos lectores en potencia que no saben aún que pueden serlo.

Somos una AC que intenta brindar a otros actividades culturales, libros de calidad, lecturas diversas, convivencias familiares que deberían ser cotidianas en la vida de todo ser humano desde la primera infancia.

OBJETIVOS:

*Leer ya no es marca de sabiduría, sino de ciudadanía.*
Emilia Ferreiro

El objetivo del Consejo Puebla de Lectura, A. C. (CPL) no es alfabetizar, mejorar vidas, aumentar índices lectores, mejorar prácticas lectoras, desarrollar habilidades cognitivas o motoras, nada de lo anterior, aunque algunas veces suceden involuntariamente, lo que esta asociación intenta es ofrecer oportunidades de convivencia con la palabra escrita,

oportunidades a las que todos deberían tener acceso, porque “nadie nace sabiendo hablar, conversar, leer, escribir. Ni tampoco aprende solo. Son habilidades y conocimientos que necesitan ser transmitidos y enseñados” (Machado, 2007). De la misma manera que se aprende a hablar rodeado de la palabra oral, se aprender a leer rodeado de la palabra escrita.

Concebimos la lectura como una práctica social, es decir, se ubica en un lugar y un momento histórico determinado, no podemos concebirla de manera aislada, sino anclada en una red de relaciones y de prácticas situadas histórica y espacialmente. Por tanto, no la pensamos como la capacidad de decodificación, es decir, no como una habilidad cognitiva que ocurre en la cabeza de una persona, sino como parte de un proceso social y cultural. Aunque tiene como condición la alfabetización, va mucho más allá de ésta. No sólo requiere de un saber técnico aprendido, sino también de formar parte de una comunidad donde este saber tenga un valor, donde se cuente con material para leer, etc.

No intentamos formar consumidores de libros al servicio de las editoriales, lo que intentamos es acercar libros al servicio de las personas y ello requiere explorarlos, palparlos, manipularlos, desmenuzarlos, criticarlos, cuestionarlos, conocer sus diversas presentaciones, hablar sobre ellos y a partir de ellos.

La promoción de la lectura no consiste sólo en contar con espacios llenos de libros.

> El país requiere bibliotecas (…) que se conviertan en medios contra la exclusión social, es decir, se constituyan en espacios para el encuentro, para el debate sobre los temas que conciernen a mayorías y minorías; bibliotecas en donde niños, jóvenes y adultos de todas las condiciones, lectores y no lectores, escolares y no escolares, encuentren respuesta a sus problemas e intereses y se les abra nuevas perspectivas. (Castrillón, 2005: 23)

En este espacio se trata de crear o propiciar espacios de lectura incluyentes no sólo en el acceso a éste, sino también en las opiniones que allí se generen.

El lema que ha guiado las acciones del CPL es “compartir”, palabra que se define como dar parte de lo que se tiene para que otra lo pueda disfrutar conjuntamente con ella. Esta asociación tiene un acervo diverso, cuenta con personas que gustan de los libros y brindan espacios habitables.

> Lo que hace que una casa sea habitable es encontrar en ella protección,

> una agradable convivencia y también para cada uno, un poco de intimidad, momentos propios para la ensoñación, lo que Virginia Woolf llamaba “una habitación propia”. Es poder abrir puertas y ventanas, salir, ir y venir, entre la casa y el mundo, hacer que este mundo entre en la casa de manera distinta que bajo la forma de informaciones violentas o de las realidades sórdidas, es incluso llegar a conformar un espacio distinto en el que cada persona pueda reconciliarse, armonizar o volver a armonizar con el mundo, gracias al juego, a la ensoñación, a la conversación, a los conocimientos, a momentos para pensar, a la poesía cotidiana, armonizarnos, no adaptarnos. (Petit, 2013)

Nos atrevemos a decir que nuestros espacios son habitables porque en ellos prevalece la libertad, el respeto, la escucha, el diálogo. Porque en éstos pueden convivir diversos gustos y niveles lectores, diversas edades, clases y géneros. Porque hay momentos de lectura en voz alta que permiten crear referentes comunes, pero también lectura entre pares que permiten crear lazos; y también lecturas silenciosas, más íntimas, para estar con uno mismo. Porque en estos espacios se convive con los libros de diversas formas, algunos los usan para hacer torres, otros para observar, otros para saborear, otros para extraer información, otros para hojear, otros para llorar, otros para reír, otros para recordar, otros para socializar, otros… Porque existen libros a la medida de cada lector, pero también libros que ayudan a crecer, libros donde el lector puede mirarse; pero también libros donde el lector puede mirar a otros; libros que caben en un bolsillo y libros en los que podemos ocultarnos; libros escritos por muchos autores y libros escritos por un mismo autor; libros que se leen del inicio al final y libros que se leen del final al inicio; libros… Pero todo esto no sería posible sin la presencia e intervención de mediadores de lectura, de esos pasadores de lectura de los que habla Petit (1999), personas cuya principal tarea es leer para conocer diversos acervos y poder sugerirlos o compartirlos.

Ser mediador de lectura no es tarea fácil, requiere de apertura y flexibilidad; de una actitud horizontal y de un gran aprecio por la diversidad para aceptar los gustos lectores de otros; de una gran paciencia para escuchar las lecturas y opiniones de los demás, y repetir una y otra vez la misma lectura; de constancia para cumplir con los horarios establecidos para las sesiones de lectura; y requiere de crear una atmósfera de interés por los libros que invite a las personas a querer tomarlos o escuchar su lectura, crear ambientes lectores, dice Chambers.

En nuestro trabajo como mediadores de lectura, es decir, como miembros

activos de la cadena de transmisión cultural, buscamos generar experiencias de lectura, que, según Jorge Larrosa, ocurren en el ámbito de lo subjetivo, es decir, de lo que le pasa a las personas.

> La experiencia sería lo que nos pasa. No lo que pasa, sino lo que nos pasa. Nosotros vivimos en un mundo en que pasan muchas cosas. Todo lo que sucede en el mundo nos es inmediatamente accesible. Los libros y las obras de arte están a nuestra disposición como nunca antes lo habían estado. Nuestra propia vida está llena de acontecimientos. Pero, al mismo tiempo, casi nada nos pasa… Vemos el mundo pasar ante nuestros ojos y nosotros permanecemos exteriores, ajenos, impasibles (Larrosa, 2003: 28).

Para que ocurran experiencias de lectura se requiere, entre otras condiciones, de textos. Parafraseando a Patte, las lecturas que hagan los niños y la calidad de éstas dependerán esencialmente de los libros con los que se encuentren. Y tales libros están condicionados por la concepción que los adultos encargados tenemos del libro, de la lectura y del niño (Patte, 2008).

Cuando los estímulos en la casa son pocos, cuando la escuela no funge como un puente sólido hacia la lectura como una práctica de vida –más allá de una práctica escolar–, se requiere de otros, de los mediadores, que tiendan puentes, que amplíen horizontes, que muestren otras posibilidades de mirar y vivir el mundo.

La labor del mediador es muy amplia y muy importante. Es puente que conduce a los libros y a un universo simbólico ancho, que ayuda a apropiarse de otras formas de lenguaje y a utilizarlas, que promueve la generación de nuevos caminos y las herramientas para construirlos. Para lograr todo ello se requiere tiempo de calidad y regularidad. Y un aspecto clave en la labor del mediador es el vínculo, si existe un vínculo afectivo ese puente será mucho más sólido; si la vía de acceso al libro y a ese mundo más ancho está acompañada del afecto, la apropiación será más fluida y más significativa (Macías Andere, 2013).

DESCRIPCIÓN DE LA EXPERIENCIA:

*Aquel niño era el único niño en la aldea. No había ningún otro niño con quien jugar, así que aquel niño se creó un amigo imaginario. Como aquel niño y su amigo imaginario no tenían juguetes, aquel niño se creó una bicicleta imaginaria, y una pelota imaginaria, y un imaginario caballo de cartón.*

Pinto y Chinto

El Consejo Puebla de Lectura inició con un tinte académico, que después fue dejando lugar a otras propuestas que integraron nuevos focos de atención. En el 2001 un grupo multidisciplinario de personas interesadas en la lectura y la escritura se propuso organizar un evento académico para el año siguiente: el VII Congreso Latinoamericano para el Desarrollo de la Lectura y la Escritura, cuya sede sería la ciudad de Puebla. De esa experiencia comprendimos que el camino académico debía convivir con otros caminos, que si se quería promover encuentros auténticos con la lectura y la escritura había que explorar otros lugares.

Posteriormente, la asociación fue elegida por la Secretaría de Educación Pública (SEP) Federal para hacer la preselección nacional de los libros que formarian parte de las bibliotecas de aula y escolares para las secundarias públicas del país. Este trabajo habilitó otros senderos y generó nuevas redes: una especialización en Literatura Infantil y Juvenil y también un vínculo con especialistas de otras áreas, con científicos, divulgadores de la ciencia, docentes frente a grupo, especialistas en áreas sociales y humanidades.

Con todos los libros que llegaron con el proceso de selección, el CPL abrió en 2005 una biblioteca pública en el Barrio del Alto, el barrio más antiguo de la ciudad de Puebla. Sin embargo este acervo no fue suficiente, la biblioteca tuvo que ir creciendo debido a las demandas de los lectores, creció no sólo en acervo sino en espacios. Llegó a contar con más de 20 mil libros y con cuatro espacios, la sala literaria, la sala informativa, la sala infantil y la bebeteca (que fue la primera en todo el estado de Puebla), el espacio para los menores de seis años y sus familias, aunque cabe decir que no excluía al resto, pues muchos de sus usuarios rebasaban esta edad. Así, este espacio, poco a poco, fue convirtiéndose en el corazón de la asociación.

A la par de los talleres, comenzamos con círculos de lectura, ahí se comparten no sólo historias escritas, se comparten opiniones, experiencias, gustos, miedos, alegrías, se comparten vidas; todo esto provocado por la lectura de un libro, un cuento, un poema, a veces, por sólo un párrafo.

Cabe destacar que nuestra biblioteca es un espacio *sui generis*, no es una biblioteca pública, por no pertenecer al Estado, pero sí lo es en los servicios que ofrece: sistema de préstamo a domicilio gratuito, tanto de manera individual y familiar, como a otras organizaciones (bajo un sistema

de préstamo por cajas). En esta última modalidad nuestros libros han viajado a escuelas, a cárceles de menores infractores, a ferias culturales, y a muchos otros espacios donde la lectura puede tener un sitio.

El binomio lectura y ciencia permitió, además de la realización de talleres, el armado de bibliotecas para proyectos de divulgación científica; en ferias y actividades que antes eran exclusivas de las *áreas duras* y en nuestra tradicional Feria Internacional de Lectura (FILEC), una feria única en su especie, en primer lugar por llevarse a cabo en un entorno poco tradicional para hacer una feria de lectura: un observatorio, el Instituo Nacional de Astrofísica Óptica y Electrónica; un espacio con amplios jardines, un auditorio, aulas y, sobre todo, telescopios disponibles para los asistentes. La FILEC se pensó, en su origen, como un pretexto para unir la ciencia y la literatura, como una posibilidad de que nuestra asociación se conociera y que el INAOE abriera sus puertas a un público distinto. Así fue como también pensamos en un seminario que convocara a especialistas, tanto en lectura como en ciencia. Sumamos cómplices, que han sido indispensables para que este proyecto siga en pie. Nuestra FILEC logró ser una probadita para algunos, un espacio de formación para otros, una tradición anual, un disparador de nuevas ideas, un encuentro entre personas, un espacio enorme de múltiples lecturas, no sólo de libros. Con FILEC nuestra asociación se dio a conocer en nuestro estado y con FILEC la lectura comenzó a tener mayor presencia en la experiencia cotidiana de más y más personas. Con diez ediciones ya realizadas, la FILEC se ha convertido ya en una tradición, los estudiantes y voluntarios regresan cada año para colaborar y apoyar en las actividades; los profesores la toman en cuenta en sus actividades escolares y llaman desde varios meses antes para agendar la visita de sus grupos; y las familias se organizan para pasar casi todo un día en la feria, y participan de la gran oferta de actividades.

En quince años de trabajo sostenido hemos podido darnos cuenta de los usos distintos que han configurado a nuestra biblioteca: de un uso escolar exclusivo, a un uso diverso (búsqueda de libros para resolver tareas, préstamo de libros para leer por iniciativa propia, participación en talleres y círculos de lectura, un lugar de encuentro para conversar, un espacio para impartir un taller, un sitio para estar en familia, etc.).

En esta atención, puesta principalmente en los lectores, nos dimos cuenta de que los más pequeños requerían de su propio espacio, de un ambiente particular que también los convocara e incluyera y, a partir, de la donación de de libros para la primera infancia, comenzamos a formarnos y a

investigar sobre la lectura en esta franja etaria, y decidimos habilitar un espacio, compramos más libros, conseguimos canastas, cosimos almohadones, compramos piso antiderrapante y estantería baja que estuviera al alcance de los pequeños. Conseguimos un financiamiento con la Fundación SM e inauguramos, en 2008, nuestra bebeteca *Lee Antonia*, primera bebeteca del estado de Puebla. Inicialmente nos enfrentamos al escepticismo sobre la posibilidad de los niños de *leer* en etapas tan tempranas, pero poco a poco fuimos sensibilizando a los adultos de la importancia de que los niños, desde el momento de nacer, estuvieran en contacto con los libros y con los mediadores de lectura. Así tuvimos madres y padres que se acercaron a la biblioteca, hermanitos mayores, abuelos, tíos, que fueron testigos de los asombrosos cambios que vivían los pequeños en contacto constante con libros.

Las sesiones de lectura con los bebés y sus familias han sido de las más significativas. Hemos observado de todo: papás que se encantan con los libros y se olvidan de sus hijos, niños que leen a sus padres, papás que terminan leyendo además de a sus hijos a otros niños, papás sorprendidos por el interés de los niños en las lecturas, niños que se resisten a salir del espacio de lectura, papás celosos porque los niños prefieren que los mediadores les lean, papás que confunden el espacio con la escuela y pretenden que los niños hagan un análisis del cuento que acaban de leer o quienes piensan que los niños sólo pueden hacer una cosa a la vez y no pueden explorar otros libros y escuchar el texto que la mediadora lee. No los culpamos, entendemos que quizá ellos no tuvieron la experiencia de acercarse a los libros y la lectura de esta otra manera, más afectiva, imaginativa y creativa, además de intelectiva, y precisamente por eso cada día reforzamos más nuestra convicción del papel del mediador para acompañar y mostrar otras formas de compartir lecturas. Así, no sólo hemos observado el crecimiento de nuestros pequeños lectores, sino también de los adultos. Y ya no nos sorprende que en alguna sesión, un adulto nos diga, *"¿Me lee este libro? Pero así, bonito, como se los lee a los niños.*" o que un adulto le diga a alguno de los niños: "*Dile que ahora lea este libro*".

Sabíamos que una sola bebeteca, en el barrio de El Alto, era insuficiente, entonces abrimos 11 pequeñas bebetecas en distintas partes de la ciudad de Puebla: casas de familia, espacios comunitarios e instituciones, atendidos por estudiantes voluntarios capacitados por nosotros, con la intención de acompañar por un tiempo a las personas de las comunidades y que posteriormente éstas adoptaran el espacio, pues algo que tenemos

muy claro es que una iniciativa de fomento a la lectura tiene real existencia si la comunidad con la que se comparte se apropia de ella, si un mediador que promueve, invita y propone, puede irse un día con la convicción de que el trabajo continúa, pues se ha vuelto ya parte de la experiencia cotidiana de los habitantes de la comunidad. Como todo proyecto, en algunos lugares se cumplió el objetivo y en otros no. Buscábamos generar experiencias de lectura genuinas para los bebés y sus familias, y formar a los padres como mediadores. Vimos crecer a muchos pequeños, vimos cómo se especializaban en ciertos autores, en ciertos ilustradores, colecciones o editoriales. Vimos pequeñitos que recomendaban libros a otros; adultos que pasaban de la incredulidad al convencimiento de que *algo* estaba pasando con ellos y con los pequeños. Son cambios sutiles, únicamente perceptibles por el ojo atento y por la mirada en proceso.

Con la intención de sensibilizar y hacer visible la importancia de promover la lectura en la primera infancia, contamos también con una bebeteca itinerante que se monta en ferias (tan grandes como la Feria Internaciona del Libro Infantil y Juvenil), en donde tuvimos la fortuna de ser los primeros en dar sesiones de lectura en su Bebeteca, u otras ferias en otros estados); en espacios abiertos; en jornadas de divulgación científica; en festivales escolares; en parques. Con esta bebeteca hemos viajado a diversos lugares, nos hemos encontrado con viejos amigos lectores, pero también hemos hecho nuevos, que algunas veces nos siguen a nuestra biblioteca. Pero lo que más nos gusta es observar ese primer encuentro con los libros y el que las personas se reconozcan como lectoras.

También tuvimos la oportunidad de ingresar a hospitales y regalar algunas lecturas, no fue nada fácil, pero los buenos momentos vividos ahí menguaban nuestra angustia inicial, y confiamos en que los niños que visitamos tuvieron una experiencia agradable a pesar de la situación por la que estaban pasando.

Otro eje en nuestra labor ha sido el trabajo con jóvenes estudiantes. A partir de convenios con universidades y otras instituciones educativas, pero también a través de caminos más informales, como el boca a boca, hemos logrado multiplicar mediadores de lectura. ¿Cómo? Formándolos en el día a día de nuestra asociación, mostrándoles lo que hacemos, capacitándolos a través de cursos y talleres, y contagiándolos del interés, el entusiasmo y el compromiso por provocar experiencias de lectura. De esta forma, muchos de nosotros llegamos al CPL, a cubrir horas de servicio social, a hacer una capacitación para atender un punto de lectura.

Muchos se han quedado y son parte del equipo de trabajo cotidiano; algunos han ido a trabajar en otras instituciones relacionadas con el tema; otros eligieron estudiar carreras afines y/o hacer una tesis inspirada en su experiencia en la asociación. No cabe duda que muchos de ellos siguen con nosotros, a través del trabajo voluntario, resultado del compromiso y la certeza de que esto que hacemos vale la pena. Estamos seguros que el periodo vivido en el Consejo dejó una marca en su trayectoria –en algunos casos traducida en vocaciones–, una marca que los condujo a otros lados, impensables antes de pasar por aquí.

A partir de estas experiencias vimos la importancia de seguir formando jóvenes en torno al libro y la lectura, y a partir del apoyo de una fundación anónima pudimos becar a chicos de entre 17 y 21 años para especializarse en oficios relacionados. Estos jóvenes, además de cursar un taller, son involucrados y formados en nuestras actividades, y al final deben hacer propuestas de proyectos para promover la lectura. Actualmente hay una tercera y última generación, pues el apoyo sólo es por tres años. La mayoría de estos chicos se suman de manera voluntaria, después de concluida su capacitación, a nuestras actividades o involucrándose en actividades afines.

Asimismo, nos dimos cuenta que no sólo los adultos y los jóvenes pueden ser buenos mediadores de lectura, los niños también lo son y de manera natural. Por ello, con el apoyo del Programa de Estímulo a la Creación y al Desarrollo Artístico (PECDA), iniciamos un proyecto para que niños de entre siete y doce años fueran los que llevaran a cabo actividades de fomento a la lectura, obviamente acompañados por los responsables del proyecto, el proyecto se llevó a cabo en tres ediciones.

Creemos en nuestro trabajo, creemos que pasan cosas con la lectura, cosas de las cuales tal vez no seamos testigos y no se visualicen ante nosotros, pero hay otros cambios que sí podemos ver: la participación constante de los niños en nuestra biblioteca y en los talleres; la espera ante cada edición de la feria; el incremento en el préstamo de libros; la constancia en las sesiones de bebeteca.

Sabemos que si queremos ayudar a producir transformaciones debemos llevar a cabo un trabajo sostenido, que la lectura requiere procesos, requiere paciencia, compromiso y, principalmente, creer en lo que se está haciendo.

RESULTADOS Y/O CONCLUSIONES:

*Yo hablo aquí de ensanchar la frontera, de construir imaginarios, de fundar ciudades libres, de hacer cultura, de recuperar el sentido, de no dejarse domesticar, de volver a aprender a hacer gestos, a dejar marcas.*
Graciela Montes.

Los que trabajamos en este campo sabemos lo difícil que es sostener un espacio, económicamente hablando. Como A.C. que no cuenta con un subsidio ni tiene ingresos fijos no ha sido fácil, pero a pesar de ello llevamos más de 15 años en esto y queremos que sean muchos más. Participamos en distintas convocatorias, algunas veces ganamos y otras no, vendemos algunos servicios (diplomados, asesorías, talleres especializados, etc.), entre otras formas de subsistencia. Necesitamos ser capaces de sostener nuestro espacio y todos nuestros proyectos: FILEC, biblioteca, asesoría y capacitación, talleres, bebeteca, apertura de nuevos puntos de lectura, formación de nuevos mediadores, colaboración con otras organizaciones, presencia en actividades realizadas en otros espacios… Todos estos proyectos debemos poder realizarlos de manera constante, y gratuita, como hasta ahora, para eso debemos invertir parte de nuestras energías en buscar otros proyectos que lo permitan. Nuestro propósito es también seguir promoviendo espacios de encuentro con la palabra, autogestivos, integrados a las comunidades donde exista el interés por la convivencia, la conversación y el intercambio.

Tenemos la firme convicción y muchas satisfacciones que nos impulsan a seguir promoviendo estos encuentros a partir de los libros y la lectura. Tenemos plena conciencia de que nuestra labor tal vez no sea una forma de cambiar el mundo, reducir la violencia, mejorar la condición de vida de las personas, contribuir a la educación, etc. De lo que sí estamos seguros es de que la lectura y la cultura toda son también un derecho humano que queremos ejercer y promover en compañía de otros, de que, como sociedad, necesitamos democratizar la lectura para que ésta pueda ser parte de la experiencia cotidiana de muchas otras personas.

Como Asociación Civil hemos crecido mucho, hemos realizado eventos masivos y participado en importantes foros, sin embargo, la mejor parte de toda nuestra labor sigue siendo la de ese mágico momento, con un lector / complice que gusta de compartir esa experiencia única que sucede cuando juntos abrimos un libro, para leer y charlar.

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## Construcción de inferencias a partir de la lectura de textos narrativos en Educación Primaria

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PALABRAS CLAVE: Comprensión lectora, Educación primaria, Inferencias.

RESUMEN:
En lectura, la construcción de inferencias se refiere a la información aportada por el lector y que no se encuentra explícita en el texto. A pesar de ser un componente importante de la comprensión lectora, conocemos poco sobre su desarrollo durante la edad escolar. En esta investigación se ha estudiado cómo un grupo de 151 alumnos de 1º a 6º de educación

primaria respondía a preguntas literales y relacionadas con distintos tipos de inferencias en cuatro textos narrativos breves. Para cada texto se prepararon tres preguntas literales, tres sobre inferencias referenciales, tres sobre inferencias puente, dos sobre inferencias predictivas, dos sobre inferencias elaborativas y una de tipo global, acerca de la enseñanza transmitida por el texto. La respuesta fue mejor en las preguntas literales que en las inferenciales y en las inferencias referenciales y causales que en las restantes, sin que se encontrasen diferencias significativas entre inferencias predictivas, elaborativas y globales. Las chicas respondieron mejor que los chicos a las preguntas inferenciales y también se encontraron diferencias significativas respecto al curso, tendiendo a una mejor ejecución cuanto más avanzado era el curso. Estos resultados nos indican que, al menos desde los siete años, los niños son capaces de realizar distintos tipos de inferencias a partir del contenido de una lectura, que esta habilidad mejora a lo largo de la educación primaria y que las inferencias que sirven para mantener la cohesión del texto (referenciales y puente) son las más accesibles.

INTRODUCCIÓN:

Al hablar de la lectura, podemos considerar que una inferencia es cualquier información que no aparece de forma explícita en el texto, pero que el lector añade a partir de sus conocimientos (Ripoll y Aguado, 2015). Existe una relación entre la habilidad para construir inferencias y la comprensión lectora. Por ejemplo, la habilidad para construir inferencias explica una parte única de la varianza de los resultados de comprensión lectora tras tener en cuenta el efecto de la descodificación, vocabulario, CI verbal y memoria de trabajo (Cain, Oakhill y Bryant, 2004). También parece que una escasa habilidad inferencial produce una comprensión baja (Kispal 2008). Además, se ha encontrado que el entrenamiento para la construcción de inferencias parece producir mejoras en los resultados de lectura de los lectores con baja competencia (Hall, 2016).

La construcción de inferencias ha sido calificada como el núcleo de la comprensión humana (Escudero y León, 2007), pero es poco lo que conocemos acerca de su desarrollo. Está documentado que los niños ya son capaces de construir algunas inferencias antes de comenzar la educación primaria (Duque-Aristizábal y Vera-Márquez, 2010; Kendeou, Bohn-Gettler, White y van den Broek, 2008) y también se han realizado algunos estudios sobre los tipos de inferencias que producen alumnos de distintas edades.

Resulta difícil comparar estos estudios entre sí porque utilizan sistemas diferentes para clasificar los tipos de inferencias, distintas formas de presentar los textos (oral o escrita) o de preguntar (respuesta abierta o elección múltiple). En ocasiones evalúan a grupos de alumnos seleccionados por su competencia lectora. Además, algunos (Barnes, Dennis y Hafele-Kavaitis, 1996; Cain y Oakhill, 1999; Cain, Oakhill, Barnes y Bryant, 2001; Casteel, 1993) favorecen la construcción de inferencias, asegurándose de que disponen de los conocimientos necesarios para realizarlas, o reenfocando las preguntas en caso de error.

Ripoll (2015) ha propuesto una clasificación de inferencias que puede ayudar a realizar comparaciones. Esta clasificación distingue cinco clases de inferencias. A continuación, se describen brevemente los cinco tipos de inferencias y se presentan algunos resultados de los estudios que han investigado en qué medida las realizan los alumnos de primaria.

*Tipo I o referenciales*

Se trata de inferencias que establecen a qué o a quién está haciendo referencia el texto. Cain y Oakhill (1999) y Bowyer-Crane y Snowling (2005) encontraron que los alumnos de primaria evaluados respondían correctamente a entre el 59,9% y el 83,3% de las preguntas sobre inferencias referenciales.

*Tipo II o causales*

Son inferencias que relacionan causalmente sucesos del texto que aparentemente resultan inconexos. Distintos estudios han encontrado que los alumnos de educación primaria responden correctamente a entre el 33% y el 97,4% de las preguntas sobre este tipo de inferencias (Barnes et al., 1996; Bowyer-Crane y Snowling, 2005; Cain et al., 2001; Casteel, 1993; Richard's, Canet-Juric, Introzzi y Urquijo, 2014).

*Tipo III o predictivas*

Son inferencias que tratan de anticipar la información que se podría presentar tras la lectura del texto o de una parte de él. El único trabajo localizado en el que se evalúan este tipo de inferencias en alumnado de educación primaria es el de Casteel (1993) que encontró un porcentaje similar de respuestas correctas en tercer y quinto cursos (70% y 60%).

*Tipo IV o elaborativas*

Se trata de inferencias que no son necesarias para la comprensión del texto, pero la información que aportan permite enriquecer la representación que se forma de él. Se trata de aquellas inferencias que tienen que ver con el lugar, tiempo, aspecto de los personajes, elementos que utilizan y otras circunstancias en que se desarrolla el texto. En este caso, el rango del porcentaje de aciertos es aún mayor que en las inferencias de tipo II, situándose entre el 11% y el 94% (Barnes et al., 1996; Cain et al., 2001; Cain y Oakhill, 1999; Richard's et al., 2014).

*Tipo V o globales*

Son inferencias que indican cuál es la intención del autor o el sentido del texto cuando estos no son transparentes. No hemos encontrado estudios realizados con alumnado de educación primaria en los que se valore en qué medida realizan este tipo de inferencias. En cambio, sabemos que en el tercer curso de educación infantil, las preguntas referidas a la moraleja del texto que han escuchado se contestan con menos precisión (9,38%) de acierto que las preguntas relacionadas con otros tipos de inferencias (Duque-Aristizábal y Vera-Márquez, 2010).

OBJETIVOS:
El objetivo principal de este estudio es obtener información sobre los tipos de inferencias que realiza el alumnado de educación primaria a distintas edades.

DESCRIPCIÓN DE LA INVESTIGACIÓN:

*Participantes*

En el estudio participaron 155 alumnos (75 chicos y 78 chicas) de educación primaria que cursaban la asignatura de Religión Católica de un colegio público de un pueblo de la comarca de Pamplona. De este total, se descartó a cuatro participantes del primer curso de primaria. Dos de ellos no habían aprendido a leer, por lo que les fue imposible contestar el instrumento. Los otros dos porque no concluyeron la prueba en un tiempo razonable.

*Instrumentos*

Se desarrolló un instrumento compuesto por cinco lecturas de tipo narrativo con temáticas relacionadas con valores y moralidad. Todas las historias fueron adaptadas a un formato corto y conciso. La primera de las historias se utilizó como ejemplo para que la aplicadora dejara claras las instrucciones a los evaluados. Esta primera historia no fue considerada dentro del análisis de respuestas. De las cuatro historias restantes, la A trataba sobre la honestidad, la B sobre no juzgar por las apariencias, la C sobre la ayuda a los demás y la D sobre la aceptación de las personas diferentes. Las historias A, B y D presentaban escenarios realistas (viaje en autobús, día en la playa y colegio) mientras que la historia C era un cuento.

Se estimó la dificultad de cada uno de los textos mediante el índice Flesch-Szigriszt (Barrio-Cantalejo, Simón-Lorda, Melguizo, Escalona, Marijuán y Hernando, 2008). Según los índices obtenidos, la historia A se podía considerar muy fácil y las otras tres bastante fáciles.

Se hizo una selección de catorce preguntas para cada historia de modo que cada texto estuviera seguido por: tres preguntas de tipo literal, tres de tipo I (referenciales), tres de tipo II (causales), dos de tipo III (predictivas), dos de tipo IV (elaborativas) y una de tipo V (global o de intención del texto). Las preguntas no seguían el orden que se ha expuesto aquí, sino el mismo orden en el que la información necesaria para responderlas aparecía en el texto. Todas ellas eran preguntas de respuesta corta y los alumnos podían consultar los textos para responderlas.

Una vez revisados los textos y seleccionadas las preguntas para cada cual, se aplicó el test a 25 adultos con formación superior. El grupo estuvo conformado por 19 mujeres y 6 hombres; las edades de los participantes se encontraban entre los 22 y los 61 años de edad, siendo 28 la media.

Una vez obtenidas las respuestas, se ordenaron según su frecuencia, descartando aquellas que no eran congruentes con la información proporcionada por los textos. A partir de estas respuestas se realizaron algunas modificaciones en las preguntas y se desarrolló una matriz de respuestas correctas e incorrectas que sería utilizada para evaluar las respuestas de los alumnos.

*Procedimiento*

Los textos y las preguntas fueron impresos en un cuadernillo en el que los

alumnos podían escribir sus respuestas. Los alumnos realizaron las pruebas en sus aulas con la supervisión de su profesora y durante el horario lectivo. Antes de que los alumnos realizasen la prueba, la profesora leyó con ellos la historia de ejemplo y contestaron de forma oral a las preguntas, haciendo hincapié en que en algunas preguntas la respuesta no se encontraba claramente en el texto, pero pensando en lo que decía el texto se podía dar una respuesta adecuada.

Las pruebas se completaron en varias sesiones, realizadas en distintos días. La mayoría de los alumnos completó la prueba en dos sesiones y se ofreció tiempo extra para aquellos que no consiguieron terminarla en ese tiempo, procurando dar a cada alumno el tiempo necesario. La profesora les animaba a contestar a todas las preguntas.

La corrección de las respuestas de los alumnos fue realizada por una evaluadora que calificó todas las pruebas, asignando un punto a las respuestas compatibles con las indicaciones de la matriz de corrección y cero puntos a las respuestas no compatibles. Un evaluador independiente valoró de la misma forma diez pruebas de cada curso, elegidas al azar mediante números aleatorios. La tasa de acuerdo entre los dos evaluadores se calculó mediante la kappa de Cohen. La kappa media obtenida fue 0,82. En las preguntas que habían obtenido una kappa de 0,80 o menor se analizaron los desacuerdos y se revisaron los criterios de evaluación. La evaluadora principal revisó la corrección de esas preguntas en todos los cuestionarios y el segundo evaluador corrigió el 25% de los cuestionarios, nuevamente seleccionados al azar. Los ítems que nuevamente no alcanzaron una kappa mayor que 0,80 fueron revisados en una tercera ronda, similar a la anterior. Tras la tercera ronda, se descartó un ítem por tener un acuerdo muy bajo y se decidió aceptar un ítem kappa 0,70 y otros dos con kappa 0,77. Con estas modificaciones se obtuvo una kappa media de 0,88. Se suele considerar que una kappa superior a 0,80 es casi perfecta y una kappa de más de 0,60 es considerable (Landis y Koch, 1977).

RESULTADOS Y CONCLUSIONES:

Una serie de tests de Shapiro-Wilk mostró que los datos no se ajustaban a una distribución normal. Por este motivo se decidió realizar los análisis de resultados con pruebas no paramétricas.

*Diferencias por sexo*

Para establecer si había diferencias entre los resultados de los alumnos y las alumnas que realizaron la prueba, se compararon sus puntuaciones mediante la prueba U de Mann-Whitney, encontrándose diferencias significativas en la puntuación total, preguntas inferenciales -en conjunto- y preguntas inferenciales de los tipos I, II, III y IV. La magnitud de estas diferencias se puede encontrar con mayor detalle en la tabla 1.

| Diferencias entre alumnas y alumnos | | | | | | |
|---|---|---|---|---|---|---|
| Resultado | Alumnas | Alumnos | Z | U | p | Tamaño del efecto |
| Total | Mdn = 37,5<br>x̄ = 35,01<br>σ = 11,86 | Mdn = 30<br>x̄ = 29,81<br>σ = 12,58 | -2,669 | 2132,5 | 0,008 | r = -0,22 |
| Literales | Mdn = 10<br>x̄ = 9,26<br>σ = 2,56 | Mdn = 10<br>x̄ = 8,53<br>σ = 3,16 | -0,285 | 2544,5 | 0,252 | r = -0,09 |
| Inferenciales | Mdn = 27,5<br>x̄ = 25,76<br>σ = 9,70 | Mdn = 21<br>x̄ = 21,27<br>σ = 9,97 | -2,816 | 2093 | 0,005 | r = -0,23 |
| Tipo I | Mdn = 9<br>x̄ = 8,27<br>σ = 2,93 | Mdn = 7<br>x̄ = 7,12<br>σ = 3,44 | -2,024 | 2308 | 0,043 | r = -0,17 |
| Tipo II | Mdn = 7<br>x̄ = 6,93<br>σ = 2,63 | Mdn = 6<br>x̄ = 5,74<br>σ = 2,91 | -2,595 | 2156 | 0,009 | r = -0,21 |
| Tipo III | Mdn = 4<br>x̄ = 4,24<br>σ = 2.03 | Mdn = 3<br>x̄ = 3,39<br>σ = 2,00 | -2,618 | 2153,5 | 0,009 | r = -0,21 |

| | | | | | | |
|---|---|---|---|---|---|---|
| Tipo IV | Mdn = 4<br>x̄ = 4,31<br>σ = 2,01 | Mdn = 3<br>x̄ = 3,34<br>σ = 1,90 | -2,903 | 2077 | 0,004 | r = -0,24 |
| Tipo V | Mdn = 2<br>x̄ = 2<br>σ = 1,22 | Mdn = 2<br>x̄ = 1,69<br>σ = 1,18 | -1,544 | 2445,5 | 0,123 | r = -0,13 |

*Tabla 1. Diferencias entre alumnas y alumnos*

*Diferencias por curso*

Para establecer si había diferencias por curso se empleó el test de Kruskal-Wallis. Esta prueba indicó que, en función del curso de los alumnos existían diferencias significativas en el total de respuestas ($\chi2$ = 98,282; $p < 0,001$), respuestas a las preguntas literales ($\chi2$ = 78,576; $p < 0,001$) y respuestas a las preguntas inferenciales ($\chi2$ = 97,463; $p < 0,001$).

Dado que se encontró una diferencia significativa en el número de respuestas correctas a las preguntas inferenciales, se utilizó de nuevo el test de Kruskal-Wallis, esta vez para analizar las diferencias entre los cinco tipos de inferencias que se consideraban. Se encontraron diferencias significativas en la respuesta a todos los tipos de inferencias: tipo 1 ($\chi2$ = 89,380; $p < 0,001$), tipo 2 ($\chi2$ = 74,191; $p < 0,001$), tipo 3 ($\chi2$ = 81,595; $p < 0,001$), tipo 4 ($\chi2$ = 69,008; $p < 0,001$) y tipo 5 ($\chi2$ = 66,166; $p < 0,001$). En la tabla 2 se puede encontrar información sobre los resultados obtenidos por los alumnos de cada curso en los distintos tipos de preguntas. Como el número de preguntas de cada tipo era distinto y con la intención de facilitar las comparaciones con otros estudios, las puntuaciones han sido transformadas a porcentaje de respuestas acertadas.

| Porcentaje de respuestas acertadas por curso y tipo de pregunta | | | | | | |
|---|---|---|---|---|---|---|
| Curso | Literales | Tipo I | Tipo II | Tipo III | Tipo IV | Tipo V |
| 1º | Mdn = 41,67<br>x̄ = 46,02 | Mdn = 33,33<br>x̄ = 33,7 | Mdn = 25<br>x̄ = 28,26 | Mdn = 25<br>x̄ = 19,56 | Mdn = 25<br>x̄ = 24,46 | Mdn = 25<br>x̄ = 19,58 |

| | | | | | | |
|---|---|---|---|---|---|---|
| | σ = 22,58 | σ = 18,17 | σ = 17,5 | σ = 12,4 | σ = 15,75 | σ = 18,4 |
| 2º | Mdn = 54,17<br>x̄ = 48,87<br>σ = 23,17 | Mdn = 33,33<br>x̄ = 33,33<br>σ = 21,83 | Mdn = 25<br>x̄ = 28,41<br>σ = 17,17 | Mdn = 18,75<br>x̄ = 21,59<br>σ = 15 | Mdn = 25<br>x̄ = 27,28<br>σ = 20,25 | Mdn = 25<br>x̄ = 20,45<br>σ = 21,33 |
| 3º | Mdn = 83,33<br>x̄ = 82,33<br>σ = 12,83 | Mdn = 58,33<br>x̄ = 63<br>σ = 17,33 | Mdn = 58,33<br>x̄ = 54<br>σ = 19,08 | Mdn = 50<br>x̄ = 48,5<br>σ = 15,5 | Mdn = 37,5<br>x̄ = 40<br>σ = 18,75 | Mdn = 50<br>x̄ = 40<br>σ = 21,65 |
| 4º | Mdn = 83,33<br>x̄ = 81,82<br>σ = 19,5 | Mdn = 83,33<br>x̄ = 76,89<br>σ = 19,08 | Mdn = 66,67<br>x̄ = 63,63<br>σ = 15,33 | Mdn = 68,75<br>x̄ = 61,94<br>σ = 20,63 | Mdn = 63,5<br>x̄ = 61,36<br>σ = 21,75 | Mdn = 50<br>x̄ = 55,68<br>σ = 31,75 |
| 5º | Mdn = 83,33<br>x̄ = 83,33<br>σ = 10,25 | Mdn = 83,33<br>x̄ = 78,21<br>σ = 12,25 | Mdn = 58,33<br>x̄ = 60,26<br>σ = 7,83 | Mdn = 50<br>x̄ = 58,65<br>σ = 21,75 | Mdn = 50<br>x̄ = 55,29<br>σ = 22,13 | Mdn = 50<br>x̄ = 54,8<br>σ = 23,48 |
| 6º | Mdn = 91,67<br>x̄ = 91,67<br>σ = 8,83 | Mdn = 91,67<br>x̄ = 86,62<br>σ = 13,67 | Mdn = 75<br>x̄ = 71,72<br>σ = 7,03 | Mdn = 63,5<br>x̄ = 65,53<br>σ = 20,25 | Mdn = 75<br>x̄ = 68,19<br>σ = 15,38 | Mdn = 75<br>x̄ = 72,73<br>σ = 21,08 |

*Tabla 2. Porcentaje de respuestas acertadas por curso y tipo de pregunta*

Una serie de pruebas U de Mann-Whitney permitió establecer qué diferencias entre cursos eran significativas, siendo llamativo que no se encontraran diferencias significativas entre 1º y 2º ni entre 4º y 5º. En la tabla 3 se pueden encontrar todas las diferencias que se hallaron.

| Diferencias significativas entre cursos en función del tipo de pregunta | | | | | | |
|---|---|---|---|---|---|---|
| Curso | Literales | Tipo I | Tipo II | Tipo III | Tipo IV | Tipo V |
| 1º | < 3º, 4º, 5º, 6º | < 3º, 4º, 5º, 6º | < 3º, 4º, 5º, 6º | < 3º, 4º, 5º, 6º | < 3º, 4º, 5º, 6º | < 3º, 4º, 5º, 6º |

| | | | | | | |
|---|---|---|---|---|---|---|
| 2º | < 3º, 4º, 5º, 6º | < 3º, 4º, 5º, 6º | < 3º, 4º, 5º, 6º | < 3º, 4º, 5º, 6º | < 3º, 4º, 5º, 6º | < 3º, 4º, 5º, 6º |
| 3º | < 6º | < 4º, 5º, 6º | < 6º | < 4º, 6º | < 4º, 5º, 6º | < 5º, 6º |
| 4º | < 6º | < 6º | < 6º | | | < 6º |
| 5º | < 6º | < 6º | < 6º | | < 6º | < 6º |

*Tabla 3. Diferencias significativas entre cursos en función del tipo de pregunta*

*Correlaciones*

Se encontraron correlaciones significativas entre la respuesta a preguntas literales e inferenciales (r = 0,79) y entre la edad y la respuesta a preguntas literales (r = 0,65) e inferenciales (r = 0,73). Las correlaciones entre las respuestas a los distintos tipos de preguntas inferenciales eran también significativas y se encontraban entre r = 0,59 y r = 0,80.

*Diferencias según el tipo de pregunta*

Mediante una prueba de Wilcoxon para muestras pareadas se encontró que los alumnos contestaron correctamente a un mayor porcentaje de preguntas de tipo literal (Mdn = 83,33) que de tipo inferencial (Mdn = 55,81), siendo esta diferencia significativa (Z = 9,915; p < 0,001; r = 0,571).

El test de Friedman (X2 = 127,284; p < 0,001) indicó que había diferencias entre los resultados obtenidos en los diferentes tipos de preguntas inferenciales. El porcentaje de respuestas correctas en inferencias de tipo I fue mayor que el de de tipo II, y ambos fueron mayores que los de inferencias de tipo III, IV y V. Las diferencias fueron significativas (p < 0,001). No se encontraron diferencias entre las inferencias de tipo III, IV y V.

*Comparación con otros estudios*

Los resultados indican que la comprensión de las chicas fue significativamente mejor que la de los chicos. Algo previsible, que se ha encontrado previamente en evaluaciones a gran escala de la comprensión lectora, como PIRLS (Instituto Nacional de Evaluación Educativa, 2012),

aunque, curiosamente, la diferencia no fue significativa en los dos países hispanoamericanos que participaron en la edición de 2011: Colombia y España.

El porcentaje de preguntas inferenciales correctamente respondidas fue generalmente inferior al encontrado en los distintos estudios realizados con alumnado de educación primaria. Los resultados de los alumnos de 1º y 2º de primaria en inferencias de tipo I (referenciales) fueron inferiores a los obtenidos por Cain y Oakhill (1999), incluso el grupo de 2º de primaria con baja competencia lectora del trabajo de Cain y Oakhill tuvo un 26% de acierto más que el grupo de 2º evaluado en el presente estudio.

En las inferencias de tipo II (causales) los resultados de Barnes et al. (1999) cuando los alumnos respondían a preguntas indirectas fueron similares a los obtenidos aquí. En cambio, cuando se trataba de preguntas directas los resultados de Barnes et al. fueron notablemente mejores. También fueron claramente más altos los porcentajes de aciertos obtenidos por Cain et al. (2001), Casteel (1993) y por Richard's et al. (2014).

En cuanto a las inferencias de tipo III (predictivas) el único estudio que ofrece referencias es el de Casteel (1993). Al igual que en los casos anteriores, sus resultados son superiores, con una diferencia de un 21,5% en 3º de primaria y de un 10% en 5º de primaria. Los alumnos de 3º evaluados por Casteel obtuvieron un resultado muy similar en ambos cursos: 70% de aciertos en 3º y 69% en 5º curso.

En las inferencias de tipo IV (elaborativas) se produce el único caso en el que uno de los estudios de comparación obtiene resultados inferiores a los encontrados aquí. Los alumnos evaluados por Barnes et al. (1996) tenían entre un 11 y un 19% menos de aciertos que los evaluados por nosotros cuando contestaban a preguntas indirectas. No obstante, en las respuestas a preguntas directas y en los estudios de Cain y Oakhill (1999) y de Cain et al. (2001), los resultados fueron claramente superiores. En cambio solo hubo una diferencia de un 6,6% con el trabajo de Richard's (2014). No fue posible establecer comparaciones respecto a las inferencias de tipo V ya que ninguno de los estudios consultados evaluó ese tipo.

El estudio de Richard's et al. (2014) fue el único en el que el alumnado evaluado era hispanohablante. En este sentido, también es interesante el

trabajo de Escurra (2003), que evaluó a alumnos peruanos de 6º curso de primaria y empleó una muestra de 402 alumnos, mayor que la de cualquiera de los estudios citados. En esta investigación se emplearon preguntas inferenciales de los tipos I, II y IV, pero no se dan datos de cada tipo sino del conjunto de todas ellas. Los alumnos evaluados acertaron un 62,23% de las preguntas inferenciales. Se trata de un resultado más bajo que el obtenido por los alumnos de 6º curso evaluados en esta investigación en cualquiera de esos tres tipos de inferencias.

Como se mencionó en la introducción, varios de los estudios con los que hemos realizado comparaciones tienen características que pueden explicar que sus resultados sean notablemente mejores. Más concretamente, en Barnes et al. (1996) y Cain et al. (2001), a los alumnos se les enseñaban previamente los conocimientos necesarios para realizar las inferencias por las que se les preguntaba. Las inferencias utilizadas en Casteel (1993) habían sido validadas previamente con adultos y alumnos de 2º de primaria, eligiendo aquellas en las que había un acuerdo mínimo del 80%. Además en este estudio, las respuestas de los participantes eran de sí o no, de modo que por mero azar se conseguiría un 50% de respuestas correctas. En Cain y Oakhill (1999) cuando los alumnos daban una respuesta errónea, se reformulaba la pregunta incluso más de una vez. En este sentido, la forma de evaluar que se ha utilizado en este estudio resulta más similar a las condiciones normales en que los alumnos son evaluados o trabajan la comprensión en la escuela.

*Conclusiones*

Los datos obtenidos indican que los alumnos de Primaria responden a distintos tipos de preguntas inferenciales desde el primer curso de la etapa y que la precisión de su respuesta mejora progresivamente con la edad, aunque se han encontrado dos momentos en los que no se apreciaba una diferencia (entre 1º y 2º y entre 4º y 5º), lo que ha sido un resultado no previsto.

Los alumnos contestaron significativamente mejor a las preguntas literales que a las inferenciales, a las inferenciales de tipo I (referenciales) que a otros tipos de preguntas inferenciales y a las inferenciales de tipo II (causales) que a las de los tipos III, IV y V. Estas diferencias indican que las inferencias necesarias para comprender el texto porque aseguran su cohesión (las de tipo I y II) resultan más fáciles o los alumnos aprenden a realizarlas antes que las inferencias que no son necesarias para la

comprensión (tipos III y IV) y que las más globales (tipo V).

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## A relação dos nativos digitais e os livros nas séries iniciais: desafios e conquistas

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PALAVRAS-CHAVES: Leitura, Nativo digital, Aprendizagem.

RESUMO:
A leitura como meio essencial e capaz de levar o indivíduo a acessar de maneira satisfatória seus direitos civis, de lhe abrir inúmeras possibilidades de aquisição de conhecimento e com isso alcançar um progresso satisfatório tem, no decorrer do tempo, sido relevada a um plano de subutilização que beira a nulidade. Parte da culpa desse processo de desuso recai sobre as instituições que deveriam primar justamente pelo contrário: as escolas. Formar leitores é o objetivo prioritário da educação básica, conforme elucida os Parâmetros Curriculares Nacionais (PCNs). No contexto escolar, a leitura é uma habilidade capaz de fundamentar qualquer disciplina, sendo assim em cada ano escolar o aluno deveria desenvolver capacidades, competências e estratégias por meio da leitura que o capacitasse a lidar com as novas demandas curriculares. Logicamente as escolas não estão sozinhas, essa culpa também é compartilhada pela ineficiência das políticas públicas implantadas e também por uma classe docente, em grande número, despreparada e descompromissada com esse ideal tão nobre. Em face do momento hoje vivido com tantas inovações no campo da tecnologia, com o surgimento da chamada geração digital, se faz necessário um profundo estudo objetivando investigar a relação dos nativos digitais com livros nos anos iniciais do ensino fundamental, a fim de detectar os desafios existentes e propor soluções que eliminem os entraves que dificultam o aparecimento de um público leitor.

INTRODUÇÃO:
A leitura é uma das tarefas essenciais da escola, já que se configura como atividade básica capaz de habilitar as pessoas a usufruírem de seus direitos de participar da sociedade, aprender e desenvolver novas habilidades ao longo da vida. Esse então se torna o objetivo prioritário da educação básica, conforme elucida os Parâmetros Curriculares Nacionais (PCNs). No contexto escolar, a leitura é uma habilidade que fundamenta qualquer disciplina, (pois) por isso, em cada ano escolar, o aluno precisa desenvolver capacidades, competências e estratégias de leitura, afim de atender às demandas curriculares.

Houve época em que a leitura era direito de poucos, às vezes como monopólio da igreja, em outras, restrito a pessoas fluentes. A história da leitura é permeada de lendas e relatos que a tornaram algo misterioso e, em alguns aspectos, até malvista. Com a fama de perigosos, os livros eram mantidos sob um sigiloso e exagerado cuidado em mosteiros, bibliotecas e até em algumas escolas, quando eram tratados como algo tão precioso que não deveriam ser tocados e muito menos lidos. Em Dublin, Irlanda, por exemplo, na biblioteca *Marsh,* primeira biblioteca pública da Irlanda, fundada em 1707, com um acervo de livros e manuscritos europeus do século XV ao XVIII, havia algumas gaiolas onde os leitores ficavam presos durante a leitura – acreditava-se que dessa forma os livros estariam protegidos, evitando roubos e sumiços. Há muitos fatos registrados quanto ao extremo cuidado associado a livros, o que os tornava, muitas vezes, inacessíveis e ameaçadores.

Esse mal afeta também as nossas bibliotecas públicas hoje no Brasil, pois estas falham em não proporcionar um ambiente que seja atraente e capaz de conquistar e fidelizar seus frequentadores. As bibliotecas públicas não acompanharam as novas tendências que foram surgindo com o passar do tempo e, em grande número, até já deixaram de fazer parte do cotidiano educacional da maioria da população. O espaço não funciona como um motivador ou como um recurso para formar leitores. Não é pequeno o número de professores e alunos que hoje não conhecem, nem frequentam a biblioteca da sua cidade. Mesmo as estruturas de regimento das bibliotecas são questionáveis, como por exemplo, o não funcionamento nos finais de semana.

O ato de ler envolve o escutar, o prestar atenção ao escritor e isso é um exercício que precisa ser trabalhado, não é inato. A escola, instituição

responsável pela formação global de indivíduos, deveria ser o principal aliado no desenvolvimento dessa cultura de escutar, de ler, de apreciar boas leituras sem a preocupação do gênero, do suporte e do local. Entretanto, em algumas escolas, mesmo em pleno século XXI, permanece uma cultura parecida com a das bibliotecas antigas, onde os livros novos ficam guardados para evitar o dano e até o sumiço. O cuidado excessivo ocupa o lugar da obrigação e da responsabilidade que deveria estar nas mãos da escola: de tornar os estudantes leitores eficazes e competentes.

Hoje, o suporte da escrita – que até pouco tempo era, em sua maioria, o papel – mudou muito: as telas digitais representam o lugar no qual grande parte dos jovens interage, pesquisa e, como consequência, têm-se proporcionado novas formas de escrever, reescrever, ler, pensar, comunicar, criar e recriar. (CHARTIER, 2002, 2007).

Atrelado ao surgimento da Internet e dos nativos digitais, passou a existir uma preocupação de que os livros, por fim, um dia acabassem. Isso porque, com a nova variedade de tipos de textos – *homepages*, *sites*, *chats*, fóruns, *e-mails*, *WhatsApp* etc. –, o nativo digital não teria interesse em realizar leituras em livros.

Inquieta com a evolução do ensino e da escrita de língua portuguesa frente às novas tecnologias, esta pesquisa cujo tema está centrado na relação dos nativos digitais com livros, na educação fundamental I, explicitará a importância da leitura no seu desenvolvimento cognitivo.

Assim, a nossa pesquisa se justifica pela relevância do tema e por sua contribuição ao ensino de língua portuguesa, visando à ampliação dos saberes para o desenvolvimento da leitura, especificamente nesse momento de transformação: da leitura digital.

Desde que iniciei meu trabalho como professora de educação infantil e Ensino Fundamental na rede pública, tenho verificado, especialmente nos anos iniciais, o crescente distanciamento entre aluno e livro – na maioria das vezes, por falta de acesso e, por vezes, por causa do interesse não cultivado pela leitura. As estratégias utilizadas em sala de aula também pouco têm contribuído para formar leitores competentes. A obrigatoriedade da leitura, de tê-la como dever e não por prazer, tem afastado as crianças desse mundo tão significativo em seu desenvolvimento.

No município de Santo André, estado de São Paulo, Brasil, onde trabalho, cuja meta política é tornar a Educação um “bem público”, existe um investimento no incentivo à leitura nas séries iniciais, pois acredita-se ser este um dos meios principais para se aprender com qualidade. A Secretaria de Educação de Santo André atende atualmente a 51 EMEIEF (Escola Municipal de Educação Infantil e Ensino Fundamental), 33 creches municipais, 18 creches conveniadas, 11 Centros públicos de Formação Profissional, a SABINA (Escola Parque do Conhecimento), Parque Escola e o Centro de Formação Profissional.

Em todos esses estabelecimentos – e principalmente nas escolas e creches do município – os projetos de leitura são implementados pelos professores e suas respectivas equipes gestoras. Nessas escolas, são promovidas ações para proporcionar acesso à leitura, como leitura realizada diariamente pelos professores, cantos de leitura, empréstimo de livros entre outras ações.

Além disso, existem, distribuídas pelo município, dezesseis bibliotecas públicas. Esses espaços são destinados a pesquisas, empréstimos de livros e multimídia. Neles há também diversas atividades culturais como Encontro com Escritores, Despertar para a Leitura, além de palestras, oficinas de desenho e de contadores de histórias, entre outras atividades.

Atualmente, somando-se todas as bibliotecas, o acervo é composto de 190 mil obras (obras impressas, vídeos e áudio-livros). Só a Biblioteca Digital disponibiliza em média 10 mil obras digitais como e-books e artigos eletrônicos.

O IDEB (Índice de Desenvolvimento do Ensino Básico) observado de 2015, em Santo André, foi de 6,2 – variando para mais ou para menos de acordo com a escola. Ultrapassou-se, assim, a meta estabelecida para o ano na cidade que era de 6.0, porém este não foi considerado um resultado satisfatório, pois um número considerável de escolas ficou abaixo da meta. Nelas ainda se percebe muita defasagem e dificuldade por parte dos alunos quanto ao desenvolvimento de uma leitura fluente onde exista assimilação e interpretação do que é ensinado. Todavia não se pode isentar de culpa neste desempenho ruim a classe docente bem como as instituições de ensino.

Encantar leitores para que gostem de ler é uma missão que a escola, como meio, deve repensar. A leitura é um direito público gratuito, e, sendo

assim, todos os envolvidos deveriam ter o compromisso de encantar um jovem para o mundo dos livros.

Contudo, a relevância do investimento no ensino da leitura não tem sido o suficiente na melhoria da qualidade. Nos últimos anos, houve transformações no ambiente escolar e avanços na formação do professor. Apesar disso, dados revelam que existem muitos déficits que envolvem a comunidade escolar e que continuam a impedir a escola de exercer sua função social, ocasionando um crescente número de alunos com dificuldades e defasagem.

A quarta edição da pesquisa “Retratos da leitura no Brasil” (2016, p. 8), destaca que difundir o hábito de ler entre a população brasileira “pode e deve ser visto sob um espectro muito mais amplo, e as consequências dessa manutenção serão visivelmente mais transformadoras, na qualidade de cidadania, de experiência e de bagagem cultural obtidas”. Isso significa que é um desafio que assombra a todos na sociedade, incluindo a família, a escola e a biblioteca.

A mesma pesquisa mostrou que 73% da população aprecia alguma forma de leitura – somente esse dado já justificaria a importância da leitura. O hábito de ler pode ser transformador, enriquecendo e dando outro teor à vida das pessoas. O desafio é dar acesso a mais pessoas, é despertar o interesse pela leitura em uma geração que está acostumada com a leitura fragmentada e até mesmo fluida, como a oferecida nos meios digitais. Há que se considerar que ler é algo que requer estratégias e que necessita de um preparo para tornar o momento agradável e significativo. Conforme diz a pesquisa, “ler não é tarefa fácil para quem ainda não foi ‘conquistado’ e é impraticável para quem não compreende aquilo que lê”.

O problema com a leitura está além dos muros da escola. Podemos até afirmar que é uma questão mundial, nacional, estadual e municipal. Mesmo com um percentual tão grande de leitores, quem são esses leitores? O que leem? Há muito incentivo, campanhas, projetos e até políticas públicas que objetivam discutir questões relacionadas ao incentivo à leitura e à precariedade dos espaços para a promoção da leitura. Segmentos escolar e social têm preocupação e propostas de ação para tornar o ato de ler funcional e prazeroso; contudo, em alguns espaços, a concepção de uso do livro ainda é equivocada, carregando velhos costumes desnecessários, como a imposição inicial de procedimentos formais de leitura, em detrimento de interações lúdicas

com o texto.

A notória defasagem entre a proposta de ensino da escola e as práticas reais do dia a dia conduz-nos a refletir sobre o desafio de formar novos leitores, em especial nessa era digital em que as crianças já nascem com habilidades incomuns com relação aos recursos tecnológicos.

Considerando as modificações que esse novo leitor vem apresentando em decorrência das novas tecnologias e os seus efeitos sobre o desenvolvimento das crianças, surge a necessidade de averiguar como a escola e os professores podem enfrentar o desafio em formar novos leitores – não simplesmente leitores, mas amantes da leitura.

As transformações que as inovações tecnológicas vêm provocando no processo educacional exigem adequações das ferramentas didáticas e contemporização do professor. O uso dos recursos tecnológicos se faz necessário, contudo, é preciso saber articulá-los às novas necessidades, principalmente nas séries iniciais do ensino fundamental.

Surgiram os computadores de mão, os *tablets*, os celulares acompanhados de redefinições e novas demandas, contudo, as instituições de ensino não estão conseguindo acompanhar essa evolução e deixam de cumprir a função básica de ensinar a ler com a fluência necessária para se compreender o significado da leitura, tornando improdutivas as atividades propostas na escola. O objetivo da leitura é compreender o "sentido de um material escrito, obter informação. Lê-se para compreender, todavia, "os processos específicos da leitura não são processos de compreensão, mas que levam à compreensão". (MORAIS,1996, p.114). Assim, há necessidade de desvendar o porquê de a leitura ter sido um dos aspectos mais difíceis para serem desenvolvidos em especial na era que vivemos: a digital.

Esta pesquisa, então, norteia-se pelas seguintes questões: qual a relação, de leitores iniciantes, considerados nativos digitais, com os livros e a aprendizagem nos anos iniciais do ensino fundamental? Quem são, de fato, esses nativos digitais? Como encantar os jovens leitores, considerados nativos digitais para que gostem de ler textos impressos? Quais os desafios que a escola terá que enfrentar no ensino da leitura em relação aos nativos digitais, nos anos iniciais do ensino fundamental? Como a educação pública na cidade de Santo André compreende a leitura e capacita os alunos para as demandas atuais dos novos meios digitais?

OBJETIVOS:
Considerando a relevância da leitura em todos os campos da vida, o papel da escola no processo de despertar esse valor, o uso da tecnologia digital como possível meio de propagação e a intervenção do professor na formação de leitores iniciantes, em fase de alfabetização como lapidador final, objetivamos investigar como tem sido a relação dos nativos digitais com livros nos anos iniciais do ensino fundamental, e assim detectar os desafios existentes diante das questões apresentadas.

Visando o desenvolvimento do hábito da leitura nos alunos enquanto ainda no ensino fundamental, o acesso a bons livros e a bons textos, articulados junto com intervenções precisas de um professor bem capacitado, se consolida como vital para uma aprendizagem significativa. Partindo dessa hipótese, propomos os seguintes objetivos específicos: Relatar brevemente a história da leitura como estratégia para entender sua valorização e sua preocupação para formar leitores. Conceituar e compreender quem são os nativos digitais. Diferenciar nativo digital de imigrante digital. Refletir sobre o papel da escola ante o desafio de incentivar a leitura e de formar leitores competentes na era digital. Apresentar um plano de ação que contemple a necessidade de desenvolver um trabalho educacional para formar leitores competentes dentro e fora do ambiente digital.

DESCRIÇÃO DA PESQUISA:
Fundamentamos a pesquisa em estudos da leitura em perspectiva sociocognitiva e interacional e em estudos sobre a linguagem e seus eixos. Para uma concepção sociocognitiva e interacional da linguagem, recorreremos, inicialmente, às contribuições de Koch (1992; 2000), Chartier (1998), Marcuschi (2005; 2008) e Bastos (1982); para resgatar um breve histórico sobre a leitura no mundo e no Brasil, as contribuições de Zilberman (2001). Referente aos nativos digitais e às novas tecnologias, fundamentar-nos-emos nos estudos de Mattar (2010), Prensky (2001), Souza & Borges (2009) e Palfrey & Gasser (2011). Sobre a formação de leitores, contamos com as pesquisas de Colomer & Camps (2002), Colomer (2003), Nóvoa (1992), Lindoso (2004), Foucambert (1994). Quanto à alfabetização digital, utilizaremos estudos de Araújo & Dieb (2013), Buchkingham (2007), Crystal (2013), Santaella (2008) entre outros.

Para tanto, intencionamos, nesta pesquisa, resgatar brevemente a história

da leitura, ressaltando que essa história tem um início em um contexto de muita discriminação, em que só aos senhores portugueses era assegurado o direito de ler (BASTOS, 1982), bem como destacar a importância do ato de ler como uma forma de aprender e adquirir conhecimento (FREIRE, 1994).

> O novo suporte do texto permite usos, manuseios e intervenções do leitor infinitamente mais numerosos e mais livres do que qualquer uma das formas antigas do livro. [...] O leitor não é mais constrangido a intervir na margem, no sentido literal ou sentido figurado. Ele pode intervir no coração, no centro. Que resta então da definição do sagrado, que supunha uma atitude feita de reverência, de obediência ou de meditação, quando o suporte material confunde a distinção entre o autor e o leitor, entre a autoridade e a apropriação? (CHARTIER, 1998, p. 88 e 91)

O conceito do que é ser leitor vem mudando e reformulando o fato vivido. Na realidade, o mundo assume a condição do leitor como indisciplinado, com novos hábitos e fanático por aparelhos sedutores que possibilitam uma leitura fluida, marcada por hipertextos que permitem viajar para além do texto físico.

Assim, faz-se necessário compreender o conceito de nativos digitais, a diferença entre imigrante e nativo digital e a relação com as novas tecnologias, a seriedade da formação de leitores e a alfabetização digital, bem como as políticas públicas de leitura, com foco em uma leitura significativa, não meramente como um conjunto de decodificação inserido num contexto social e histórico, mas como um ato complexo que é necessário para o desenvolvimento de diversas outras habilidades, em especial, nos anos iniciais, para tornar a leitura um momento significativo.

No ensino de matérias onde determinadas leituras são obrigatórias, é função social da escola considerar a possibilidade de torná-las prazerosas por meio de estratégias diárias, missão essa que passa também pelas mãos dos educadores.

> Para aprender a ler, enfim, é preciso estar envolvido pelos escritos os mais variados, encontrá-los, ser testemunha de e associar-se à utilização que outros fazem deles – quer se trate dos textos da escola, do ambiente, da imprensa, dos documentos, das obras de ficção. Ou seja, é impossível tornar-se leitor sem essa contínua interação com um lugar onde as razões para ler são intensamente vividas. (FOUCAMBERT, 1994, p.33).

Todos os educadores reconhecem o valor da leitura e do acesso ao livro,

todavia a prática não condiz com a teoria. O fato de possuir livros não garante o acesso a todos, diferente do passado, em que a leitura era privilégio de poucos, de “homens que haviam sido treinados como nobres, burocratas ou sacerdotes budistas”. (FISHER, 2006, p. 99)

Antes da invenção da imprensa, só era possível reproduzir um texto copiando-o à mão, o que exigia árduo trabalho e que tornava o texto caro e de difícil acesso.

> O progresso das novas invenções, como os volumes impressos, contribuiu para que a escrita se tornasse cada vez mais um bem cultural, uma necessidade, um meio de interação e comunicação. Por volta do século XV, o papel ocupou o espaço do pergaminho, expandiu a confecção de livros e deu maior acesso a um maior número de pessoas. (NASCIMENTO, 2015, p. 35).

Nesse sentido, Barthes (1993) explicita sobre o ato de tecer explicações sobre o prazer e a fruição provocados pelo texto e vivenciados pelo leitor durante o ato de leitura. Fundamenta o valor da interação entre o texto e o leitor por ressaltar o quanto a leitura pode influenciar e apresentar significados diferentes às necessidades do leitor. Destaca ações que tornam o ato de ler algo prazeroso, ou um portal para enfrentar o mundo e a sua diversidade.

É importante ressaltar que o conceito de texto pode ser entendido como evento comunicativo em que convergem as ações linguísticas, cognitivas e sociais – além de abordar o conceito de textualidade e os princípios de conectividade promovem a conexão entre linguagem e mundo, conforme Beaugrande (1997). Por se tratar de um evento comunicativo, abrange os eixos fundamentais da língua portuguesa, que vai além da leitura e estabelece comunicação com as demais áreas do conhecimento.

Tal conexão entre linguagem e mundo é afetada pelo crescimento das novas tecnologias, da privatização das mídias e do espaço público, bem como a polarização entre os que têm e os que não têm acesso às mídias (BUCHKINGHAM, 2007). Para a plena inserção das tecnologias, são necessárias ações efetivas nas instituições escolares, bem como intervenção no processo pedagógico como recurso que pode colaborar no ensino da leitura de uma maneira mais dinâmica e espontânea. “Hoje os textos eletrônicos nos oferecem inúmeras possibilidades, sempre maleáveis e abertas a reescrituras múltiplas, são os próprios fundamentos da apropriação individual dos textos que se veem colocados em questão”.

(CHARTIER, 2002, p. 49).

Abrem-se, portanto, inúmeras possibilidades na utilização dos recursos tecnológicos como um novo caminho – o que poderá constituir uma maneira de desenvolver melhor a habilidade da leitura. Contudo, há sempre desconfiança e aspectos que provocam indagações quando se trata de descobertas e de novos desafios. Acompanhado de benefícios e opções, o uso das novas tecnologias pode trazer insatisfação aos educadores por uma suposta concorrência, pelo medo de perder seu lugar como educador, pelo desrespeito em utilizar um recurso tecnológico no horário da aula e pelo problema com as desigualdades.

Esses direitos tomam novo rumo, nova forma de interação, e exigem uma reestruturação na forma em que é proposta a leitura no cotidiano escolar. As crianças hoje são consideradas nativas digitais, nascem com habilidades em manusear aparelhos eletrônicos, crescem frente a desafios que são apresentados em telas que se tornam fascinantes. Conforme Prensky (2001, p.1):

> What should we call these “new” students of today? Some refer to them as the N-[for Net]-gen or D-[for digital]-gen. But the most useful designation I have found for them is Digital Natives. Our students today are all “native speakers” of the digital language of computers, video games and the Internet.
> (Como devemos chamar esses "novos" alunos de hoje? Alguns se referem a eles como o N- [paraNet] -gen ou D- [para a televisão digital] -gen., mas a designação mais útil que eu encontrei para eles é nativos digitais. Nossos estudantes de hoje são todos "nativos" da linguagem digital de computadores, videogames e da Internet. Tradução livre).

A respeito de algumas definições, Prensky (id.) nomeia os não nativos digitais como “imigrantes digitais” e justifica que são pessoas que usam os computadores, contudo com um grau de dificuldade visível. São aqueles que não nasceram no mundo digital, mas que, por necessidade, em algum momento da vida, cederam ao seu uso e assim descobriram suas facilidades, tornando-se fascinados por sua praticidade, mesmo que considerando um desafio – um desafio que exige esforço, tornando-o indispensável para a era que nos encontramos, comparável a aprender uma segunda ou outra língua.

Para esse pesquisador, os jovens estão habituados a buscar informações e distrações por meio do computador; entendem a tecnologia digital como

uma linguagem, como parte da vida deles.

Lins e Silva (2014) ressalta o valor de inserir o computador e outros recursos digitais nas estratégias para o ensino, em especial para os estudantes que nascem com necessidades diferentes e que, mesmo sem saber ler convencionalmente, já fazem uso das tecnologias:

> Essa maneira mais rápida e independente é o acesso ao computador. Ela é máquina das crianças, além de ser máquina que faz funcionar o mundo hoje. Suas imagens, ícones, sons e todas as funções que é capaz de realizar permitem que a criança obtenha informações, jogos e ouça histórias antes da alfabetização. O monitor dos instrumentos digitais é intuitivo, ou seja, a tela induz o entendimento dos passos que se deve ter para chegar onde se deseja. E os aplicativos desenvolvidos atualmente, cada vez em maior quantidade, oferecem muitas possibilidades de ampliação do desenvolvimento cognitivo. O computador representa um grande potencial para o desenvolvimento da inteligência das crianças. (LINS e SILVA, p. 32)

Com essa particularidade atual, o ensino da língua portuguesa apresenta um novo perfil e se faz necessário refletir sobre o papel fundamental da escola, da biblioteca e de diversos segmentos da sociedade que também influenciam a qualificação desse ensino. Com a utilização do computador a funcionalidade e a facilidade tornaram-se visíveis acarretando mudanças significativas. A internet tornou-se um instrumento prático e barato, alterando diversas funções, criando outras, principalmente no novo mercado de trabalho que se originou com práticas ligadas ao campo da tecnologia, da informática e do conhecimento.

Para compreender esse novo processo é importante compreender como se deu o surgimento do leitor, indicando a família burguesa como cultivadora da leitura. Com as revoluções europeias no século XVIII, as famílias reestruturaram o seu padrão, tornando-se uma instituição democrática e intensificadora desse novo molde de gosto pela leitura. O saber ler passou a ser a essência da formação moral dos indivíduos (LAJOLO; ZILBERMAN, 2009).

O saber ler como vislumbre dos caminhos, como experiência, como uma busca incansável do saber, da exultação, da atenção, hoje já não é parte da realidade de todos, apenas de poucos. Nesse sentido, Lindoso (2004) aponta ações importantes para a formação de um país de leitores, para tornar livre o acesso ao livro a quem desejar e para retomar as políticas

públicas que tratam do assunto com mais seriedade e ininterrupção.

Para que essa ação seja possível, é preciso oferecer melhor acesso a boas bibliotecas públicas, investir na formação de leitores, de mediadores e de professores e também estabelecer políticas públicas voltadas para leitura. Faz-se necessário ainda refletir sobre o conhecimento ocasionado pela leitura, o porquê da dificuldade no incentivo e nas ações ligadas à leitura. Cabe também considerar a função social da escola, em especial nos anos iniciais, ao ensinar a ler e a escrever, ao mesmo tempo, articulada com o papel dos cursos superiores na formação de professores comprometidos em construir cidadãos com competência leitora.

Nesse caminho, tanto a escola como todos os envolvidos no preparo de leitores, enfrentarão dificuldades. Não é mais possível ignorar o impacto das tecnologias na vida moderna e sua importância como forma comunicativa. Cabe antes questionar como a escola encara essa nova demanda, esses novos gêneros da mídia virtual pelo uso da leitura eletrônica e transformá-la em ferramenta para o ensino. Além do mais, é necessário entender o “letramento digital” como nova situação de “letramento cultural”, e sua interferência nos hábitos de leitura (MARCUSCHI; XAVIER, 2005).

Essas interferências nos hábitos de leitura são inevitáveis, porém o que vale destacar é que a leitura deve continuar a ter um significado para o leitor. Assim, o que importa não é o suporte utilizado, mas o ato de ler. A leitura pode estar articulada na forma do hipertexto que rompe a linearidade comum do texto escrito e possibilita uma interatividade capaz de influenciar a cultura emergente e futura dos ambientes virtuais.

Na hipermídia, a leitura poderá ter um formato diferenciado com a utilização da palavra, do texto, de imagens fixas e animadas que podem complementar-se e ainda intercambiar funções na trama de um tecido comum, conforme Santaella (2008) – na opinião de alguns, torna o momento prazeroso e sem o compromisso de uma leitura linear.

De acordo com Palfrey (2011), é de fundamental importância conhecer a geração de alunos que faz parte dessa sociedade voltada para a tecnologia, que aprecia o uso de computadores, de vídeo games, de celulares e outros dispositivos móveis, internet etc. e que apresenta outras necessidades educacionais que envolvem a tecnologia. Essa tecnologia tende a projetar nova relação no processo pedagógico entre o professor e

o aluno na sala de aula, acolhendo o novo perfil denominado como nativos digitais.

> Esta geração não consegue simplesmente ficar parada, sentados em seus lugares, enquanto o professor discorre aulas expositivas. Para eles, por exemplo, não faz sentido ler um manual de um aplicativo ou de um jogo para saber usá-lo. Os nativos digitais preferem, num processo de tentativo e erro, ir se apropriando da lógica do programa ou do jogo, para utilizá-lo. Esse processo pode revelar uma forma de aprendizagem, que não é baseada em informações/instrução (que seria dada pelo manual), mas numa busca que parte daquele que precisa aprender, fuçar, explora (a forma como o programa funciona) (PESCADOR, 2010, p. 4).

Com o histórico de que a leitura apresenta desafios desde seus primórdios, podemos dizer que, à medida que surgem novos conhecimentos e novas tecnologias, novas exigências continuarão a se apresentar tanto à escola quanto aos professores.

De acordo com Crystal (2013, p.103), “a internet nos proporcionou um meio linguístico novo, que oferece uma escala completamente nova de possibilidades de expressão, com dimensões inéditas de variação linguística e formas novas de enfocar o uso da língua”, exigindo adequação dos pesquisadores e um novo olhar para a maneira como a leitura poderá, e até deverá ser abordada no ensino da língua portuguesa.

O enfoque a nortear a pesquisa será o interpretativista, em que dados quantitativos subsidiam procedimentos qualitativos de análise e interpretação de situações detectadas de ensino-aprendizagem de leitura a uma geração de alunos designados por “nativos digitais”.

RESULTADOS:
A pesquisa está em processo. Até o momento, nos dedicamos ao estudo e resenha de textos relativos à leitura, nativos digitais, imigrantes digitais, hipertexto, gêneros digitais, novas habilidades exigidas para a leitura nos suportes digitais. Os estudos nos levam a crer que, a nossa pesquisa se justifica pela relevância do tema e por sua contribuição ao ensino de língua portuguesa, visando ampliação dos saberes para o desenvolvimento da escrita, especificamente na era digital.

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## Leitura literária na Educação Infantil: tecendo saberes e práticas com as crianças

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PALAVRAS-CHAVE: Formação do leitor. Leitura literária. Protagonismo infantil.

RESUMO:
A literatura, circulando nos espaços da Educação Infantil, cumpre um papel fundamental, pois além de contribuir para o processo de escolarização da criança, possibilita a experiência estética e a formação do leitor literário. Enquanto manifestação artística a literatura amplia o universo cultural, a sensibilização estética, o contato com diferentes linguagens, o imaginário, o fantástico, o poético e a formação humana da criança. Em vista disso, o presente artigo tem o objetivo de refletir sobre os sentidos que as crianças produzem para suas experiências com o texto literário. Para tanto, apresentamos o desenvolvimento de oficinas de leitura que foram realizadas com uma turma de crianças da Educação Infantil. Essas oficinas literárias foram planejadas no interior do projeto de extensão “Tempos e espaços de leitura”, no âmbito do grupo de pesquisa Linguagem, Infâncias e Educação – LINFE, e constituem material de campo de uma pesquisa de mestrado. Optamos como caminho teórico metodológico para a realização dessa pesquisa o da investigação qualitativa dentro de uma abordagem histórico-cultural. Consideramos, a partir dos dados produzidos com essa pesquisa, que o desafio que se coloca na formação de leitores literários contemporâneos está não apenas na distribuição dos acervos ou na difusão de políticas públicas, mas sim

na constituição dos espaços de leitura, das concepções dos formadores de leitores e na apropriação pelo leitor daquilo que se lê, a que se tem acesso, considerando a leitura como ato de significação que aproxima o leitor do mundo e de si próprio.

INTRODUÇÃO:

As vivências de leitura literária na infância possibilitam às crianças a criação de sentidos e significados para suas experiências como sujeitos históricos e culturais no mundo. Considerando a literatura como manifestação humana, acreditamos ser necessário promover atitudes de envolvimento efetivo das crianças com o texto literário, o que contribui com a inserção cultural desses sujeitos. A leitura de textos literários possibilita às crianças o despertar do gosto e do interesse pela leitura, que se inicia na infância e permanece ao longo da vida.

É importante situar a experiência de promoção da leitura na primeira infância, pois, como toda atividade humana, a leitura é uma prática socialmente construída. Nesse sentido, para estimular e acompanhar a formação do leitor na infância é necessário promover encontros cotidianos entre livros, leitores e diferentes possibilidades de leituras. Esses encontros são pensados e planejados pelos mediadores de leituras, professores, educadores e pais, que são essenciais no processo de formação de leitores. A formação leitora das crianças implica a ação de mediadores de leitura, aqueles que realizam o convite à leitura - pais, professores e mesmo os pares - que possibilitam o encontro da criança com a leitura entendida como um ato de significação, que permite a construção de relações entre palavra e mundo. A relação da criança com o texto literário é sempre mediada.

Para se constituírem como mediadores de leitura, os sujeitos precisam construir uma identidade leitora, que pressupõe o envolvimento em vivências significativas com a leitura em diferentes contextos sociais. A leitura, principalmente a literária, requer um acolhimento diferenciado por parte do leitor, que precisa desenvolver sensibilidade estética, neste caso, também com relação às experiências das crianças.

Diante disso, consideramos que atuar na formação de professores leitores e mediadores de leituras literárias significa romper com práticas estéreis que concebem a língua como objeto e não como algo vivo, dinâmico, constituído nas relações sociais; é atuar na formação estética, possibilitando o encontro do outro com a literatura como arte.

Acreditando na importância da formação continuada de professores, o grupo de pesquisa Linguagem, Infâncias e Educação – LINFE -, da Faculdade de Educação da Universidade Federal de Juiz de Fora, desenvolveu, no âmbito do projeto denominado “Tempos e espaços de leitura”, ações de pesquisa e extensão em escolas da rede municipal da cidade de Juiz de Fora, Minas Gerais. Esse projeto tem por objetivo a formação de professores leitores e mediadores de leitura e a criação de tempos e espaços nos quais professores e crianças tenham a oportunidade de dialogar, de aprender e de criar laços com a leitura, contribuindo para a formação de novos leitores. Pretende, ainda, estreitar os vínculos entre os saberes produzidos na Universidade e aqueles praticados pelos professores nas escolas de Educação Básica.

Como o foco deste trabalho se coloca nas práticas de leitura literária nas quais as crianças da Educação Infantil se envolvem e para as quais produzem sentidos, tomamos como ponto de partida para sua construção cinco oficinas de leitura realizadas na turma de uma das professoras participantes do projeto, que atuava no segundo período da Educação Infantil, com 22 crianças entre quatro e cinco anos. Essas oficinas, que tiveram como eixo norteador as mediações de leitura literária a partir de livros de literatura infantil, constituíram o material de análise da dissertação de mestrado que dá origem ao presente trabalho.

As oficinas de leitura se constituíram importantes momentos de encontros entre crianças, adultos e textos literários. Nesses encontros, as crianças articularam experiências pessoais, sociais e culturais, expressas na imaginação própria ao mundo infantil, para construírem novos sentidos para suas vivências com a literatura. Essas vivências estéticas possibilitaram aos sujeitos, adultos e crianças, a criação de um espaço de negociação e de produção de significados e sentidos para o texto literário.

AS CONTRIBUIÇÕES DA TEORIA HISTÓRICO-CULTURAL:

O significado semântico da expressão “teoria histórico-cultural” inclui uma multiplicidade de abordagens para o estudo dos fenômenos psicológicos da vida humana em relação aos contextos socioculturais nos quais esses fenômenos se dão. No âmbito da teoria histórico-cultural foi desenvolvido, por Lev Vigotski, o conceito de vivência (perejivanie) a partir da necessidade de compreensão teórica dos fenômenos da personalidade, atribuindo-se a esse conceito o status de categoria no sistema da Psicologia.

Vigotski desenvolveu o conceito de vivência ao tentar compreender as mudanças da personalidade como fruto de uma unidade completa entre sujeito e meio. A vivência se constitui como a união indivisível entre as particularidades do meio e da personalidade e sua essência, revelando-se, portanto, no processo de desenvolvimento histórico-cultural. Para Jerebtsov (2014, p. 19), “as vivências são o processo de formação pela personalidade da sua relação com as situações da vida, a existência em geral com base nas formas e valores simbólicos transformados pela atividade interna, emprestados da cultura e devolvidos a ela”.

Assim, só podemos analisar o papel do meio no desenvolvimento da criança quando consideramos a relação entre a criança e o meio, que se dá na vivência. Segundo o autor russo,

> A vivência é a unidade na qual, por um lado, de modo indivisível, o meio, aquilo que se vivencia está representado – a vivência sempre se liga àquilo que está localizado fora da pessoa – e, por outro lado, está representado como eu vivencio isso, ou seja, todas as particularidades da personalidade e todas as particularidades do meio são apresentadas na vivência, tanto aquilo que é retirado do meio, todos os elementos que possuem relação com dada personalidade, como aquilo que é retirado da personalidade, todos os traços de seu caráter, traços constitutivos que possuem relação com dado acontecimento. Dessa forma, na vivência, nós sempre lidamos com a união indivisível entre as particularidades da personalidade e das particularidades da situação representada na vivência (VIGOTSKI, 2010, p. 686).

O conceito de vivência propicia um entendimento especial do homem e do seu desenvolvimento e reflexões sobre a forma como as crianças se relacionam com o mundo em que vivem, produzindo modos próprios de compreensão e significação para suas experiências sociais e culturais. A leitura literária, como experiência cultural, desempenha um importante papel nesse desenvolvimento. No contexto das cinco oficinas realizadas, ao possibilitar o contato da criança com a literatura, tratando-a como arte, percebemos que as crianças puderam perceber o mundo de um outro lugar, valendo-se de múltiplas linguagens para expressar o vivido.

Ao criar o conceito de vivência, Vigotski destacou a unidade existente entre sujeito e meio. Sobre isso é interessante ressaltar o conceito de enraizamento que, de acordo com Vigotski, constitui-se como uma interpretação do evento social, como criação do novo que passa a compor

a personalidade e consciência, de forma que nós voltamos ao mundo de forma diferenciada.

O mesmo evento no mundo social é vivido de forma muito diferente pelos sujeitos do mundo. Essa interpretação social do desenvolvimento real – interpretação dos elementos do mundo – possibilita ao sujeito se colocar para além de si e construir o novo. Em relação à experiência da criança com a literatura, cabe ressaltar que o desenvolvimento de práticas de leitura significativas desde a primeira infância proporciona ao leitor o surgimento de saberes que se movimentam, entrecruzam-se. Vivenciando e compartilhando momentos de leitura literária, as crianças podem reconhecer sutilezas, particularidades, profundidades, sentidos e significados das construções literárias.

A capacidade que o homem adquire de se apropriar e de interpretar os elementos do meio cultural constitui a vivência. A partir dessas vivências, na unidade sujeito e meio, o homem se transforma e se humaniza, construindo sua personalidade e consciência. Na qualidade de sujeito histórico-cultural, o ser humano se apropria dos artefatos culturais, o que implica sua ação no mundo como sujeito que vive e ressignifica a realidade a partir de sua vivência interna e externa.

A teoria histórico-cultural nos permite pensar essas implicações, ao considerar que sujeito e meio constituem uma unidade, ou seja, que a relação entre a criança e o meio, que se dá na vivência, é o que promove o seu desenvolvimento. Para Jerebtsov (2014, p. 21), “as vivências são as relações com o outro, reduzidas no plano interno. Diferentes mundos sociais, diferentes culturas, constituem diferentes sistemas de vivência”.

Transpondo essa ideia para o plano da vivência com a literatura, acreditamos que desenvolver ações que implicam a participação das crianças em momentos de leitura literária requer a criação de um espaço de negociação de significados e sentidos entre o texto, as crianças e os adultos. Essas vivências estéticas são imprescindíveis à formação do leitor literário e do mundo. Para compartilhar com as crianças das vivências literárias o mediador precisa, então, considerar as relações de alteridade entre adultos e crianças postas no ato da leitura.

Nesse diálogo entre a experiência da criança e a do adulto, o trabalho com a literatura é compreendido como um processo de construção de sentidos que se dá nos planos individual e social. A literatura, como linguagem,

permite uma experiência simbólica única do leitor com o texto. A literatura é arte e, como tal, produção humana de significados que implica negociação de sentidos, transformação, criação e recriação, no diálogo entre imaginação e realidade. Dialogando com as ideias de Candido (2011), consideramos que a literatura abarca, de forma ampla, as produções histórico-culturais de toque poético, ficcional ou dramático, desde o folclore e o cordel, até as formas mais complexas de escrita da humanidade ao longo dos tempos, ou seja,

> Vista deste modo a literatura aparece claramente como manifestação universal de todos os homens em todos os tempos. Não há povo e não há homem que possa viver sem ela, isto é, sem a possibilidade de entrar em contacto com alguma espécie de fabulação. Assim como todos sonham todas as noites, ninguém é capaz de passar vinte e quatro horas do dia sem alguns momentos de entrega ao universo fabulado. O sonho assegura durante o sono a presença indispensável deste universo, independentemente da nossa vontade. E durante a vigília a criação ficcional ou poética, que é a mola da literatura em todos os níveis e modalidades, está presente em cada um de nós, analfabeto ou erudito, como anedota, causo, história em quadrinhos, noticiário policial, canção popular, moda de viola, samba carnavalesco. Ela se manifesta desde o devaneio amoroso ou econômico no ônibus até a atenção fixada na novela de televisão ou na leitura seguida de um romance (CANDIDO, 2011, p. 174-175).

Graças a essas características, a literatura tem a potencialidade de responder a necessidades universais do ser humano, constituindo-se, portanto, como direito de todos. Por tratar, no campo da arte, de valores essenciais da vida humana, a literatura confirma o homem na sua humanidade, sendo fator indispensável de humanização. A literatura, portanto, envolve todas as nossas ações e emoções. Atuando no campo da produção de sentidos, a literatura trabalha com a experiência estética como ação cultural, ampliando, assim, nossos horizontes de compreensão e significação do mundo. A obra literária possibilita ao leitor um movimento de expressão e de comunicação, de busca pelo outro. Esse movimento só é possível quando o leitor realiza o ato da leitura, que implica negociação, interpretação e produção de sentidos.

Por meio da linguagem, as crianças se modificam ao longo do processo histórico, dão novos sentidos ao mundo, aprendem, brincam e recriam. Aceitando o pacto ficcional proposto pela literatura, o sujeito experimenta emoções, inventa novos mundos, vivencia sensações que equilibram fantasia e realidade e, por isso, mobiliza novos comportamentos e atribui

diferentes significados às vivências. Isso porque a literatura, em sua dimensão artística, é o espaço da imaginação, do lúdico, da liberdade.

LITERATURA E EDUCAÇÃO INFANTIL:

No Brasil, com a promulgação da Lei de Diretrizes e Bases – LDB nº 9394/96, que regulamenta a educação nacional, a Educação Infantil passou a integrar primeira etapa da Educação Básica, afirmando o direito da criança de 0 a 6 anos à educação e demandando orientações para as ações pedagógicas para o trabalho nas instituições que atendem a essa faixa etária. Tais orientações estão expressas, no contexto brasileiro, nas Diretrizes Curriculares Nacionais para a Educação Infantil (BRASIL, 2009). As referidas Diretrizes fundamentam-se na concepção de criança como sujeito histórico e social ativo, que produz culturas, participa e intervém na realidade, formando-se, transformando-se, recriando o mundo em que vive. Com base nessa concepção as Diretrizes elegem as interações e a brincadeira como eixos das propostas curriculares a serem formuladas pelas instituições de Educação Infantil. Ao eleger tais eixos, o referido documento afirma, em seu Artigo 6º, que as propostas pedagógicas para a educação devem respeitar princípios éticos, políticos e estéticos. Com relação aos princípios estéticos, definem-nos como aqueles “da sensibilidade, da criatividade, da ludicidade e da liberdade de expressão nas diferentes manifestações artísticas e culturais” (BRASIL, 2009). Entendemos, portanto, ser a literatura, dada sua especificidade, fonte de interações convergentes com o princípio estético aqui enunciado, uma vez que proporciona a sensibilização dos sujeitos, instiga e fomenta sua curiosidade, permite uma relação lúdica com palavras, imagens, ideias e favorece a liberdade de expressão.

Diante do exposto, é necessário que as instituições de educação infantil reflitam sobre as implicações de tais especificidades na constituição dos sujeitos e no tipo de vivência que possibilitam às crianças e aos adultos com diferentes manifestações culturais, dentre elas, a literatura. A teoria histórico-cultural nos permite pensar essas implicações, ao considerar que sujeito e meio constituem uma unidade, ou seja, que a unidade criança e meio, que se dá na vivência, repercute no desenvolvimento da criança, o que requer compreender as características desse meio.

Vigotski ressalta que tempo e espaço são igualmente constitutivos das experiências com o meio no qual o ser humano se constitui como tal. O homem, sujeito histórico-cultural, está situado em um determinado tempo e espaço, em um meio, em uma sociedade. Ele transforma esse meio e,

ao transformá-lo, também se transforma. Desse modo, faz-se importante discutir os tempos e os espaços da Educação Infantil, uma vez que neles se darão as vivências das crianças. Esses espaços/tempos, quando organizados intencionalmente visando ao desenvolvimento da criança, possibilitam vivências significativas, que contribuem para a inserção cultural e formação individual e coletiva. Foi a partir dessa ideia, de proporcionar às crianças vivências significativas que planejamos e desenvolvemos as oficinas de leitura, espaços/tempos de experiências com a literatura cujas análises serão apresentadas no próximo tópico.

A EXPERIÊNCIA DAS CRIANÇAS COM A LITERATURA: UMA LEITURA: Quando possibilitamos às crianças experiências com a linguagem, mais especificamente no âmbito da literatura, elas podem estabelecer uma relação ficcional com o mundo por meio da interpretação e da construção de sentidos e significados para o texto. Nesse processo, as crianças podem inventar novos mundos e seres fantásticos, mobilizar sentimentos e emoções e se apropriarem da cultura.

Considerando que a literatura exerce um importante papel na formação cultural dos sujeitos, ao realizarmos as oficinas de leitura com as crianças buscamos compreender os sentidos produzidos por elas para suas experiências com o texto literário. Para uma apreciação crítica dos eventos ocorridos nessas oficinas, selecionamos alguns excertos que possibilitam refletir sobre os enunciados das crianças e que nos permitem apreender as diversas perspectivas, significados e interpretações delas para as vivências com a literatura.

A experiência com a literatura permite a adultos e crianças uma relação diferenciada com o conhecimento e a cultura, uma vez que mobiliza a razão e a emoção. A leitura literária apresenta ao leitor a dimensão sensível da linguagem, o seu poder de humanização e de formação dos sujeitos. Desde as primeiras histórias ouvidas, as crianças podem compartilhar, com adultos e outras crianças, suas experiências no mundo real e fantástico.

Sobre isso, vale ressaltar a importância que a repetição das histórias tem para as crianças pequenas. Por meio desse movimento de escuta de uma história mais de uma vez, elas têm a oportunidade de compreender melhor a narrativa, reviver fatos e caminhos da história, descobrir coisas novas, apreender detalhes, imaginar e mobilizar outras emoções.

As crianças, quando gostam de uma história, pedem para que ela seja lida diversas vezes, o que possibilita uma “viagem” pelo texto e sensibilização estética. Quando ouvem uma história mais de uma vez, podem mergulhar novamente no enredo, perceber em detalhes a sequência narrativa e dela se apropriar, construindo novos sentidos e significados.

No excerto apresentado a seguir se evidencia a necessidade que as crianças têm em escutar uma mesma história diversas vezes e a atuação dos mediadores de leitura frente a essa necessidade. Em determinado momento de uma das oficinas realizadas, uma das crianças, que identificaremos pelas iniciais de seu nome – AL – se aproximou da pesquisadora, que mediava a leitura de histórias junto às crianças, demonstrando desejo de contar, ela própria, uma história escolhendo, para isso, um livro que estava numa maleta utilizada para compartilhar os livros de literatura da escola com as famílias, em casa. O critério para a escolha do livro utilizado por AL foi o de optar por um que já havia sido lido com seus familiares, desejando compartilhar tal leitura com os colegas da turma.

*“**AL:** Tia, quero ler uma história.*
***PESQ:** É mesmo?! Que bom!*
*(A pesquisadora disponibiliza alguns livros escolhidos pelas crianças, por meio de votação, para serem lidos na sala anteriormente).*
***AL:** Não, tia. Não quero ler nenhum desses, quero outro, o do “segredo”.*
***PESQ:** Mas qual livro é esse? Não estou sabendo...*
***AL:** É o que está dentro da maleta, ali... que fala do segredo.*
*(A menina apontou para a maleta que estava em cima da mesa da professora. A pesquisadora pega o livro solicitado e o entrega nas mãos da criança).*
***PESQ:** Você gostou dessa história? Quer contá-la para seus colegas?*
***AL:** Sim! Para ver se eles descobrem o segredo...*
***PESQ:** Tudo bem, então! Pode contar a história.”*

*(Nota de campo, 20/10/2015 – 3ª Oficina)*

Esse evento demonstra que, para as crianças pequenas, a mediação da leitura é fundamental, pois provoca o desencadeamento do gosto pela leitura. AL contou toda a história: “Você sabe guardar segredo?” para a turma, que se envolveu na narrativa da menina. AL evidenciou, a partir de sua postura de leitora proficiente, que a experiência com a leitura no ambiente familiar contribui para a construção de um interesse em relação ao texto literário. A menina realizou uma “leitura” autônoma da história, o que nos leva a concluir que ela pôde vivenciar a leitura dessa história por mais de uma vez, porque, a cada nova leitura de um mesmo texto,

podemos construir novas apropriações da narrativa.

Além da apropriação do enredo, as crianças, ao escutarem uma mesma história várias vezes, podem desenvolver atitudes e hábitos que são essenciais no momento da leitura, como, por exemplo, a postura de leitor, a entonação da voz, o envolvimento com o texto e suas ilustrações, entre outros, que constituem o perfil do leitor e também de um mediador da leitura por outrem.

A partir desse evento, percebemos que as crianças, ao vivenciarem a leitura literária, constroem relações afetivas com o texto e compartilham desses sentimentos com outras crianças, convidando-as a “ler” também, como fez AL. Após sua leitura, várias crianças pediram à professora da turma para levar a “Maleta Viajante” com o livro lido por AL para casa.

A situação descrita remete, ainda, aos espaços onde ocorrem práticas de leitura - escolas, casas, bibliotecas - bem como sobre às mediações que se dão nesses espaços, que formam leitores e, consequentemente, os inserem na cultura, o que não se restringe à escola.

Cada nova experiência com a linguagem, principalmente com a literária, possibilita às crianças a participação na cultura e a multiplicação das criações literárias da fantasia. O exercício da fantasia desempenha um papel importante no processo de construção de conhecimentos. Para compreender o efeito que a literatura exerce sobre o homem é preciso perceber a realidade da narrativa. As construções da fantasia constituem o sistema de nossas vivências reais no mundo. Longe de ser somente produto da imaginação, a literatura, especialmente aquela destinada às crianças pequenas, fala de valores humanos fundamentais e compartilha com os leitores experiências e aventuras atemporais, que vão se incorporando à experiência de cada um.

A luz, a melodia, o brilho e a graça dos contos infantis despertam a possibilidade de transformação humana. No conto maravilhoso, as experiências inexplicáveis fazem sentido, uma vez que o conto é uma realização da arte da fantasia, é uma experiência de aprendizagem por meio da imersão estética. Para Vigostki (2010),

> A fantasia, que costuma ser definida como experiência oposta à realidade, no fundo radica inteiramente na real experiência do homem. O estudo dos produtos mais complexos da criação mitológica, das lendas religiosas, das crendices e legendas, das imagens e invenções fantásticas mostra que por

> mais forte que seja a tensão da fantasia o homem não pode inventar nada que não tenha vivenciado. (...) Ninguém jamais conseguiu criar uma representação do que não tenha relação com a realidade (VIGOTSKI, 2010, p. 201-202).

Nesse sentido, é interessante perceber como as crianças, nas oficinas de leitura, mesclam realidade e fantasia durante a audiência e ao produzirem sentidos para as histórias. Apesar de compreenderem que os contos são construções da fantasia, as crianças estabelecem estreitas relações entre esses e suas experiências de vida. Isso se justifica na medida em que as vivências no mundo da fantasia ativam emoções e sentimentos reais nas crianças, refletindo nos modos de compreensão das coisas da vida e do mundo. O evento descrito abaixo permite compreender como as crianças intercambiam fantasia e realidade, o que contribui para a produção de diferentes sentidos para a história. Esse evento ocorre após as crianças terem ouvido a leitura de uma história que se passava numa floresta.

*"**LO:** Eu nunca andei pela floresta!*
***PESQ:** Nunca mesmo?*
***G:** Se tivesse andado, a cobra tinha comido já!*
*(...)*
***B:** O meu pai é caçador de lobo.*
***PESQ:** É mesmo? Que legal hein!*
***B:** O meu pai já foi lá na floresta caçar lobo comigo.*
***PESQ:** Você ficou com medo?*
***B:** Não!*
***LO:** O pai dele é maluquinho!*
***LO:** Ainda bem que minha vovó mora lá pertinho da minha casa. Eu moro numa casa em cima e ela na outra embaixo.*
***PESQ:** Haa, aí você não precisa passar na floresta para ir pra casa dela, né! Que beleza, hein!*
***T:** Se ela fosse na floresta, o lobo iria comer ela*
***LO:** Ele ia fazer "nheinc" e eu ia sair correndo!*
***T:** É, você ia ter que fazer, "paf, paf, paf" (a menina demonstra com gestos como a outra criança ia ter que fazer para sair correndo)."*

*(Transcrição de áudio, 08/12/2015 – 4ª Oficina).*

Nesse excerto, percebemos que algumas crianças, após ouvirem a história "Chapeuzinho Vermelho: uma aventura borbulhante", lida durante a quarta oficina de leitura, realizaram uma conexão entre elementos da realidade e da fantasia. O diálogo que se inicia logo após o término da leitura da história revela que LO, ao afirmar *"Eu nunca andei pela floresta!"*, coloca em diálogo sua experiência de vida daquela retratada na história,

na qual Chapeuzinho Vermelho se envolvera em alguns conflitos por ter ido pelo caminho da floresta.

No momento em que LO expõe um fato de sua vida, outra criança insere no mundo fantástico dos lobos um novo animal, a cobra, temida por todos na vida real e na ficção. Mais adiante, a menina LO afirma: "*Ainda bem que minha vovó mora lá pertinho da minha casa. Eu moro numa casa em cima e ela na outra embaixo",* demonstrando, com essa fala, que estabelecera uma estreita relação entre a sua experiência, os fatos de sua própria vida, e aquela da personagem.

Essa conversa suscita a necessidade de outra criança também apresentar suas vivências. B. mostra-se totalmente envolvido na narrativa e tenta se aproximar daquele universo fantástico, afirmando que seu pai era caçador de lobos e que já havia caçado lobos na floresta com ele. Sua fala desperta alguns sentimentos nas outras crianças, como medo, e até a ideia de que o pai de B. era *"maluquinho"*, como aponta LO.

A partir da exposição de suas vivências, as crianças estabelecem uma legítima relação entre realidade e fantasia, a ponto de criarem hipóteses sobre como seria entrar na floresta e correr do lobo. As meninas, mergulhadas no mundo imaginário do conto de fadas, usam, em suas falas, alguns recursos estilísticos próprios do texto literário, como "*nheinc" e "paf, paf, paf",* ilustrando com gestos a mordida do lobo e a corrida que LO teria que empreender para escapar das garras do animal. O uso de tais recursos evidencia uma apropriação que as crianças fazem dos elementos constitutivos do texto escrito, no caso, a história "Chapeuzinho Vermelho: uma aventura borbulhante". Além disso, faz compreender que as crianças expressam os sentidos que estão produzindo para o texto com o corpo, com a música, ou seja, trata-se de uma experiência global, apropriada não apenas pela via da cognição, mas da emoção, da corporeidade.

Diante disso, vale ressaltar que a literatura, ao tratar ao tratar da linguagem como arte, apresentando às crianças as dimensões éticas e estéticas da língua, possibilita também uma imersão no mundo da escrita, suas convenções e normas. O desenvolvimento da linguagem oral em crianças pequenas é fundamental para que elas possam estabelecer uma ponte entre a fala e a escrita no universo linguístico do texto.

Assim, a literatura, mesmo não sendo produzida para ensinar algo,

proporciona aos leitores saberes. As experiências de leitura literária com as crianças pequenas podem ampliar sua capacidade de comunicação e de percepção do mundo à sua volta, exercendo, assim, um importante papel na formação de sujeitos críticos e conscientes de sua atuação na sociedade. Como assevera Paulino (2007),

> O conhecimento associado ao ato de ler pode ser de diversas naturezas, quando deriva dos objetivos prévios do leitor, quando se desenvolve no processo mesmo da leitura, em estratégias, tentativas, surpresas, características da interação entre diferentes vozes, as textuais junto com as do leitor, atuando na produção de sentidos, à qual podemos também dominar processo de produção e apropriação de conhecimentos (PAULINO, 2007, p. 146-147).

Para Corsino (2010), a literatura mostra uma língua para além do nível pragmático e introduz a criança, desde pequena, no mundo da cultura escrita, o que possibilita a compreensão de que a língua escrita é muito mais do que a decodificação de sílabas e frases. Os saberes construídos pelas crianças a partir das suas experiências com a leitura se movem e se entrecruzam com outros saberes, garantindo um intercâmbio de leituras e leitores e a formação cultural desses sujeitos. Na mesma linha, esses saberes sobre a língua escrita e suas diferentes dimensões provocam inquietações nas crianças e o desejo pela leitura. No ato de ler/ouvir uma história, o leitor constrói seus significados a partir de suas experiências sociais, gostos e emoções, leituras anteriores e vivências no mundo da cultura.

Além da organização dos tempos e espaços, a escolha do livro ou de materiais de leitura são passos importantes no processo de formação de leitores. Essas escolhas contribuem com a produção de sentidos pelas crianças para suas vivências com o texto literário, materializado em múltiplas linguagens. Portanto, é preciso que o mediador realize o convite à leitura, promovendo situações de envolvimento efetivo das crianças em espaços e momentos de leitura compartilhada. Isso só é possível a partir do momento em que se considerar a leitura como atividade formativa, que requer tempo para ser realizada e apreciada.

Diante disso, faz-se relevante destacar a atuação dos mediadores da leitura na organização de espaços, tempos e acervos de leitura. Mais do que isso, o mediador deve ser aquele que desperta o gosto das crianças

pela leitura, atuando de modo singular no encontro entre textos, leitores e leituras.

Os suportes nos quais a leitura literária circula exercem também o papel de mediadores do processo de produção de sentidos, uma vez que, como objeto cultural construído socialmente, o suporte possibilita uma aproximação das crianças com experiências literárias envolventes e instigantes. O evento apresentado a seguir permite refletir sobre essa questão.

*"**PESQ:** Vocês gostam de escutar histórias?*
***Todas as crianças:** Sim!*
***LO:** Eu gosto da Chapeuzinho Vermelho.*
***B:** Eu do João e o pé de feijão.*
***S:** Rapunzel*
***T:** Eu prefiro da Barbie Bailarina.*
***PESQ:** Olha, que legal! Vocês conhecem um monte de histórias! Quem conta essas histórias para vocês?*
***LO:** Minha mãe!*
***T:** Tia Valquíria!*
***B:** Minha mãe, mas ela conta no tablet.*
***Todas as crianças:** A minha também!*
***LO:** Eu leio histórias no livro mesmo!*
***PESQ:** Legal! Ouvir histórias é muito bom, não é?!"*

*(Nota de campo, 25/08/2015 – 1ª Oficina).*

Nessa conversa com as crianças, que ocorreu durante a primeira oficina de leitura, a pesquisadora buscava conhecer as experiências que elas tinham com a literatura no contexto da casa e da escola. Com as perguntas: "*Vocês gostam de escutar histórias?" e "Quem conta essas histórias para vocês?,* provoca as crianças a contarem suas histórias prediletas e a expor o modo como tinham acesso a elas. Ao citarem algumas histórias, como "Chapeuzinho Vermelho" e "João e o pé de feijão", as crianças destacaram que a sua leitura era realizada a partir do uso do *tablet*. Isso leva a refletir sobre a questão da mediação que se dá a partir de signos e instrumentos que concorrem para o processo de atribuição de sentidos para os textos literários.

O uso do *tablet* como suporte para a circulação dos textos evidencia que, contemporaneamente, novos suportes de leitura, ao lado do livro, permitem uma aproximação das crianças com as manifestações artísticas e culturais. Assim, os professores e a família precisam considerar a relação das crianças com esses novos aparatos culturais. Para Versiani

(2013),

> Os vários suportes da leitura cumprem finalidades distintas no âmbito da formação. Dessa forma, livros, telas e outros suportes, cada um a seu modo insubstituível, contariam para o fortalecimento da capacidade de ler de crianças, jovens e adultos, no processo de formação que não se esgota (VERSIANI, 2013, p.19).

Nesse diálogo entre diferentes suportes de leitura, as possibilidades de perceber e sentir das crianças são ampliadas, contribuindo para a produção de sentidos para o texto literário. O uso de diferentes suportes de leitura - a tela, a televisão, o computador - requer mediações adequadas por parte daqueles que realizam o convite à leitura. Assim, acreditamos que as vivências proporcionadas às crianças no momento da leitura possibilitam o seu acesso aos bens culturais e artísticos, o que só é possível a partir da atuação dos mediadores de leitura que, assegurando o direito da criança à leitura, propõe-se a organizar tempos, espaços, acervos e materiais de leitura.

CONSIDERAÇÕES FINAIS:

A partir da realização das oficinas de leitura, que tiveram como eixo norteador as mediações em torno do texto literário em interface com outras linguagens, as crianças puderam vivenciar a leitura de forma autêntica e significativa. Essas vivências com a literatura proporcionam ao leitor infantil ampla possibilidade de atribuição de sentidos àquilo que lê, oferecendo a ele um saber sobre o mundo e a cultura.

No processo de construção de sentidos as crianças compartilharam, com os adultos e outras crianças, emoções, conhecimentos, experiências reais e fantásticas. Pudemos compreender que as crianças são também mediadoras da relação dos pares com a leitura e fazem isso ao compartilhar suas experiências extraescolares, suas preferências e seus repertórios umas com as outras.

A mediação da relação das crianças pequenas com os textos literários exerce, portanto, importante papel na formação do leitor, principalmente porque atua na dimensão simbólica da linguagem, o que possibilita experiências singulares com o imaginário e o real, o que envolve afeto e emoções.

Nesse sentido, consideramos que a escola ocupa um lugar importante na formação de leitores tanto pelo acesso a obras de qualidade, quanto pela

qualidade das mediações entre as crianças e os livros. A mediação da leitura perpassa pelo modo como o mediador promove a leitura, organizando tempos, espaços, suportes e materiais de leitura, como também envolvendo as crianças nessa atividade, mostrando-se sensível à escuta sobre os modos de ver, compreender e produzir sentidos para o mundo, próprios da infância.

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# Mediações de leitura literária na escola

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PALAVRAS-CHAVE: Leitura. Literatura. Mediação literária.

RESUMO:
É reconhecido o papel que a literatura exerce na formação e na participação dos sujeitos na sociedade. Estando a literatura presente no espaço escolar, torna-se necessário um trabalho que suscite a sua força humanizadora e promova a formação do leitor literário. Em vista disso, o presente artigo tem o objetivo de pensar questões relacionadas ao tema da mediação de textos literários na escola a partir da perspectiva histórico-cultural. Inicialmente, abordaremos o conceito de mediação com base no pensamento de Vigotski. Em seguida, refletiremos sobre a leitura e a literatura infantil na escola, destacando como elas vão se constituindo no cotidiano escolar. Por fim, trataremos acerca dos processos de humanização e cultura que permeiam a mediação da leitura literária na escola. Após esse diálogo, consideramos que, antes de tudo, a mediação literária precisa ser garantida de fato, e que a escola, como instituição responsável e promotora da prática de leitura, precisa articular e desenvolver um trabalho mais direcionado, intencional e sistemático junto aos professores e educandos no que concerne à leitura literária.

INTRODUÇÃO:
Quando proporcionamos às crianças o contato com a literatura, estamos oferecendo a elas a oportunidade de alargar seu repertório de narrativas e de participar de vivências de leitura que poderão contribuir para a sua constituição enquanto sujeitos histórico-culturais. Sob essa perspectiva, a literatura entra como uma possibilidade de provocar emoções, estimular a capacidade do ser humano de fantasiar e refinar a sua sensibilidade. Por meio da leitura literária podemos sair do lugar comum, deslocar-nos do nosso cotidiano e, deste modo, compreender nós mesmos e o outro. O “Era uma vez” que acompanha os textos literários provoca uma reflexão sobre o entrecruzamento entre o passado, o presente e o futuro, apresentando uma forma outra de o sujeito se relacionar com o mundo.

Traz respostas para muitas questões que afligem o humano e, ao mesmo tempo, deixa perguntas, apontando-nos, assim, um caminho singular que pode nos dizer e nos levar a compreender quem é o homem.

Vale ressaltar que os modos de viver na contemporaneidade vão na contramão destes aspectos apontados em relação ao texto literário, pois vivemos numa sociedade em que os textos informativos tendem a dominar por conta da velocidade que os dados se multiplicam e se alteram. A leitura literária, diferentemente da leitura de outros textos, não combina com a pressa, pois é avessa a pragmatismos. Dessa forma, se a criança, fora do contexto escolar, não tem a oportunidade de participar de situações criativas com a linguagem, é necessário que a escola se sinta responsável e proporcione sua formação literária.

Nessa direção, ao pensarmos no desenvolvimento de práticas significativas de leitura literária e nas mediações com os textos literários realizadas na escola, podemos contar como principais mediadores, nesse processo de formação de leitores literários, os professores e os profissionais que atuam nas bibliotecas escolares. Ainda que seja constatada a dificuldade da escola em cumprir a sua tarefa de formar leitores literários, esse direito precisa ser garantido às crianças.

Para que isso ocorra não é suficiente apenas possibilitar o acesso à materialidade do livro e a outros suportes em que a literatura esteja presente. Como menciona Soares (2006), é necessário que o professor realize uma mediação adequada de leitura literária, que privilegie o texto no seu suporte original, respeitando a obra na sua totalidade sem recorrer a fragmentos e que não transforme o que é literário em pedagógico ou didático. Dessa forma, o aprendizado literário poderá ser construído através do contato e do acesso ao texto literário e, sobretudo, pela participação em práticas de leitura literária mediadas por professores que busquem em suas práticas docentes promover uma formação de leitor que torne permanente o seu interesse pela leitura.

Este trabalho vem, portanto, abordar questões relativas às mediações de leitura de textos literários realizadas no interior das escolas e as vivências proporcionadas às crianças por meio da literatura. Buscamos, neste texto, refletir sobre questões que vêm nos mobilizando, quais sejam: as práticas escolares de leitura literária são geradoras de desenvolvimento cognitivo? As vivências proporcionadas pelo texto literário no espaço escolar consideram as especificidades desse gênero? Como mobilizar não

apenas a dimensão cognitiva, mas também afetos, emoções e relações interpessoais tendo como meio a literatura?

Para tanto, tomamos como base para as nossas reflexões a teoria histórico-cultural que tem como um de seus representantes Lev Seminovich Vigotski, o qual desenvolveu estudos acerca dos conceitos de vivência e mediação. Estes conceitos contribuem para pensarmos a importância do professor como mediador das relações interpessoais e intrapessoais proporcionadas nos encontros com a literatura e da escola como lugar em que os textos literários podem ser considerados como um instrumento psicológico que vai atuar internamente, promovendo a formação de novas funções psicológicas superiores nos sujeitos envolvidos nesse processo.

REFLETINDO O CONCEITO DE VIVÊNCIA E MEDIAÇÃO A PARTIR DA TEORIA HISTÓRICO-CULTURAL:

Ao lançarmos um olhar atento para os artigos produzidos por diversos pesquisadores e estudiosos que abordam a questão do ensino da literatura, da formação do leitor e do papel do professor como mediador no processo de desenvolvimento de práticas leitoras, percebemos que poucos aprofundam a questão da mediação, um conceito-chave do pensamento de Vigotski. Observamos que alguns artigos relatam indícios de mediação nas práticas docentes sem falar explicitamente desse conceito, descrevendo apenas as estratégias adotadas pelo professor, o relacionamento com os alunos, os movimentos na sala de aula, as leituras em grupos ou individualmente, os diálogos, as trocas de experiências na tentativa de viabilizar a formação integral do ser humano. Todavia, acreditamos que para pensar o trabalho de mediação de leitura literária na escola é necessário mostrar o ponto do qual estamos falando. Assim sendo, faz-se necessário apresentar os postulados de Vigotski que baseiam nossas reflexões acerca dos conceitos de mediação e de vivência.

O conceito de mediação, presente na obra de Vigotski, aborda as suas concepções sobre o desenvolvimento humano como processo histórico-cultural. Tal conceito nos aponta a noção de que o ser humano, em suas diferentes relações com o mundo que o cerca, em suas vivências, não entra em contato direto com o objeto ou o conhecimento, há a necessidade de um acesso mediado. Em sua teoria, encontramos dois grandes mediadores externos: os instrumentos técnicos (as ferramentas) e os instrumentos psicológicos (os signos). Toda relação do homem com o

objeto e/ou o conhecimento é uma relação mediada por esses mediadores de forma interligada. A diferença entre eles consiste na maneira como cada um orienta o comportamento humano (PINO, 1985).

O homem cria instrumentos que, ao serem utilizados, provocam transformações na natureza, na sociedade em que vive e nele mesmo. O instrumento técnico atua como um meio de trabalho para dominar a natureza. Já o signo, por sua vez, como se trata de um mediador simbólico tipicamente humano e ter sua origem no social, age como um instrumento da atividade psicológica, atuando internamente na busca pelo controle do próprio indivíduo, formando a sua consciência. Sendo assim, a consciência não é um estado interior preexistente, mas uma construção de natureza histórico-cultural, fortemente relacionada ao processo compartilhado de construção de signos e significações. Todos os processos sociais, coletivos e culturais formam a personalidade dos sujeitos, o que é algo singularizado em cada um.

Os seres humanos criaram instrumentos psicológicos e sistemas de signos cujo uso lhes permite transformar e conhecer o mundo, comunicar suas experiências e desenvolver novas funções psicológicas. Assim, a criança, por estar imersa numa sociedade, tem acesso à linguagem e à cultura que são produzidas nas relações humanas das quais participa. O contato da criança com a produção cultural veiculada por intermédio da linguagem oral e escrita vai marcando e constituindo o seu psiquismo. Dessa forma, as ações humanas vão sendo construídas por meio das relações com o outro, com os instrumentos e com os signos no processo de mediação. Inicialmente, esta mediação se dá no plano interpessoal, para depois ocorrer no plano intrapessoal, no qual o indivíduo se transforma omnilateralmente, ou seja, uma transformação do ser humano na sua totalidade, o que provocará mudanças no mundo que o cerca (MARX, 1999). Por isso, a importância do processo de enraizamento, ou seja, de reconstrução interna de uma operação externa das atividades sociais realizadas para o desenvolvimento do funcionamento psicológico humano.

Do ponto de vista da teoria elaborada por Vigotski, o conceito de mediação contribui para pensarmos a importância da escola, da biblioteca escolar, do professor, do acervo, da organização do espaço, entre outros, como elementos mediadores das relações interpessoais e intrapessoais proporcionadas nos encontros entre o leitor e o texto. Para compreender esse processo de mediação é preciso considerar a vivência entre os

sujeitos e entre sujeitos e objeto num determinado tempo pela via da linguagem. É o que podemos chamar de encontro. Assim, nesses encontros, tornamo-nos ou não leitores, pois as marcas das contações de histórias na infância e as experiências de viagens nos livros da adolescência contribuem para nos constituirmos seres humanos por meio da busca da unidade dos sujeitos com o meio a partir das suas vivências. O sujeito se forma leitor a partir das condições que são criadas pelas pessoas a sua volta para que isso aconteça. Como defende Vigotski, "na vivência, nós sempre lidamos com a união indivisível das particularidades da personalidade e das particularidades da situação representada na vivência" (VIGOTSKI, 2010, p.687).

As vivências literárias proporcionadas nos espaços escolares às crianças por meio de diferentes elementos mediadores podem promover a educação estética ou apenas visar a uma educação moral. Conforme assinala Vigotski,

> o meio exerce uma ou outra influência, influência diferente em idades diferentes, porque a própria criança se modifica, assim como se modifica sua relação para com aquela situação. O meio exerce essa influência, como colocamos, pela vivência da criança, ou seja, de acordo com o que a criança elaborou na sua relação interior para com um ou outro elemento, para com essa ou aquela situação no meio. O meio determina um ou outro desenvolvimento, de acordo com o grau de compreensão do meio que a criança possui. (VIGOTSKI, 2010, p. 691)

As relações das crianças com variadas e emocionantes histórias, narrativas, poesias e diferentes modos de ler que considerem as especificidades dos diversos gêneros literários mediados pelo professor, podem propiciar diferentes e significativas vivências com o texto literário na escola e, por conseguinte, o desenvolvimento das funções psicológicas superiores. A partir de vivências literárias podem surgir novos sentidos para os diálogos estabelecidos entre leitor e texto, os quais são enraizados, promovendo neoformações nos sujeitos. As vivências vão designar o modo pelo qual o mundo nos afeta, tornando-se apreensível por meio dos processos biológicos e da mediação dos signos. Diante disso, é necessário que as relações dialógicas ocorridas nos espaços de interlocução provocadas nos encontros com a literatura sejam "pautadas pela vivência intencional do sujeito em desenvolvimento e não por aquilo que pensou o pedagogo ou mesmo aquilo que está no programa de estudos" (JEREBTSOV, 2014, p.22). Para tanto, seria interessante considerar a importância de se realizar mediações ajustadas às

necessidades das crianças. O tópico, a seguir, apresentará essa reflexão.

A LEITURA E A LITERATURA INFANTIL NA ESCOLA:

A literatura circunscrita ao ambiente escolar vem sendo objeto de pesquisas e debates acadêmicos. Alguns debates estão pautados na questão sobre o lugar que a literatura ocupa na escola, o que evidencia seu valor e sua função social. Estando presente nos espaços escolares, a literatura, uma produção cultural e artística, cumpre um papel fundamental, pois contribui para o processo de escolarização da criança, possibilita a experiência estética e a formação do leitor literário, além de ampliar o universo cultural, a sensibilização estética, o contato com diferentes linguagens, o imaginário, o fantástico, o poético e a formação humana da criança.

Como afirma Oberg, “a literatura é uma forma cultural diferenciada e única; é compreensão, indagação, reflexão, construção e desconstrução de significados que exige atuações específicas por parte do leitor na sua apropriação” (OBERG, 2014, p. 204). Nesse sentido, a fruição literária possibilita relações diferenciadas com o conhecimento e a cultura, pois se constitui como uma categoria de sentido, que configura a experiência estética e contribuiu com a formação do leitor. Nessa constituição, a fruição literária abarca os aspectos de produção de um leitor contextualizado com o texto. Isso significa que, no momento da leitura, da fruição literária, empreendemos um jogo dinâmico de tensões que conjugam os polos do leitor com o das mediações socioculturais entre esse leitor e o texto literário, o que possibilita a criação e a recriação dos sentidos, a mobilização dos desejos, da razão, dos afetos, da emoção, da sensibilidade e de outras dimensões que aproximam o leitor de si mesmo, dos outros e do mundo, como também contribui para a constituição dos próprios sujeitos.

A literatura, para se tornar verdadeiramente um objeto cultural, precisa ser lida e considerada pelo leitor em sua completude como movimento de expressão e comunicação, de busca pelo outro. Entretanto, para que existam leitores e a provocação pelo desejo de ler, é necessário que tenhamos contextos socioculturais favoráveis, livros, mediações e mediadores de leitura. Ao mediador, cabe abordar a literatura na sua interface com outras linguagens, pois só assim podemos produzir modos outros de ler literatura na escola e na contemporaneidade. Os mediadores de leitura são aqueles que realizam o convite à leitura, ato que implica criação, recriação, negociação dinâmica de sentidos e significados entre

textos e leitores.

Os espaços de leitura como escolas, bibliotecas e famílias, precisam da atuação de mediadores de leitura capazes de promover práticas significativas que contribuem com a formação do leitor, nesse caso, do leitor literário. Na escola, a mediação da leitura deve ser feita pelo professor, que, antes de tudo, deve se constituir leitor. Os profissionais que atuam nas escolas precisam assumir o compromisso com a formação de crianças leitoras, desde a Educação Infantil, sendo, para isso, necessário desenvolver atitudes de envolvimento efetivo na organização de espaços, tempos e materiais de leitura a serem apresentados às crianças. Para Vigotski (2010, p.163),

> ao organizar o meio e a vida da criança nesse meio, o pedagogo interfere ativamente nos processos de desenvolvimento dos interesses infantis e age sobre eles da mesma forma que influencia todo o comportamento das crianças. Entretanto, sua regra será sempre uma: antes de explicar, interessar; antes de obrigar a agir, preparar para comunicar alguma coisa nova, suscitar a expectativa do novo. Assim, em termos subjetivos, a atitude se revela antes de tudo como certa expectativa da atividade a ser desenvolvida. (VIGOTSKI 2010, p.163).

A mediação do professor, suas escolhas e seu modo de provocar o envolvimento da turma revelam os valores que orientam a sua atuação e que vão se tornando, também, valores do grupo. O envolvimento das crianças perante as narrativas aponta que mediação se constitui como importante atividade, a qual possibilita a aproximação das crianças com o texto literário. O trabalho com a literatura permite a criação de um espaço de negociação de significados e sentidos de crianças e professores no interior do grupo. As proposições das crianças nos revelam os modos como elas vivenciam o texto literário, produzindo, a partir da imaginação criativa, novos sentidos e significados para o texto e sentimentos que são despertados e compartilhados por todos. “Isso significa que qualquer construção da fantasia influi inversamente sobre nossos sentimentos e, a despeito de essa construção por si só não corresponder à realidade, todo sentimento que provoca é verdadeiro, realmente vivenciado pela pessoa, e dela se apossa” (VIGOTSKI, 2009, p.28).

A mediação do professor, dos familiares e de outras crianças para a construção de sentidos para o texto pelos sujeitos leitores contribui para o prazer estético, a formação do leitor e o letramento literário. A mediação dos professores nas práticas de leitura literária corrobora com a formação

do leitor literário que saiba apreciar esteticamente os textos, considerando a literatura uma arte que proporciona a construção de conhecimentos e a apropriação de diferentes culturas. Dessa maneira, acreditamos que, “ao fazer a mediação dessas ações de leitura, o adulto cumpre o importante papel de desafiá-las a enfrentarem a emocionante tarefa de ler o mundo por meio de palavras e ler as palavras por meio do mundo” (BAPTISTA et al, 2013, p. 15).

É interessante compreender que as vivências com a leitura literária possibilitam aos sujeitos, adultos e crianças, a produção e o compartilhamento de sentidos e significados, que, ao entrelaçar fantasia e realidade, vão constituindo-se enquanto sujeitos histórico-culturais. A mediação da leitura se torna um importante instrumento de aproximação entre crianças, adultos e textos literários. Desse modo, os professores que atuam junto aos discentes e trabalham com a literatura nas etapas iniciais de escolarização precisam entender que a mediação docente é primordial para a formação de leitores. Além disso, que a literatura não tem a mera função de preencher o tempo ocioso do fim da aula ou trabalhar algum conteúdo relacionado à leitura e à escrita. A esse respeito Soares (2006) destaca que é inevitável que aconteça a escolarização da literatura pela escola, visto que, muitas vezes, a literatura é destinada às escolas, seus interesses, fins formativos e moralizantes. Entretanto, essa escolarização precisa ocorrer de modo adequado para que conduza às práticas efetivas de leitura literária, que busquem a formação cultural dos sujeitos que delas participam como forma única de experiência de mundo e de nós mesmos, possibilitando, deste modo, a construção literária de sentidos.

Sendo assim, o espaço escolar deve favorecer a construção do conhecimento da criança e a formação do leitor literário, uma vez que deve se constituir como um espaço irradiador de cultura e de experiências significativas com a leitura, em suas diferentes linguagens e manifestações. Por conseguinte, as vivências com a literatura proporcionadas aos educandos são primordiais para o seu encantamento com a literatura.

O desafio, portanto, que se coloca na formação de leitores literários contemporâneos, não está apenas na distribuição dos acervos ou na difusão de políticas públicas, mas, sobretudo, na constituição dos espaços de leitura, na formação de formadores de leitores, nas concepções que orientam suas práticas docentes e na apropriação pelo leitor sobre aquilo (daquilo) que se lê, a que se tem acesso, considerando a leitura como ato

de significação que aproxima o leitor do mundo e de si mesmo num processo de transformação e reconstrução da sua unidade (VIGOTSKI, 2014). Nesse sentido, a leitura está imbricada de cultura e desse sentido humanizador, o que discutiremos a seguir.

LEITURA, HUMANIZAÇÃO E CULTURA:

Para alguns estudiosos da contemporaneidade, a leitura é vista como uma ferramenta que colabora para a inclusão social do indivíduo, proporcionando-lhe acesso a informações e conhecimentos que contribuem para sua formação como cidadão leitor. Isso possibilita a interação desse sujeito de uma forma mais consciente na sociedade. Não obstante, Silva (1991) explica que a leitura é um ato de conhecimento, pois ler significa entender as relações existentes no mundo e com os outros. Assim, considerando esse ponto vista e as questões históricas que envolvem o aprendizado da leitura, compreendemos que defendê-la, mais especificamente a leitura literária, é tentar garantir um direito que deve ser de todos e que, entretanto, tem sido ofertado a poucos.

Para além desse direito, Abreu (2006) defende que a literatura é um instrumento que nos transforma enquanto pessoa, uma vez que, ao interagir com o texto literário, podemos nos colocar no papel dos personagens e conhecer a sua vida e as situações vivenciadas, as quais acabam refletindo em nossa maneira de viver. A autora aponta ainda que a leitura literária contribui para uma reflexão da realidade e possibilita olhar o mundo que nos cerca com outros olhos, o que pode proporcionar experiências pessoais transformadoras e humanizadoras.

É importante deixar claro o que consideramos como poder humanizador da literatura, ou seja, o que entendemos aqui por humanização. Tomamos como referência as palavras de Candido que a define como,

> o processo que confirma no homem aqueles traços que reputamos essenciais como o exercício da reflexão, a aquisição do saber, a boa disposição para com o próximo, o afinamento das emoções, a capacidade de penetrar nos problemas da vida, o senso da beleza, a percepção da complexidade do mundo e dos seres, o cultivo do humor. (CANDIDO,2004, p.180).

Desta forma, concebemos que a humanização das crianças por meio da literatura significa acreditar que cada um se torna humano a partir das vivências e das aprendizagens, as quais são submetidas ao longo da sua existência, visto que as qualidades típicas do gênero humano estão

imbricadas nos objetos culturais materiais ou não materiais, cujas características estimulam o desenvolvimento histórico-cultural das crianças e de qualquer ser humano. Segundo Mello (2011), cada sujeito pode construir, a partir da leitura, e aqui estamos nos referindo à leitura literária, um sentido que a aproxime dos utensílios culturais primordiais para construção das vivências, que contribuirão para o processo de humanização e de transformação completa do indivíduo ou como Marx defendia, desenvolvimento omnilateral. Assim, defendemos uma educação pautada na leitura do texto literário, uma vez que a entendemos como uma necessidade vital, pois ela nos proporciona o desenvolvimento da sensibilidade, da humanização, da reflexão e a postura crítica do sujeito, isto é, nos humaniza. Assim, pensar numa sociedade sem a literatura é, como explica Llosa (2010), conceber um mundo não civilizado, atroz, sem sensibilidade e carente de palavra, sem sentimento; isso pode acontecer a qualquer indivíduo que é privado da experiência com o texto literário.

Vale ressaltar que o processo educativo da leitura literária proporciona às crianças humanizar-se, sem perder as suas particularidades. Por meio da literatura, mais especificamente, o trabalho como a mediação do texto literário pode-se construir caminhos tanto para constituição do ser humano como para a formação do sujeito leitor, visto que

> a literatura é um bem cultural da humanidade e deve estar disponível para qualquer cidadão; a leitura do texto literário é fonte de prazer e precisa, portanto, ser considerada como meio para garantir o direito de lazer das crianças e dos adolescentes; a leitura do texto literário promove no ser humano a fantasia, conduzindo-o ao mundo do sonho; possibilita, ainda, que os valores e os papéis sociais sejam ressignificados, influenciando a construção de sua identidade; [...] promove a motivação para que crianças e adolescentes aprendam a ler e possibilita inseri-los em comunidades de leitores (BRASIL, 2007, p.72-73).

Desta forma, o mediador deve valorizar a leitura como instrumento de transformação da sociedade, envolvendo processos dialéticos e construtivos que se utilizem de práticas e textos significativos nos processos de aprendizagem e desenvolvimento de leitura com os educandos. Cabe, ainda, ao mediador, a valorização dos sujeitos participantes desse processo, ou seja, ele deve contribuir para que nas ações propostas por ele, o aprendiz em construção sinta vontade de aprender, além de possibilitar a consolidação do hábito da leitura para além da formalidade, necessidade ou obrigação. Nesse sentido, é

possível pensar a leitura como fonte de humanização e imaginação, que desenvolve a criatividade e a fantasia.

É profícuo explicitar que a própria definição de literatura é algo cultural e histórico, uma vez que representa ou é baseada em muitos momentos da própria realidade social. Desta forma, a literatura é definida pelas instâncias de legitimação que ratificam esse status do que pode ser considerado literatura, e o que pode e deve ser apresentado nas escolas como representante dessa categoria. Assim, a avaliação estética do texto literário e do próprio gosto literário é influenciado e varia de acordo com a época, o grupo social, a formação cultural, fazendo com que certas obras possam ser consideradas literárias e outras não.

Por isso, a apreciação estética do texto literário não é universal: ela depende da vivência, do contexto e da inserção cultural dos sujeitos. De acordo com Pino (2005), Vigotski não se ateve em discutir o conceito de cultura, mas deixou pistas que nos permitem entender que a cultura é uma produção humana que tem como fontes a vida social e a atividade social do homem.  Sendo a cultura uma criação humana inventada para tentar resolver os problemas que afligem o humano e produzir os meios para construir sua existência e satisfazer suas necessidades, ao mesmo tempo em que transforma o mundo natural, o homem também é transformado. Vale considerar que o homem é parte integrante dessa natureza que por ele é transformada. Diante disso, podemos afirmar que grupos culturais variados podem considerar e avaliar a mesma obra literária de forma diferente, com significações distintas, uma vez que o ser humano se faz mediado pela cultura e pelas vivências.

Além disso, Manguel (1997) apresenta a ideia de que a literatura possibilita a subversão, pois o leitor pode viajar pelo mundo da leitura. Nesse sentido, a literatura é tem o poder de construir no leitor essa possibilidade, porque alia a força do texto com as percepções, os referenciais e a capacidade criadora do leitor, subvertendo nele os conceitos de tempo e espaço durante a leitura.

Segundo Todorov (2009, p. 23-24),

> a literatura amplia o nosso universo, incita-nos a imaginar outras maneiras de concebê-lo e organizá-lo. Somos todos feitos do que os outros seres humanos nos dão: primeiro nossos pais, depois aqueles que nos cercam; a literatura abre ao infinito essa possibilidade de interação com os outros e, por isso, nos enriquece infinitamente. Ela nos proporciona sensações

> insubstituíveis que fazem o mundo real se tornar mais pleno de sentido e mais belo. Longe de ser um simples entretenimento, uma distração reservada às pessoas educadas, ela permite que cada um responda melhor à sua vocação de ser humano. (TODOROV, 2009, p. 23-24).

Destarte, o sujeito-leitor poderá ressignificar o texto literário de acordo com suas vivências e compreensões. Corroborando dessa afirmação, Cademartori (1987, p. 82) explicita que "[...] o leitor realiza o texto e este age sobre ele modificando-o". Neste sentido, a leitura torna-se significativa a partir do momento em que o leitor vivencia novas experiências, isto é, esse leitor compreende uma nova concepção de leitura que se apresenta como agente de transformação, que motiva o senso crítico e faz a reordenação de vivências.

É importante ressaltar que não podemos formar sujeitos leitores para simples aquisição leitora, mas que ele possa "se constituir" na interlocução com os autores de literatura e os demais sujeitos com os quais convive. Isso significa que o sujeito constrói o diálogo a partir do que leu, das suas vivências e das mediações estabelecidas com os outros, ressignificando seu conhecimento. Fritzen (2007, p. 11) defende a inserção dos sujeitos no mundo da literatura quando afirma que,

> se concebermos um leitor literário como aquele capaz de reconhecer e questionar as especificidades de linguagem, as intertextualidades, as relações com os contextos de produção e recepção das obras de modo a incorporá-las criticamente com a matéria viva de seu tempo, tais processos não podem ocorrer sem a efetivação, por ele, de uma nova escrita, sem que ele se torne também autor de sua história. (FRITZEN 2007, p. 11).

Enfim, formar leitores exige um investimento significativo na mediação de uma comunidade leitora, a qual compartilha seus textos e troca informações acerca das obras lidas. Dessa forma, o leitor constrói seu próprio percurso, inicialmente, mediado pelo professor e, posteriormente, com autonomia. Não existe uma leitura única e acabada do texto literário, pois a leitura é uma das várias formas de (re)construir seus sentidos forjados no diálogo leitor-texto-autor, que lhe atribui significado, saberes e sabores da vida, expressando, primordialmente, a face humana.

ALGUMAS PALAVRAS FINAIS:

O papel da literatura e da mediação do texto literário, na perspectiva histórico-cultural, como procuramos mostrar neste artigo, resulta de pensar a mediação literária na escola como fonte primordial de

humanização e sensibilização, voltado para a formação do sujeito leitor mais pelo viés estético do que o pedagógico. Isso representa uma educação humanizadora que, por meio da mediação literária na escola, pode contribuir para formar sujeitos conscientes do seu papel na sociedade em que vivem, como construtores e reconstrutores de conhecimentos.

Diante disso, é condição *sine qua non* pensar a escola como a principal instância responsável pela formação literária, no sentido de garantir o direito das crianças e jovens a essa formação. É fundamental considerar também a importância do papel dos principais agentes mediadores nesse processo de formação de leitores literários, os professores e os profissionais que atuam nas bibliotecas escolares, pois esse trabalho conjunto é primordial no sentido da escolha das propostas, da forma, do tempo, do lugar e da perspectiva em que essa mediação será conduzida.

Entendemos que o texto literário contribui fortemente para a formação integral dos sujeitos e que as vivências influenciam nos processos de mediação e aprendizado da leitura. Portanto, para que o trabalho de mediação literária na escola aconteça na perspectiva histórico-cultural, com o viés humanizador, é necessário equacionar a relação teoria e prática que envolve o trabalho com literatura, pois avançamos muito no campo teórico, porém ainda caminhamos com passos curtos quanto à materialização das práticas.

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# Lectura dialógica dentro y fuera de las aulas

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PALABRAS CLAVE: Lectura dialógica, aprendizaje, interacciones, inclusión.

RESUMEN:
Esta comunicación quiere dar a conocer la experiencia en Lectura Dialógica dentro y fuera de los centros educativos de Rivas Vaciamadrid.

La **lectura dialógica** es una de las Actuaciones Educativas de Éxito identificadas en el proyecto Includ-ed, avalado y financiado por la Unión Europea, durante los años 2006-2011. A través de sus diferentes prácticas, impulsa la participación y la formación de toda la comunidad ampliando los espacios y tiempos de lectura:

Tertulias Literarias o Pedagógicas Dialógicas, la comunidad leyendo, debatiendo y disfrutando de los clásicos de la literatura universal o de textos pedagógicos, dando significado al texto a través de sus experiencias, sentimientos, reflexiones y con diálogo igualitario.
Lectura acompañada: adultos escuchando leer a los niños y niñas y reforzándoles en positivo.
Lectura compartida entre alumnado de diferentes edades que se leen cuentos o libros mutuamente.

La participación de toda la comunidad en la educación y el incremento de interacciones alrededor de la lectura han generado la creación de espacios de diálogo y reflexión por todo el municipio y han fomentado el acceso a la alfabetización como base de los aprendizajes y de la inclusión. La Lectura dialógica ofrece resultados como: ampliación de vocabulario, desarrollo de la expresión oral y del espíritu crítico, mejora de velocidad y comprensión lectora, aumento de autoestima, motivación, creación de comunidades de lectores.

INTRODUCCIÓN:
En esta comunicación se presenta la experiencia en Lectura Dialógica (en adelante LD) de los centros escolares y otros espacios educativos del

municipio de Rivas Vaciamadrid. Se expone en primer lugar la fundamentación teórica de la LD, después la experiencia práctica en la localidad y se concluye con algunos resultados recogidos en los últimos años.

En nuestra actual sociedad de la información, la lectura y la escritura, el acceso a la alfabetización, son factores fundamentales para la inclusión y el éxito educativo de todos y todas.

> La palabra escrita está presente en todas partes y, por lo tanto, la lectura es una competencia fundamental cada vez más necesaria en todos los ámbitos de la vida. Las diferentes destrezas inherentes a la lectura, incluida la lectura digital, son esenciales para el desarrollo personal y social del individuo, para participar de manera informada y activa en la sociedad y para ejercer con plenitud todos los derechos que se tienen como ciudadano. Es más, estas destrezas son esenciales para la inserción y la promoción en el mercado laboral. Las personas con unas destrezas lectoras inadecuadas tienen sus oportunidades limitadas en la sociedad actual. La adquisición de una buena competencia lectora es un requisito básico para responder a las exigencias sociales y económicas de la sociedad del siglo XXI (Eurydice, 2011, p. 7).

De este modo, desde el Aprendizaje Dialógico, fundamento de la LD, los diferentes autores y disciplinas ponen el énfasis en las interacciones como base para generar conocimiento. El lenguaje y el diálogo para llegar a un consenso en estas interacciones, son fundamentales para la enseñanza y aprendizaje de todos y todas (Aubert, A., Flecha, A., Yeste, C. G., Flecha, R., 2008).

> La perspectiva dialógica en el aprendizaje se puede definir a través de la interacción social entre personas, mediada por el lenguaje. A través del diálogo las personas intercambian ideas, aprenden conjuntamente y producen conocimiento, encontrando y creando nuevos significados que transforman el lenguaje y el contenido de sus vidas (Valls, Soler, & Flecha, 2008).

Dentro y fuera de las aulas, las interacciones entre el profesorado, alumnado y otras personas de la comunidad y la participación de las familias en esas interacciones son dos de los aspectos clave para acelerar aprendizajes tan importantes como, por ejemplo, la adquisición de la competencia lectora en las diferentes etapas de desarrollo.

> Los niños y niñas aprenden el código escrito y adquieren un dominio amplio

de las competencias lectoras a partir de la interacción con todas las personas de su entorno (otros niños/as, educadores/as, familiares, comunidad…) cuando éstas participan en actividades tanto académicas como cotidianas en las que hay que leer y escribir, dentro y fuera del aula o del centro educativo (Aguilar, Alonso, Cuxart, & Pulido, 2010).

El Aprendizaje Dialógico se sustenta en siete principios (Aubert, A., Flecha, A., Yeste, C. G., Flecha, R., 2008; Flecha, 1997):

*Diálogo Igualitario*: Todas las personas tienen las mismas oportunidades y capacidades para participar en el diálogo y construir significados a partir de él. Las aportaciones se valoran según el argumento no de quien procede.

*Transformación:* Las personas no somos seres de adaptación sino de transformación (Freire, 1997). Se debe transformar el contexto no adaptarlo para superar las desigualdades.

*Solidaridad:* Práctica en el día a día, no de palabra sino de acción.

*Dimensión Instrumental:* Los aprendizajes instrumentales son la base de nuevas enseñanzas, necesarios para una educación de calidad. La igualdad de resultados académicos debe ir acompañada del desarrollo emocional y del desarrollo en valores.

*Inteligencia cultural:* Se valoran las habilidades y conocimientos no solo de la inteligencia académica, sino también de la inteligencia práctica y la inteligencia comunicativa. Paulo Freire destacó que la gente tiene capacidades cognitivas diferentes, nunca inferiores.

*Igualdad de diferencias:* Nos iguala el mismo derecho a ser diferentes y el mismo derecho a aprender, el derecho a una educación igualitaria. La diversidad es necesaria para aprender y para conocer nuevas formas de entender la vida y otras habilidades. No solo diversidad sociocultural o socioeconómica, sino también de capacidades.

*Creación de sentido:* El sentido surge cuando se tienen en cuenta las necesidades y los argumentos de todas las personas, surge a través del diálogo igualitario y la interacción, cuando se tienen altas expectativas, cuando se van cumpliendo pequeños sueños.

Actualmente, una de las principales investigaciones en educación, basada

en el Aprendizaje Dialógico, el Proyecto INCLUD-ED (INCLUD-ED, 2011) identifica la LD como una de las Actuaciones Educativas de Éxito (en adelante AEE). Esta investigación fue avalada y financiada por la Unión Europea, llevada a cabo entre los años 2006-2011 y su objetivo era analizar qué estrategias educativas se desarrollan en las aulas de Europa que contribuyen a superar desigualdades y promueven la cohesión social, y las que, por otro lado conducen al fracaso y abandono escolar para dejar de reproducirlas (Valls-Carol, Prados-Gallardo, & Aguilera-Jiménez, 2014)

Las AEE están basadas en evidencias científicas, son universales y transferibles (Ojala & Padrós, 2012) y tienen varios aspectos en común:

- Involucran a múltiples agentes en múltiples espacios educativos.
- Promueven el diálogo entre esos agentes y el profesorado y alumnado.
- Tienen como objetivo transformar el entorno sociocultural de manera que todos los niños y niñas aprendan más.

La LD parte de la idea de que las interacciones son el elemento fundamental de los aprendizajes.

> La Lectura Dialógica implica el aumento de las interacciones alrededor de las actividades de lectura, multiplicando los espacios más allá de donde tradicionalmente se habían contemplado y abriéndolos a personas muy diversas (Soler, 2003).

Asimismo, contribuye a una mejora educativa gracias al aprendizaje que se produce con todas las interacciones que se dan en el plano intersubjetivo, así nos lo explican Valls et al., (2008).

> La lectura dialógica es el proceso intersubjetivo de leer y comprender un texto sobre el que las personas profundizan en sus interpretaciones, reflexionan críticamente sobre el mismo y el contexto, e intensifican su comprensión lectora a través de la interacción con otros agentes, abriendo así posibilidades de transformación como persona lectora y como persona en el mundo.

Igual que todas las AEE, impulsa la participación y formación de toda la comunidad educativa, ampliando los espacios donde se lee y el tiempo en el que se lee. Fomenta la lectura dentro y fuera de las aulas. Promueve la heterogeneidad de los grupos y propicia la inclusión de todo el alumnado en las aulas para que todos y todas consigan el máximo de sus

aprendizajes. Muchos de los niños y niñas que fracasan en la escuela no consiguen ser buenos lectores y no sienten el aprendizaje de la lectoescritura como una de las mayores experiencias para lograrlo.

Las altas expectativas que los adultos proyectan en los niños y las niñas hacen que la percepción sobre sí mismos aumente y les permita afianzar sus aprendizajes o superar dificultades con la lectura (Soler, 2003).

El funcionamiento de las diferentes prácticas de LD se inspira en los siete principios del Aprendizaje Dialógico:

- Tertulias Dialógicas (Aguilar et al., 2010), la comunidad educativa leyendo, debatiendo, disfrutando de los clásicos de la literatura universal, de artículos pedagógicos, de textos médicos o filosóficos… avalados por la Comunidad Científica Internacional, con rigor científico, y dando significado al texto a través de la interpretación de las aportaciones de los participantes, compartiendo sus ideas, experiencias y reflexiones y con un principio fundamental: el diálogo igualitario.

Funcionamiento de una tertulia:

- El primer paso es la elección del libro o texto entre todos y todas los participantes y se acuerda el número de páginas que se leerá para el siguiente encuentro y la frecuencia con la que se va a reunir el grupo de lectores.
- Lectura individual del texto. Los participantes se comprometen a marcar una frase, párrafo o fragmento, como mínimo, que les haya llamado la atención por el motivo que sea: porque no se entiende, porque están de acuerdo o desacuerdo con lo marcado, porque les parece bonito o feo, porque conecta de alguna manera con su vida o sociedad, porque recuerda otros textos… Este paso es obligatorio para poder participar.
- Durante la sesión, opcionalmente, una persona puede resumir las ideas principales del capítulo o fragmento que se vaya a debatir.
- En el espacio elegido para la sesión es aconsejable que los participantes se sienten en círculo, de forma que todos puedan verse las caras en un entorno de diálogo.
- Para iniciar la tertulia, el moderador puede hacer una o varias preguntas: ¿quién se ha leído el libro?, ¿quién no ha traído párrafos marcados?, ¿quién quiere compartirlos?
- Para intervenir se pide la palabra y el moderador anota los turnos y da paso a cada participante. Es importante no excederse en las

intervenciones para dar la posibilidad a más personas de que compartan sus comentarios. Se prioriza a aquellas personas que no hayan intervenido todavía o hayan participado menos.

- Al compartir el texto seleccionado y las razones de su elección, cada tertuliano hace referencia primero a la página y al párrafo, para que el resto puedan localizarlo rápidamente.
- No hay expertos. No se pretende hacer una crítica literaria, sino dar significado al texto con las experiencias e interpretaciones de los participantes, siempre con diálogo igualitario, construyendo conocimiento entre todos. Todas las opiniones y argumentaciones son válidas siempre que respeten los Derechos Humanos y no se ataque a ninguna persona o colectivo.
- Al finalizar cada intervención, se abre turno de palabra sobre esa aportación.
- No es obligatoria la participación, aunque se motiva a ella.
  - *Lectura acompañada* (en adelante LA): diversas personas de la comunidad escuchando leer a los niños y niñas y reforzándoles en positivo. Todo el alumnado de la clase leyendo el mismo texto y empleando el tiempo que sea necesario, con o sin actividades de comprensión lectora.
  - *La lectura compartida o Padrinos y Madrinas de lectura* (en adelante PyM) se realiza entre alumnado de distintas edades (con al menos dos cursos de diferencia), que forman parejas en las que ambos miembros se alternan leyendo y escuchando determinados textos.

OBJETIVOS:

El objetivo principal de esta comunicación es dar a conocer la experiencia en LD de los últimos años en Rivas. La finalidad última es conocer si esta actuación favorece el acceso a la alfabetización como base de los aprendizajes y de la inclusión de todos y todas, en nuestra actual sociedad de la información, a través de la puesta en marcha de espacios de LD.

Para conseguir el objetivo principal añadimos como específicos:

- Analizar la participación de la comunidad en la educación y los aprendizajes de todos y todas.
- Constatar el incremento de las interacciones alrededor de la lectura que han generado nuevos espacios de diálogo y reflexión por el municipio.
- Observar la disminución de la brecha de la desigualdad educativa.

DESCRIPCIÓN DE LA EXPERIENCIA PRESENTADA:
A continuación se expone la experiencia en LD en Rivas.

En el año 2010, la Concejalía de Educación del Ayuntamiento de Rivas Vaciamadrid y el CREA (Centro de Investigación en Teorías y Prácticas Superadoras de Desigualdades, Universidad de Barcelona), firman un convenio de colaboración de 4 años, renovado hasta 2018. Con el objetivo de impulsar en los centros educativos del municipio el conocimiento y el desarrollo de las AEE, que se han expuesto en la introducción, para no reproducir ni acentuar las desigualdades en los centros educativos.

Los resultados que se muestran en esta comunicación provienen de la experiencia de los participantes, que tienen como característica común que están inmersos en algún tipo de aprendizaje, niños y jóvenes en educación obligatoria, Bachillerato o Formación Profesional, adultos que forman parte del profesorado y de la comunidad en formación permanente (González, 2015) y /o en proceso de alfabetización. Población de los quince centros educativos, de asociaciones e instituciones que llevan a cabo AEE durante este curso, especialmente de aquellos donde se realiza LD. El criterio de selección es el de todas aquellas personas que están llevando a cabo LD, niños y niñas en edad preescolar, estudiantes, no estudiantes, madres, padres, abuelos… Participa el alumnado de los centros cuyo profesorado decide hacerla, las familias voluntarias y todas aquellas personas de la comunidad interesadas en aprender.

Para la síntesis de los resultados que expondremos a continuación se han tenido en cuenta:

- La literatura científica internacional y las investigaciones sobre LD y sus resultados.
- Los datos recogidos desde el Proyecto Municipal de Actuaciones Educativas de Éxito en Rivas Vaciamadrid sobre las valoraciones o evaluaciones realizadas por los diferentes sectores de la comunidad educativa: profesorado, voluntariado y alumnado de las distintas actuaciones implementadas, desde el curso 2014-15 hasta la actualidad, en los centros educativos de la localidad.
- Las evaluaciones de Tertulias literarias dialógicas (en adelante TLD) del alumnado y voluntariado de CEIP y del de los cursos de 4º ESO y 1º Bachillerato de un IES. La recogida de datos de lectura compartida de las valoraciones del profesorado de un centro educativo de Infantil, Primaria y Secundaria. Los datos de LA, del alumnado de 4º de primaria de otro CEIP.

- Informes elaborados por las coordinadoras del Proyecto Municipal de AEE.

RESULTADOS:
En coherencia con los objetivos que se planteaban anteriormente, se expondrá información sobre la revisión documental de las valoraciones y datos existentes, que muestra cómo se ha incrementado la participación de la comunidad y las interacciones en torno a la lectura, y una progresiva disminución de la desigualdad a raíz de la implementación de las AEE, concretando dichos objetivos además, en las diferentes actuaciones dentro de la LD.

- Fomento de la participación de la *comunidad* en la educación.
  - Ha aumentado el número de personas: de dos profesoras y alrededor de cincuenta alumnos y alumnas que iniciaron LD en el curso 2011-12, se pasa a aproximadamente 600 personas que participan en alguna de las diferentes posibilidades de LD que se llevan a cabo en el municipio en la actualidad.
- Incremento de los espacios de *diálogo y reflexión* por todo el municipio, de los *sectores de la comunidad educativa y de perfiles diferentes*.
  - De los dos centros educativos de Primaria que pusieron en marcha LD en el primer curso se ha pasado a nueve centros de todas las etapas (CEIP, Escuelas Infantiles e IES).
  - De dos a setenta y cuatro aulas con todo su alumnado, profesorado y voluntariado.
  - Distintos perfiles: profesorado, alumnado, familias y voluntariado.
  - Familias, profesorado y alumnado en distintos centros realizando Tertulia Pedagógica Dialógica (en adelante TPD), (Fernández, Garvín & González, 2012).
  - Mujeres marroquíes en proceso de alfabetización aprendiendo castellano a través de TLD para poder poner en marcha esta actuación y dinamizarla en los centros educativos de sus hijos e hijas.
  - Familias con sus hijos e hijas en horario extraescolar.
  - Diferentes personas de la comunidad educativa formándose a través de TPD en la Comisión municipal.
  - Aumentan también los tipos de LD: TLD, TPD, PyM y LA.
  - Centros de diferentes etapas educativas crean espacios donde el alumnado se reúne para compartir distintos momentos de lectura. Escuelas Infantiles con CEIP y alumnado de IES con alumnado

de CEIP.

- TLD con alumnado de varios centros del municipio que se unen para celebrar el Día del Libro.
- Crece la red de relaciones: alumnado con profesorado, alumnado más alumnado de otros cursos, alumnado junto a alumnado de otros centros, alumnado más familias y voluntariado, alumnado, profesorado más familias y voluntariado, profesorado con familias, familias más familias.

- Otros resultados derivados de la implementación de LD son:
  - Desde el departamento de Filosofía de dos IES se quiere fomentar la LD por lo que se traslada a la Administración la necesidad de una asignatura optativa de libre configuración para Bachillerato.
  - Mejora de los aprendizajes en las diferentes comunidades de lectores con distintas posibilidades de LD.
- Diferentes maneras de implementación de LD.

*Tertulias dialógicas:*

La información recogida sobre esta actuación se explicará en función de los diferentes objetivos.

- Fomento de la participación de la comunidad en la educación.
  - Las Tertulias Dialógicas las realizan personas de todos los perfiles de los tres ámbitos: alumnado, profesorado y familias, en horario escolar y extraescolar, dentro y fuera de los centros educativos.
  - La participación de todas las personas de la comunidad crea sentido hacia el aprendizaje y hacia la escuela, cuando incorporamos las aportaciones y reflexiones de todos y de todas.

    > Me divierto mucho porque hablamos de temas importantes y también salen cosas graciosas A veces discutimos porque un niño piensa una cosa y otro niño piensa otra, sobre todo M. Y E., que siempre se llevan la contraria (Alumna 6º primaria).
    > Todo en ellas me parece muy positivo. Una de las cosas que más me emociona es ver que la lectura se convierte en uno de los grandes placeres para la mayoría de las personas que participan en las tertulias dialógicas (Voluntario).
- Incremento de los espacios de *diálogo y reflexión* por todo el municipio, de los sectores de la comunidad educativa y de perfiles diferentes.
  - La creación de un nuevo espacio de lectura, dentro del propio centro educativo, actividad gratuita de TLD en horario extraescolar, ampliando el tiempo de aprendizaje de los niños y

las niñas, gestionada desde la AFA pone de manifiesto la solidaridad como principio de Aprendizaje Dialógico, para que todos y todas aquellas niñas que necesiten o quieran disfrutar de esta actividad extraescolar puedan hacerlo y seguir aprendiendo en horario no lectivo. Participa alumnado desde 1º a 6º de primaria, profesorado y familias, lo que ha permitido que se transforme la relación, que se cree un vínculo especial entre los miembros de una misma familia y con el resto de compañeros y profesorado del centro, mejorando así la convivencia y generando un interés por la lectura de los niños y niñas participantes.

> Me gusta ir a las tertulias porque he conocido a más gente y, sobre todo, porque leo con toda mi familia: con mi hermana, con mi padre y con mi madre (Alumna 6º primaria).

- También en la TPD de la Comisión Municipal de Educación está incluida la comunidad. Los participantes crean sentido y se forman a través de autores de diferentes disciplinas científicas para realizar el seguimiento de las AEE y conocer así la fundamentación teórica del proyecto.

- Disminución de la brecha de la desigualdad educativa.
  - *Heterogeneidad* en el grupo. Todos y todas dentro del aula, ningún niño sale del aula en estas sesiones. Si es necesario entran los profesionales de apoyo escolar.

    Las tertulias que se organizan en el aula pueden realizarse sin voluntarios y voluntarias pero son más ricas con ellos por lo que la diversidad ofrece, la *inteligencia cultural y la igualdad de diferencias*, personas con diferentes edades, experiencias o reflexiones.

    En una tertulia, tanto las personas voluntarias como el profesorado son un participante más.

    > Recuerdo que alguno de los alumnos con los que he participado en tertulias, me esperaba a la entrada o salida de clase para poder seguir hablando conmigo sobre lo que habían leído (Voluntario).

  - Leer para compartir y dar significado al texto a través de la reflexión y la argumentación de cada persona con *diálogo igualitario*.

    > Las tertulias son interesantes y sirven para aprender a comprender que todo el mundo tiene derecho a dar su opinión y que debemos respetarla y en caso de querer discutirla, hacerlo con educación (Alumno 4º ESO).
    >
    > Clases entretenidas donde se dialoga y das tu opinión mediante argumentos (Alumno 1º Bachillerato).
    >
    > Respeto y escucha para aprender de los demás son las claves de las tertulias literarias (Alumno 4º ESO).

> A veces estás de acuerdo con lo que dicen tus compañeros y a veces no, pero está bien saber la opinión de otras personas (Alumno 4º ESO).
>
> Gracias a la tertulia dialógica hemos conocido, aprendido, respetado y compartido conocimientos indispensables en la vida, con la ayuda de la lectura. (Alumna 1º Bachillerato).
>
> Al principio pensé que iba a ser aburrido pero en la primera sesión creo que nos enganchó eso de leer y después debatir lo que elegíamos cada uno. Ha sido una buena experiencia (Alumno 1º Bachillerato).
>
> Se abrían muchos debates de la vida y eso era interesante porque ves las distintas maneras de pensar de la gente y eso te hace pensar (Alumno 4º ESO).

Con el diálogo igualitario todos aprenden ya que todas las personas construyen sus interpretaciones en base a los argumentos aportados.

> Para mí, participar en estas tertulias supuso todo un reto, ya que debido a la educación que recibí en la escuela, me costaba mucho expresarme en público, me bloqueaba al hablar delante de muchas personas, especialmente ante desconocidos. Debido a esto, en mis primeras tertulias dialógicas no abría la boca, después, al ver que los niños no tenían ningún problema en contar todo lo que se les pasaba por la cabeza y que todos respetaban al máximo lo que decían sus compañeros, me fui animando a participar, primero balbuceando y tartamudeando, después como uno más y finalmente poniéndome freno para no acaparar más tiempo del preciso y dejar espacio a todos (Voluntario).

- Las altas expectativas hacia todo el alumnado se reflejan en la elección de los textos, hasta 2º ESO pueden ser adaptaciones de los clásicos, a partir de ahí se utilizan clásicos sin adaptar. Los clásicos de la literatura universal tienen un valor atemporal y, como ya se ha señalado, aportan una gran riqueza lingüística y una oportunidad de aprendizaje de vocabulario. En ocasiones, producen transformaciones personales y sociales cuando a través de su lectura se destruyen estereotipos, como el de que solo las élites pueden entender este tipo de literatura. Se rompen barreras tanto en la escuela como en casa. Ayuda al aumento de la autoestima al sentirse valorado por los argumentos aportados.

> Me sentía culta, ya que intentaba reflexionar sobre las cosas (Alumna 4º ESO).
>
> Está bastante bien para hablar más en público y aprender a expresar mejor tus ideas, al igual que escuchar diferentes y replantearte las cosas (Alumna 4º ESO).

- Los *Clásicos de la literatura universal* garantizan la reflexión

profunda sobre temas de interés humano que llegan a todas las personas. A través de ellos se realizan reflexiones críticas sobre la sociedad. Cualquier clásico, leído hoy, da pie a la incorporación de debates sociales actuales.

> Siempre había algún tema que estaba conectado con la situación actual (Alumno 4º ESO).
> Había temas que tratábamos en clase que eran situaciones que se viven diariamente (Alumna 4º ESO).
> En un libro empiezas a reflexionar y ves que todo lo que les ocurre, te ocurre a ti, sus emociones, sus pensamientos, etc. (Alumna 1º Bachillerato).
> Pequeñas cosas con las que me identifico por la cotidianidad que suponen en la vida de jóvenes (Alumna 4º ESO).
> Los libros te hacen pensar y comparar con cosas de nuestro alrededor y que tienen que ver con nuestras vidas, por ejemplo en una tertulia salió el tema la relación con los padres y el resto de la familia (Alumno 4ºESO).

- En las tertulias dialógicas se conversa, reflexiona, desarrolla el espíritu crítico y comparten ideas desde una posición de igualdad. No hay pretensiones de poder, cada uno al aportar su opinión, sabe que es igual de respetable que la de otro. No se pretende imponer una idea sobre la de los demás, tampoco es necesario llegar a ningún consenso.

> Expresar y defender tu opinión libremente sobre un libro que establece relaciones con problemas actuales (Alumno 4º ESO).
> La transformación que se produce va mucho más allá de la sala en la que se forma el círculo de la tertulia dialógica, se extiende desde allí al resto de aulas y materias en las que interactúa el alumno con el bagaje aprendido en la tertulia: expresión de sus ideas, respeto a los turnos, escuchar y respetar las opiniones de los demás, mejor comprensión de los textos, intercambio de ideas con adultos, mayor autoestima, etc. (Voluntario).

La lectura de los clásicos aporta una serie de aprendizajes que no obtenemos con la lectura de otro tipo de obras: la enorme riqueza lingüística, la diversidad de tramas, personajes y sentimientos, la complejidad de la naturaleza humana, la ampliación de valores culturales y literarios, se tratan temas universales como el amor, la fidelidad, los sentimientos, la amistad, se amplía considerablemente el vocabulario, el uso de sinónimos y antónimos.

> Convertir sus letras en mis palabras (Alumna 4º ESO).
> Algunos valores que podemos encontrar en el libro de Tom Sawyer son: amistad, amor, valentía, compañerismo, lealtad, fidelidad a los principios (Alumno de 6º primaria).

El diálogo en la tertulia dialógica proporciona un aprendizaje académico y desarrolla el principio de *dimensión instrumental*.

> Me ha ayudado a expresarme mejor (Alumna de 4º ESO).
> Obtienes una mayor iniciativa al hablar ante el público (Alumno de 4º ESO).
> En cuanto al alumno tertuliano, he comprobado que con el tiempo aprende a seleccionar cada vez mejor el fragmento sobre el que desea hablar y a comprender y expresar los motivos que le han impulsado a elegir dicho fragmento. Al expresar sus ideas, va utilizando un vocabulario cada vez mayor y más preciso. Con el tiempo el alumno tertuliano se va haciendo más conciso en sus explicaciones y aprende a respetar mejor los turnos y a dar réplica a las intervenciones de los otros (Voluntario).

*Lectura compartida o padrinos y madrinas de lectura*

- En esta actividad de lectura se comparten cuentos, libros y también experiencias, confidencias, se establecen relaciones de amistad, de respeto hacia el otro. Uno de los resultados de la lectura compartida es el vínculo que se genera, los lazos invisibles que se producen entre el alumnado, donde los Padrinos y Madrinas protegen y reconfortan a los ahijados y ahijadas, donde estos idolatran a los mayores; sin dejar atrás la mejora de la comprensión lectora, del vocabulario, de la velocidad a través de un cuento, un texto preparado especialmente para su pareja. Se leen y se escuchan con un trato especial, sin descuidarse el uno al otro.

  > Es una actividad motivadora para los/las alumnos/as de ambos grupos, que fomenta las relaciones personales entre los alumnos/as de diferentes edades y crea un vínculo emocional importante en muchos aspectos. Además me parece que estimula y da la oportunidad de fomentar la lectura en las aulas que participan (Profesora Secundaria).
  > Es una actividad preciosa, que los niños/as se relacionen con otros compañeros del centro. La lectura de un cuento es un momento íntimo que les ha permitido establecer lazos de afecto entre los alumnos/as (Profesora de Educación Infantil).

- Parece interesante afirmar la creación de redes solidarias generadas entre alumnado de diferentes cursos (al menos dos niveles de diferencia) debido a esta AEE. Alumnos y alumnas de Escuelas Infantiles con los de Educación Infantil y Primaria, de Primaria e Infantil, de Infantil o Primaria con alumnado Secundaria.

  > Hemos compartido momentos de lectura tranquilos, placenteros y respetuosos y lo más importante, para mí, los de 4 años deseaban estos encuentros (Profesora de Educación Infantil).

Todo es favorecedor, tanto el conocer chicos y chicas de otras etapas y relacionarnos con ellos, aprender de amigos y no de adultos, compartir experiencias….disfrutar de la lecturas de cuentos, que nos lo cuente un amigo… (Profesora de Secundaria).

Las relaciones entre los pequeños y los mayores, potencia ponerse en el lugar del otro y ayudar a entender las lecturas, van venciendo su timidez a la hora de la lectura. Me gusta el cariño y paciencia con que los tratan los mayores y la admiración y cariño de los pequeños (Profesora de Educación Infantil).

- Todos y todas tienen un padrino o madrina o un ahijado o ahijada.

  Se saludan fuera en el patio….y me preguntaban que cuando venían los padrinos y madrinas… (Profesora de Educación Infantil).

- La preparación del texto conlleva un esfuerzo que proporciona un crecimiento personal en valores (solidaridad, empatía) así como una mejora de vocabulario, velocidad y comprensión lectora.

*Lectura acompañada*

- En la Lectura Acompañada o de Pasillo todos los alumnos y alumnas leen en voz alta el texto establecido a una persona adulta o un estudiante de niveles superiores que les escuchará con atención, motivándoles y reforzándole en positivo. Sentirse valorado, escuchado y respetado en el momento de la lectura repercute en las expectativas que generamos en nosotros mismos y produce un incremento de la autoestima.

  Nos ha ayudado mucho, ahora leo mejor y más rápido que antes, era una tortuga. Me ha ayudado mogollón y comprendo más los libros y así puedo variar los libros que me voy a leer (Alumna de 4º primaria).

  A mí no me gusta mucho leer. Pero me gustaría repetirlo porque me ayudó a reflexionar y a pronunciar mejor los acentos y también porque hay otra gente que sé que quiere repetirlo (Alumna de 4º primaria).

- También se mejora la velocidad, la entonación, la comprensión lectora:

  Las lecturas consisten en un niño/a se va al pasillo con un voluntario/a y lee durante 10 minutos en el pasillo y el voluntario/a te ayuda a leer, a entonar y te explica lo que no entiendes (Alumna de 4º primaria).

  Las lecturas hay que estar en el pasillo a leer cuentos para aprender a leer y vocalizar (Alumno 4º primaria).

- Todos y todas leen no hay ningún tipo de discriminación ni segregación por lo que ninguno se siente mal, todos son incluidos en

este espacio y tiempo de lectura.

- Motivación por la lectura y creación de sentido.

> Me gustaría hasta que me muera, me encanta leer ahora que ya lo hago mejor (Alumna de 4º primaria).
> Estar con las madres P., E. y S. es divertido y te sientes mucho mejor. Me ha gustado porque es más llevadero (Alumno 4º primaria).
> Me gustaría repetirlo para que cuando sea mayor pueda leer rápido y muy bien sin poder equivocarme en ni una sola palabra (Alumna 4º primaria).

CONCLUSIONES:

El fomento de la participación y la creación de espacios de diálogo desde la implementación de la Lectura Dialógica en los centros educativos de la localidad ha sido notable, tanto en número de personas como de sectores de la comunidad educativa, de las distintas edades, de variedad de perfiles así como del número de centros, de aulas, de asociaciones, de tiempos (horario lectivo y extraescolar), etc.

Con este incremento de participación se han multiplicado y transformado el número de interacciones alrededor de la lectura y por tanto de los aprendizajes. Más personas de la comunidad se están formando a través de tertulias, adultos que están iniciándose en la lectura y escritura o en formación permanente, las familias no académicas se han involucrado en actividades educativas, el alumnado interacciona con más personas. Niños y niñas de Educación Primaria han leído más textos de la literatura clásica que muchos adultos, académicos o no académicos.

Se han creado comunidades de lectores motivados hacia la lectura, reflexivos y críticos con la información.

Rivas convertida en una gran comunidad de aprendices (Bruner, 1997), donde los contextos y entornos trabajan en red: Ayuntamiento, escuelas infantiles, colegios, institutos, diversas concejalías (Educación, Mayores, Infancia...), asociaciones.

Se genera una escuela más inclusiva donde todos y todas participan por igual en la educación. La igualdad de resultados, que no de oportunidades, y la superación de las desigualdades es ya una realidad.

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## Using poetry to construct identity

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KEY WORDS: poetry, identity, comprehension.

ABSTRACT:
Being able to read and write well are imperative for success in school as well as in personal and professional life. Teachers are a critical factor in helping to develop these skills in their students. This begins with learning to read and transitions to reading to learn as students progress through school and throughout life. For some children poetry can serve as a strategy to motivate students at all grade levels to integrate reading and other literacy skills, content knowledge, and identity. According to Aguilar (April 8, 2013), “Poetry can help students know each other and build community…. When we read aloud, poetry is rhythm and music and sounds and beats…. Poetry opens venues for speaking and listening…. Poetry has space for English Language Learners…. Poetry builds resilience in kids and adults; it fosters Social and Emotional Learning….” This paper applies what research says and suggests strategies that can be used when teaching poetry. PAGE NUMBER

INTRODUCTION:
It is a widely accepted pedagogical construct that engaging students with text is productive teaching. Strategies that engage all students and allow for diverse tastes, talents and abilities promote cognitive development. In addition to cognitive development, empathy, mutual understanding and cross cultural learning are worthwhile goals in today’s complicated society. As Huck, Hepler, Hickman and Kiefer (1997) commented, “Because children naturally take such delight in books, we sometimes need to remind ourselves that books can do more for children than entertain them“ (p. 8).

OBJECTIVES:
This article will focus on the interaction between research and related methodology. Strategies that can be used with poetry to develop students’ literacy skills at elementary and secondary levels of instruction can build upon the realization that children learn differently.

The inclusion of content in teaching and learning how to use effective literacy strategies with varied types of text is essential to building comprehension skills.

POETRY AND READING SKILL DEVELOPMENT:
Literature whether in the form of stories, informational text, or poetry can have affective as well as cognitive implications. Wolf (2004) states “Thus , the experience of reading children’s literature with adults extends far

beyond the precise moments of reading to grasping the creative and continuing possibilities of literary language, character, setting, plot, and theme for children's own literary inventions and their relations with friends, family, and even frightening strangers" (p. 21).

"Reading is a prerequisite for all text learning. From the first day a child begins his/her formal education, efforts of teachers are directed at the reading process not as an end in and of itself but as a vehicle for all text learning." (Spor & Schneider, 1999, p. 221.) Shuman, (1978) commented, "The teaching of reading has come to be regarded as one of the highest priority areas in modern education because our schools are failing to teaching reading effectively to large numbers of students who process to secondary school without having achieved a working competency in this basic skill…. (p. 76). These statements made many years ago still hold true today.

Reading educators have moved from teaching reading as a transmission process, where reading is thought of as a skill used for transmitting knowledge from text to passive readers, to a construction or process model involving the active participation of the reader (Kamil, 1984; Ruddell & Unrau, 1994). Teachers play a crucial role in helping students learn to read and then read to learn.

Strategic reading involves the use of strategies before, during and after reading to teach students to engage and comprehend with what is read. Therefore, narrative, nonfiction, and poetry can be used. Engaging with poetry as one type of text can help to develop pre, during and after reading skills in students. Poetry should be not only be used in the language arts classroom but in the content areas as well to help promote understanding of concepts. This article will present research, related methodologies and strategies that focus on poetry to build reading and other literacy skills at elementary and secondary levels of instruction.

POETRY: BUILDING COMPREHENSION IN THE CONTENT AREAS:

*Activate Prior Knowledge*

Select a poem that contains content with which students are familiar or content for which background knowledge can be built through discussion, pictures, real objects and other means. Research clearly indicates that comprehension will be better if students are familiar with the content of

what is being read so that they can activate their own prior knowledge. One way to do this is to ask students what they think the poem will be about based on the title or the illustrations and have them support their responses by explaining their predictions. As the poem is read and heard, students can listen carefully to verify if their predictions are correct. Comprehension builds as students connect the text to what they already know thereby integrating prior and new knowledge.

*Visusalize*

Some students are visual learners, and developing a strategy for them is important for building their comprehension. Visualizing refers to the ability to create pictures in in one's mind based on text read or heard. Visualizing helps students to build reading comprehension. Mills (2009) pointed out that research with students in the lower and middle elementary grades showed that learners benefited from using metacognitive strategies to help them become effective readers. Cunningham & Shagoury, (2005) indicate research demonstrates that good readers create mental images (visualize) before, during and after reading which helps them to comprehend. Students who read text or listen to text being read can form images in their minds, images that represent what the text is saying, which builds comprehension. Students can draw pictures of the mental images "seen" while reading or use a graphic organizer to depict concepts encountered in the text such as the characteristics of an elephant, eruption of a volcano or other appropriate narrative or informational concepts. Such activities can lead to discussion and written response.

*Choral Reading*

Choral reading is reading aloud in unison with a whole class, a small group or a partner. Choral reading helps build students' phonemic awareness, phonics, vocabulary and fluency. Because students are reading aloud together, all ability levels of students can capitalize on the support system provided by others as all read the same text orally several times. Poetry fits well into the Choral Reading process because of its rhythmic nature. Short text that contains content that relates to the subject being taught as well as sound and rhythm are essential. Text that is chosen for Choral Reading should involve several voices (Reader 1, Reader 2, Reader 3….everyone. As students become comfortable with the reading, chorography can be used that also helps students to understand the content of the text. Readers also will learn to adjust their voices to the

meaning of the text. For example, Paul Fleischman's Joyful Noises: Poems for Two Voices (1988) contains 14 poems about insects such as mayflies, lice and bees and is intended to be read orally either alternatively or simultaneously by two or more people. For example, in one poem, two bees argue over whether it is better to be a laborer or a queen bee. Teacher modeling is important during the initial phases of instruction.

POETRY FOR THE CLASSROOM:

*I Poem*

The I Poem helps children see through the eyes of others and is particularly effective when used with biographies and autobiographies. It allows students empathize and to see the world from a different perspective as well as their own. This poem could be used to describe any character, setting, idea or concept from any content area. Various templates such as the one below can be used for the I Poem. Below is an example of an I Poem template and an I Poem written from the template from Read, Write, Think (2004) which is reproducible for educational purposes.

*First Stanza:*
*I am (2 special characteristics you have).*
*I wonder (something of curiosity).*
*I hear (an imaginary sound).*
*I see (an imaginary sight).*
*I want (an actual desire).*
*I am (the first line of the poem repeated).*

*Second Stanza:*
*I pretend (something you actually pretend to do).*
*I feel (a feeling about something imaginary).*
*I touch (an imaginary touch).*
*I worry (something that bothers you).*
*I cry (something that makes you sad).*
*I am (the first line of the poem repeated).*

*Third Stanza:*
*I understand (something that is true).*
*I say (something you believe in).*
*I dream (something you dream about).*
*I try (something you really make an effort about).*

*I hope (something you actually hope for).*
*I am (the first line of the poem repeated).*

_____

*I am polite and kind.*
*I wonder about my kids' future.*
*I hear a unicorn's cry I see Atlantis.*
*I want to do it all over again.*
*I am polite and kind.*

*I pretend I am a princess.*
*I feel an angel's wings.*
*I touch a summer's cloud I worry about violence.*
*I cry for my Gram.*
*I am polite and kind.*

*I understand your love for me.*
*I say children are our future.*
*I dream for a quiet day.*
*I try to do my best.*
*I hope the success of my children.*
*I am polite and kind. (Read, Write, Think, 2004)*

*Haiku*

Haiku is a Japanese poetry form that uses a few words to capture a concept and create a picture in the reader's mind. Traditionally, haiku is written in three lines, with five syllables in the first line, seven syllables in the second line and five syllables in the third line.

A Haiku can be used to teach and reinforce syllabification, letter sound relationships and vocabulary in the early grades. In the upper grades, it can support the learning of concept relationships in the content areas.

Pictures, music, art, and other means can be used to give students ideas. Details related to the senses (sight, hearing, touch, smell, or taste) can be used. The writer can describe what he/she sees – on the playground, in the classroom, in the laboratory, in the music room, at home, in a book, video, or from other experiences.

| Template | Example |
|---|---|
| Line 1: 5 syllables | Lovely Spring is here.<br>Many flowers and trees bloom.<br>Plains animals roam. |

Line 2: 7 syllables
Line 3: 5 syllables

*Bio Poem*

A bio poem is a biography or description in the form of a poem that contains 5 to 11 lines, each listing specific characteristics about a person or object. It is a way of organizing thoughts, feelings, beliefs, accomplishments or characteristics of yourself or others. Bio Poems can foster empathy when the writer integrates drawings and corresponding text. For example, concepts such as size, distance, ethnicity, and emotions can be depicted in this way.

Template
Line 1: First name
Line 2: Four descriptive traits
Line 3: Sibling of...
Line 4: Lover of
Line 5: Who feels...
Line 6: Who needs...
Line 7: Who gives...
Line 8: Who fears...
Line 9: Who would like to ...
Line 10: Resident of (your city)
Line 11: Last name

Joseph
Quiet, athletic, intelligent, polite,
Brother of Charlotte.
Lover of vacations, computers, ice hockey.
Who feels strongly about his dogs.
Who needs rest, good food, fun.
Who gives love, support, friendship.
Who fears snakes, bears, wolves.
Who would like to travel, play golf, swim.

*Concrete Poems*

Concrete poems convey meaning through a graphic shape or pattern. The poem takes the shape of what is described. A poem about a tornado would take the shape of a tornado. Below is concrete poem from Poetry Soup

(2017) that is appropriate for mathematics or science. Students at all grade levels enjoy writing Concrete Poems. After completing the poem, students can share their graphic with others and explain or write about its meaning.

I
am
a very
special
shape. I have
three points and
three lines straight.
Look through my words
and you will see, the shape
that I am meant to be. I'm just
not words caught in a tangle. Look
close to see a small triangle. My angles
add to one hundred and eighty degrees, you
learn this at school with your abcs. Practice your
math and you will see, some other fine examples of me.
(Poetry Soup, 2017)

CONCLUSIONS:

Engaging students with text promotes productive teaching. As research has revealed more about the varied ways that children learn, it is important that appropriate strategies be used in the classroom to engage students while facilitating the construction of knowledge. Poetry is a strategy that enables students at all grade levels to integrate reading and other literacy skills with content knowledge and identity by enabling them to articulate thoughts, dreams and ideas.

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## Reading and thinking about social equity, honesty and integrity. Insight in "Children's and Young Adult Jury" results in Latvia

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KEY WORDS: social equity, controversial literature, assessment of books, reading promotion, children's jury.

ABSTRACT:
The topic of social equity, honesty and integrity, of diversity and mutual understanding in the society is urgent at present in Latvia like in the whole world. It incites one to study from this point of view how social equity, honesty and integrity finds its reflection in the children's and youth literature, and how the problems of integrity and mutual understanding with their peers, fitting in the environment and coherence with oneself are being solved.

The best stories do not consider a reader as the person to be taught. They see a reader as an equal and serious peer whose ideas and independent opinions are fully appreciated. Thus it facilitates decision making, formulating and expressing their opinion and critically evaluating the environment around them. These skills are very important for the contemporary youth living in the pluralistic world with different systems of values.

Also it is important to investigate how the books reflecting these problems are evaluated by the readers. Latvian readers' opinion is visible in the results of the reading promotion program "Children's and Young Adult Jury". Every year best translations and books by Latvian authors are included in the collections of the program for 4 age groups. From the very beginning in 2001 the program works according to simple, easy-to-understand principles – step by step involving its participants into reading, discussing and evaluating different books that develop critical thinking together with reading and writing skills. For many years the program has received a positive feedback from participants and literacy professionals.

INTRODUCTION:
Living in a multicultural society is an essential tendency of the content of the world children's and youth literature. The topic of social equity, equality, diversity and mutual understanding is urgent at present. It incites one to study from this point of view how it finds its reflection in the latest children's and youth literature, and how the problems of mutual understanding with their peers, fitting in the environment and coherence with oneself are being solved. They are expedient issues, because books which the children, teenagers and the youth read promote the development of their attitude to the world.

The potential of literature is huge; it can colour the course of the actualization of the child's and young adult's values both in sunny and

tragically gloomy shades. These all are feelings that promote the way how a young person gets to know the world. It is important to encounter the range of both the feelings because only then the world opens up in all its diversity and complexity and the child is able to comprehend his own place in it more successfully. Parents, teachers, writers, publishers, librarians, psychologists, doctors and other people who deal with children have to be aware of the potential great role of literature in the formation of the young person's personality – not only in the literature studies at school but, first of all, already at home since the earliest childhood. Recently literature has been more and more frequently used successfully in social pedagogy (social rehabilitation), psychotherapy (bibliotherapy, art therapy) and in other fields not directly related to the exploration of literature for achieving their aims.

Controversial literature takes down the stereotypes that the children's book has to be light, sunny and good-natured; the one that reveals the world to the child "through pink glasses", i.e., the ideal world as it should be but actually mostly is not. There exist two viewpoints: 1) a part of adults (parents, teachers) think that children's books have to be absolutely positive; 2) the other part considers that literature has to show the reality of life as it is. The publications about the situation in many countries show that lately there is a general tendency for the amount of controversial literature to increase; however, it is also observed that the upsetting books are not met with acclaim in the society. (Turin, 2003, p. 7)

The following have been recognized as the thematic threads that refer to the controversial, disturbing children's and young adult literature because they can be perceived as frightening for the readers and teachers: poverty, unemployment, death, violence, murders, rape, drug addiction, alcoholism, sex, uncontrollable sexuality, brutality, adultery, parents' divorce, AIDS, homosexuality, transsexuality, incest, homophobia, xenophobia, suicide, different failures, mysticism, blasphemy, etc. However, the themes themselves are not questionable, the decisive factor is the writer's purpose and skill to portray, to encourage thinking and judgment. The propounding of values should be clear and unambiguous because the separate elements give the reader a complete picture and in the long run form the person's value system. Sometimes this depiction of the unattractive reality of life stirs up independent judgments and opinions about the moral norms and values (Daubert, 2004, p. 53) thus helping the reader to come to understand his own system of values.

However, the topic of social equity, equality, diversity and mutual understanding has been very little touched upon in the works of Latvian authors. This deficiency is compensated by many good translations.

A general reflection of the manifold society within the categories of “I and the OTHERS”, “I and the WORLD” is more presented in Latvian children’s and youth literature. A dual solution to this topic is observed.

1. Literary fairy-tales, fantasy and science fiction (by Juris Zvirgzdiņš, Inese Zandere, Māra Cielēna, Ieva Samauska, Lilija Berzinska a. o.) give many descriptions of variated members of the public, the co-existence of different “peoples”, their cooperation, etc. in a common space, which is depicted as a natural and self- evident normal order of the world. A major shortcoming is the fact that Latvian authors of literary fairy-tales, fantasy and science fiction do not stimulate any understanding of the interrelation difficulties among very differing persons either on the level of meditation or emotions. The conclusion can be drawn that the questions, topical abroad, have been as if deliberately evaded.
2. There is a fairer and sharper presentation of the social diversity, equity and understanding in the prose reflecting the real life (stories and novels by Māris Rungulis, Sandra Vensko, Kristīne Ulberga-Rubīne, Māra Zālīte a. o.) – the depiction of one’s attitude, feelings and events connected with one’s belonging, adaptation, identity and freedom problems. The problems of the individual’s freedom and attitude to social norms become more topical with the depiction of characters belonging to different social layers. (Stikāne, 2014, p. 221)

Writers very often urge us to think of agreement and getting on with the world through the opposite – by depicting the negative feelings of the child or the teenager – loneliness, a tormenting feeling of not belonging, depression, fear, etc. The typical motives of controversial literature or dystopian motive and feelings in the prose describing the real life occupy ever greater and greater part in Latvian children’s and youth literature. It is the prose that tackles the reality of life and attracts with its sincerity, openness and courage to deal with the grave problems.

Many good translations have enjoyed popularity among the readers in Latvia – works by Aidi Vallik, Jacqueline Wilson, Melvin Burgess, Gill Lewis, Kristina Ohlsson, Henrika Andersson, Laurie Halse Anderson, John Green, Rainbow Rowel, Erlend Loe, etc.

These stories do not consider a reader as the person to be taught. They see the reader as an equal and serious peer whose ideas and independent opinions are fully appreciated. Thus it facilitates the decision making, formulating and expressing one's own opinion and critically evaluating the environment around them. These skills are very important for the contemporary youth living in the pluralistic world with different systems of values. Nevertheless, the controversial children's literature is optimistic as it reveals the model CHILD – PROBLEMS – EXPERIENCE – STRENGTH. Most of these stories have a happy ending – the young person who has successfully overcome the problem has become stronger and more confident. (Stikāne, 2008, p. 94)

DESCRIPTION OF THE RESEARCH:
It is important to investigate how the books reflecting these problems are evaluated by the readers. Latvian readers' opinion is visible in the results of the reading promotion program "Children's and Young Adult Jury".

Since year 2001 when the reading promotion program "Children's and Young Adult Jury" – a program that purposefully consolidates government and municipally financial support for reading promotion – was created and implemented for the first time, the improvement of children's literacy and development of children's literature in Latvia has been substantial. About 15 - 17 thousand kids become active readers every year in Latvia and in Latvian Diaspora centres in the world. The best and most exciting books were distributed up to 700 libraries and Latvian centres abroad. For many years the program has received a positive feedback from the participants and literacy professionals. (Cielēna, 2015, p. 40)

From the very beginning the program works according to simple, easy-to-understand principles – step by step involving its participants into reading, discussing and evaluating different books that develop their critical thinking together with reading and writing skills. (Cielēna, 2015, p. 40) Every year professional experts choose the best books for the "Children's and Young Adult Jury". The books by Latvian authors and translations are included in the collections of the program for 4 age groups: 5+, 9+, 11+, and 15+. The participants of the program have to read 6 - 7 books intended for the particular age group and give their evaluation putting them in the first, second and the third place. The total number of the "Children's and Young Adult Jury" readers in 2013 was 17000, in 2014 – 18336, in 2015 – 18736, and in 2016 – 20314 readers.

The literary interests of children and adolescents are taken into consideration and the following principles are observed in the selection of books: 1) the best works of the original literature, 2) the most successful translations that represent the literature of different countries, 3) qualitative picture books, 4) comics/graphic novels and publications that are interesting in their form, 5) at least one poetry book in each age group, 6) different prose genres – literary fairy-tales, fantasy and science fiction, stories or novels about the real life- in each age group. (Cielēna, 2015, p. 40) The thinking is always present that the collection has to include books that reflect the topical happenings and problems in the society as well as the books that correspond to the interests and needs of both the boys and the girls. Boys' reading literacy in Latvia as it is in other countries is lower than that of the girls. The findings of the OECD Programme for International Student Assessment show that "the boys' proportion in the group of highest achievement [in reading] has the tendency to decrease while the girls'- to increase [..] Schools and parents have to pay especially great attention to the promotion of boys' reading. [..] Teachers and parents have to offer such literature for reading that would be attractive also to boys without limiting the choice of the reading stuff.." (Geske, Grīnfelds, Kangro, Kiseļova, Mihno, 2015, p. 233-234)

The aim of the study is to find out the opinion of 11-14 years old readers about the books that encourage thinking and reasoning about social equity, equality, mutual understanding and respect. The assessments, opinions and reflections expressed by the adolescents of 11+ group and written in the questionnaires about the books read in the frame of the "Children's and Young Adult Jury" in the time period 2013- 2016 have been summarized and analyzed. The attention has been paid to how adolescents perceive and assess books that discuss the expedient issues and sometimes depict complicated situations and serious emotional experiences.

The assessment of books takes place by filling in the on-line questionnaire, electronically. The answers to two questions have been analyzed – "Why do you vote for this book?" and "What reflections did this book encourage in you?". It has to be kept in mind that the reader assesses only those books in the questionnaire that he or she has liked the best. Thus, the fact that the reader has mentioned the book already shows that it is valued as good.

The readers' answers about 6 books have been chosen for the analysis for

the present research.

"**The Puzzles of the Fox Hill**" (*Lapsu kalniņa mīklas*, 2014) by Māris Rungulis – 554 readers of the "Children's and Young Adult Jury" have voted for it in 2014. It is the detective story for adolescents, which in particular reveals the link with the history of Latvia, depicting active and inquisitive teenagers in the adventures and unravelling mysteries. It is the story which for the first time in the Latvian children's and young adult literature depicts a true story about the fights of the national partisans in Kurzeme after the Second World War. The action of the story takes place in the 60s of the 20th century when under the conditions of the soviet occupation it was not possible to speak openly about what had happened and the fear from repressions dominate in the society. The theme of the national partisan fights activates the importance of the idea of Latvia's freedom and the sense of patriotism. It is interesting to learn how the readers have perceived and assessed it.

Justifying the voting for this book the readers admit that they read with great enthusiasm about the history of Latvia and have better understood what had happened during this historical period. Some readers stress that they had been able to imagine the life of partisans in the wood, in the bunkers or imagine themselves in such a situation:

- *I liked that the book was exactly about the fights of the partisans.*
- *I liked the book because it is about the history of Latvia.*
- *Absorbingly written about the history of Latvia, the life of national partisans in the wood.*
- *The story about the past, it was very interesting. My parents, too, have told me a lot about the history of native region.*
- *This book is very serious, based on true events and very exciting.*
- *An interesting historical book ... I was reading something like that for the first time, I really liked it.*
- *I think the book showed the past and the time when many people were deported to Siberia.*
- *I really liked the book; it makes me think about the life that my parents experienced.*
- *I liked these stories because I could understand how people lived in Latvia in the past and how they defended Latvia.*
- *It was interesting to read about the post-war time and events of that time.*
- *Thrilling about the partisans.*

- *I imagined how it would be to live in the bunker therefore this book with many mysteries appealed to me.*

Undeniably, the book has evoked interest in the history of Latvia, initiated reflections about the freedom, democracy and the fighters for freedom.

"**Glass Children**" (*Glasbarnen*, 2013, *Stikla bērni*, 2015) by Kristina Ohlsson - 1507 readers of the "Children's and Young Adult Jury" have voted for it in 2015. The depiction of the real life in the novel has been masterly twisted with the elements of the detective, fantasy and horror. The plot that is full of tention, describing the adventures of 12-years old teenagers, trying to discover the mysteries of some house, promotes such values as friendship, truth, the spirit of the seeker, initiative, persistence. The connection with history is especially important because the inquisitiveness and ardour of the young people in exploring the history of the house could incite the readers' inquisitiveness in general. It is interesting to see to what extent the readers have perceived it.

Students' answers show that they have voted for this book because they like to read fantasy, adventure and detective stories. The thoughts that they have been carried away by adventures, secrets, fear and mysticicism dominate in their choice:

- *I really liked because it was the mixture of the horror and detective story.*
- *An interesting plot, easily to be understood, mysteriously captivating, "causing the addiction".*
- *There were ghosts and I really like fantasy. I am very happy that I read his book.*
- *Simply delightful! The story, the theme, the touch of the horror, the thought and the heroes! The book is super!*
- *This book was very exciting and mysterious; I was really scared in some places. I do like books written in such a style.*
- *The best detective book.*

The content of the book has roused reflections about the importance of friendship in human life as well as about the character features that allow attaining the aim:

- *It is so important that you have devoted friends.v*
- *The most important in life is friends because only then you can be*

*safe.*

- *I liked this book beause the main heroine is a girl who will not give up, she will try to prove her truth.*
- *I learnt that you should not tell lies and always tell the truth!*
- *I liked the book because it gave a good description of children; it was possible to understand their attitude to the world, their character features. Billy was kind-hearted because she helped her friends. Aladin, too, was sincere, he listened to both the girls.*

Analyzing the students' answers it seems that the depicted events that have taken place in the past and are connected with the illness of the socially unprotected children have not been understood. However, students have noticed the history motives; even more their interest in the events of the history has been incited:

- *This book urged me to explore also the history of my house.*
- *I liked the girl's friendship with Aladin and their enthusiastic searches in the history of the house.*
- *Interesting events happened while exploring the history of the house.*
- *I liked the stories about the history of the house and the glass children.*
- *The girl learnt many interesting things about her house.*

"**Scarlet Ibis**" (2014, *Sarkanais ibiss*, 2015) by Gill Lewis - 502 readers of the "Children's and Young Adult Jury" have voted for it in 2016. Emotionally strongly depicting Scarlet's, the 12-years old girl's courage, initiative, and enterprise to take care about her mentally ill mother and autistic brother, the novel places the family, the closeness of the family members, love, responsibility for each other in the centre of the story. The girl's readiness to do everything possible to preserve the family and home evokes respect and understanding in the people around her, strengthens the class mates' friendship and willingness to help. The relations with birds (birds are the best consolation for the brother, the scarlet ibis is his favourite bird) is particularly emphasized and it reminds about the unity of the man and nature and the saving power of the nature. The idea about the empathy towards every member of the society resonates especially strongly in the novel. It is interesting to see how the readers have perceived it and what exactly touched their hearts.

Evaluating this book, students have stressed that they see the link with the real life in the described events, thus the events and attitudes depicted in the book have caused serious reflections. Students write:

- *I liked that the book was about real events happening in the life.*
- *I liked the book because the events described there were credible and something like that could happen in the real life.*
- *There was a connection between the depicted story and my life.*
- *All the heroes in the book could be "felt"and the events almost "slided" in front of my eyes.*

Important and serious problems connected with today's reality have been activated in students' expressions.

1. Problems in the family: being unprotected, taking the adult's role, alienation:
   - *I was upset by the book because it described the life of children about whom the mother did not take care.*
   - *I could stand in the shoes of the 12-year old girl and understand how difficult the life is for some people.*
   - *The book described the girl's care for the family, the fear and the emotional feelings for her younger brother in order to save the family.*
   - *After reading the book I understood better the children who had problems in their families.*
   - *I associate the content of the book with children who due to some reasons are taken out of the family.*
   - *Because it is a very touching book about a 12-year old girl who had to take all the care about the family* on her shoulders.

   At the same time students acknowledge that the content of the book has made them think about their own family and understand that family is the greatest value in human life:
   - *When reading the book I understood how important the family is and if you really want something then everything is possible.*
   - *The book shows family relations, love and care for each other.*
   - *This is one of the rare books about love between the sister and brother.*
   - *The book made me think about the good that I have been given.*
   - *I liked the book because it touched a very important topic - the family, and it made me reflect on other important family values.*
   - *Reading the book I lived together with Scarlet. I wanted to help her. I have never had such hardships in my life as this girl.*

2. The society's negative attitude to the different. The thoughts written down by students show that they have felt the negative attitude of the adults towards Scarlet's ill brother who is suffering from the Asperger syndrome (a kind of autism) described in the novel:
   - *I really liked the sister's attitude to her little brother because her brother had mental problems. But she loved her little brother very much.*
   - *It makes me think about children who are around us, the children who are different!*
   - *The book wrote about a child who had special needs. His sister helped him a lot.*
   - *When reading the book I admired the sister's care about her ill brother and I wondered about the negative attitude of some of the surrounding people.*
   - *The sister in the book takes the responsibility and care about the younger brother who is a bit mentally retarded upon herself. There is much to learn from how the sister has to protect her brother.*
   - *I liked this book because it made me think that for some children the life is more difficult than for others and "our" problems are insignificant.*
   - *It was an immensely moving story about the relations between the sister and her brother, the beoief in the good, the skill to understand and to accept the different.*

3. Social inequality in the society. The society of the 21st century is often called the consumer society which is described by the increase of the consumerism and re-orientation to wellbeing as a value that deforms seriously the personality, culture and the public life. The stratification of the society is a serious problem and students have noticed it in the world depicted in the book:
   - *The book shows that all people in the world are equal regardless the section of the society they belong to.*
   - *Reading the book I lived together with Scarlet. I wanted to help her. And she had no money. I have never experienced such difficulties in my life as this girl.*
   - *I liked in this book that it told about the family who had little money.*
   - *The heroes of the book have not lost the values of true love and care in the harsh reality of the modern life.*

   Writing their reflections about the book the readers have stressed that they had been emotionally moved by the sincere attitude that was full

of admiration that Scarlet and her little brother had towards the birds and the beauty of the nature:

- *I was surpised by Rudy's selfless love to the bird, his willingness to fondle and ptorect it.*
- *I liked that Scarlet protected and saved the bird all the time. She loved her brother and birds.*

"**Sky Hawk**" (2011, *Debesu vanags*, 2012) by Gill Lewis –517 readers of the "Children's and Young Adult Jury" have voted for it in 2013. The novel that is full of tense plot and unexpected turns depicts 11-years old teenagers Iona and Callum who in their real everyday life happen to find themselves in situations when in order to fulfil the good will they need courage, persistence, initiative, friends' support, knowledge and physical strength. The care about the sea hawks, trying to protect their nest and later following the birds in their long migration flight, the inhabitants of a distant village of Scotland are united with the people of good will all over the world. The "green" values, the responsibility for nature and the importance of nature studies have been made topical through exciting writing. The collection of money needed to help to treat the African girl who had suffered in an accident in England also emphasizes the idea that joint action can help to achieve great things. It is interesting to read what the readers have perceived and pointed out as the most important.

Similarly as with the above mentioned book "Scarlet Ibis" of the same author the readers admit that they have liked the book and they have voted for it because it depicts the events taking place in the real life that coincides with what students themselves have experienced:

- *I really liked this book because it is very real and I would really want the people nowadays to be like the ones described in the book!*
- *I like it because I see many similarities with myself. I remembered how I make cacao and make pancakes for my parents in the mornings.*
- *I liked the book "Sky Hawk" because it was interesting to read how children of my age argue and then are joyful again…*

Students have voted for this book because they think that the author has touched upon a theme that is so topical for teenagers: friendship, adventures, mysteries, quarrels, problem situations. Many readers have admitted that the book was about people and nature and their attitude to nature:

- *I liked this book because it was about nature and life, friendship and the protection of animals.*
- *I liked the depictions of the friendship and the love for nature.*
- *I liked this book because it writes about saving the nature and compassion.*
- *I liked that they protected animals.*
- *I liked the book "Sky Hawk" because it made me reflect on human life, values and the importance of friendship.*
- *I really liked the book because it is about friendship in which friends trust and rely on each other. I would also like to have such true friendship.*
- *I truly loved the book because it described devoted friendship and gave information about the sea hawk.*

Students' answers prove that the book has roused their thinking about serious life issues and problems.

1. Experiences of socially excluded children:
   - *This book worried me because it told about a girl who had no friends because she was poor.*
   - *I really liked the book because in it a boy made friends with the girl who had been excluded.*
   - *The book made me reconsider my attitude to other people.*
   - *I could learn a lot from this book. It taught me how to behave to a person who differs from the others.*

2. The death and sorrow of the peer:
   - *I was really sad when Ion died.*
   - *It was very sad to read that Ion fell ill and died.*
   - *This book seemed very dear to me because it was about friendship, help and sorrow.*

   Students have understood that the book is about sincerity, kind-heartedness, helpfulmness and love for nature and people:
   - *I liked that children orhaized a small shop, saved money and sent it to the girl for her operation.*
   - *It was true friendship. When they donated for the girl they did not know. And the boy did not give in, he wanted to give up but did not do it and saved the hawk.*
   - *This book was very educational; it teaches how to be a true friend, how to take care about birds and friends.*

“**The Real Rebecca**” (2011, *Īstā Rebeka*, 2015) by Anna Carey - 384 readers of the “Children’s and Young Adult Jury” have voted for it in 2015. The novel is written as the diary of a 14-years old girl Rebecca which very visually and truly reveals the feelings, thoughts and actions of the girl and her friends that are determined by the relations in the class, the relations with the parents, friendship, enthusiasm for music – establishing of a group in which Rebecca is a drummer, the first performance. The real life events are presented very convincingly and are psychologically grounded, for example, mocking of Rebecca in the class because of the book that her mother has written. The book excellently depicts the teenager’s thinking – heightened emotions, extremes, maximalism, contrasting.

The book has been mainly chosen by girls (only 14 boys have voted for it). One of the readers emphasizes: “I really liked that the book writes about problems that are so important for many teenage girls. This is a book that boys should not read.” The conflicts are based on the relations of the main heroine with her mother and peers. This exactly has attracted the girls’ attention:

- *I loved the book because I have had similar experiences as Rebecca.*
- *Because I stood in Rebecca’s shoes and understood very well how it felt if the mother put you in shame in public.*
- *I saw similarities with my life, only my mother is the teacher in my school. Sometimes everything seems awful to me.*
- *It’s interesting that all the time I have the feeling that Anna Carey has known me when writing this book...*
- *I don’t know if I liked if someone wrote a book about me. I don’t know what the reaction in the class would be. My classmates are not friendly. I, probably, would not like it*
- *The book is meant for the teenagers. Reading about Rebecca’s experiences I saw myself in different situations!*

Readers have expressed their ideas about the relations in their classes and in the family in the context of the book emphasizing that the problems described in the book are very expedient:

- *This book showed that you can find a way out from different situations proving oneself right.*
- *I like the book because it tells about the mutual relations.*
- *I really liked to read the book about Rebecca’s life, her adventures,*

*her experiences with friends and life at school.*

- *An interesting and exciting book about Rebecca who is 14 years old and who tries to prove that she is not the girls her mother has described in the book. Rebecca is her own master.*
- *The book tells about true friendship. And girls are friendlier than boys. I also have my best friend at school and similar things also happen in our school.*
- *Easy to read, modern, about issues that are topical for young people – intrigues, gossiping.*
- *A truly real book about school and family.*

The content of the book has encouraged teenagers to think about their family, school, class, relations between boys and girls. Students' answers show that the content of the book has left an impact on them because of their own experience, maybe therefore the depicted events that are connected with the out-of-school activities and the family have not been fully comprehended.

"**Anyone but Ivy Pocket**" (2015, *Tikai ne Aivija Pokita*, 2015) by Caleb Krisp - 594 readers of the "Children's and Young Adult Jury" have voted for it in 2016. The merging of the real life events and the elements of the fantasy allows us to get acquainted with a strange girl – the 12-years old Ivy Pocket who is an orphan, who is energetic, full with initiative, self-conscious but very naïve, who immediately believes in what she has imagined and acts according to her understanding. Therefore she is often called the walking disaster who causes mayhem, misunderstandings, and mischief wherever she goes. The vivid character encourages to understand that people are different, the society is very variegated; the human behaviour, certainly, has to be assessed but one needs to dvelve into it and try to accept. Such values as family, friendship, optimism, courage and mind become topical during very tense and comic experiences.

The tense plot and comic situations have influenced students' voting about this book. Unfortunately, the majority of readers has not perceived the problems activated in the book and the depicted emotional experiences. The justification of the choice – often careless, superficial, does not reveal what they have thought or felt while reading:

- *It was interesting, funny and thrilling. I read it very fast, and I think it was simply a perfect book.*

- *I really liked to read about all the adventures described in the book; they were funny, sometimes awful but always interesting.*
- *I liked this book because there were many exciting events. The best was the stealing of the crown.*
- *Funny, interesting book.*
- *I liked this book because the girl had a crazy character and she did crazy things.*
- *Because the book was very very funny, because Ivy Pocket was strange.*

Only few readers in their reflections reveal the true character of Ivy Pocket and see serious motives in the description:

- *I liked this book because it made me think about people whom I can trust, and the importance of keeping the promise.*
- *Because the main heroine of the book was very interesting, self-proud and a bit naïve, there were many different experiences and secrets.*
- *Ivy is similar to me; it was easy for me too understand her. I would like to be friends with her.*

CONCLUSIONS:

1. "Children's and Young Adult Jury"is the reading promotion program in Latvia that involving students regularly and purposefully in reading of books acquaints them with the best original and translated literature.
2. The research shows that readers comprehend the topical issues and problems depicted in the books and connect them with their own experience. Students' answers prove that the books they have read have touched them emotionally, have incited their thinking thus facilitating the formation of understanding the values.
3. The research reveals that masterly written books on controversial thematics that depict the real life are topical reading for the teenagers. Opposite opinions about the necessity of thematically controversial books and their impact on the readers still from time to time appear in the society of Latvia. The answers given by the adolescents show that they understand the problem and are ready to stand in for the true values.
4. The analysis of the answers given by boys and girls show that their opinions and ideas about the problems depicted in books are similar. The difference has been observed in the choice of the books and the voting which clearly shows the differences in girls' and boys' literary interests.

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## Palabras que abrazan: las primeras manifestaciones orales como vínculo lectoescritor

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PALABRAS CLAVE: Infancia. Juego. Emociones. Vínculo Pre-literatura...

RESUMEN:
En todo contexto comunicativo existe un aspecto emocional que favorece el desarrollo de la expresión así como la adquisición de destrezas determinantes, entre ellas la competencia lectoescritora. La familia y la escuela forman parte esencial del desarrollo de estas capacidades, por lo que su intervención es fundamental para que sea posible. Teniendo en cuenta estas premisas, la propuesta que ofrecemos representa la relación familia-escuela para contextualizar tanto la oralidad como el grafismo, así como la interpretación de textos en el espacio escolar creando estructuras cognitivas que desarrollen el pensamiento. Tratamos pues de integrar en el aula aquellas primeras palabras, canciones y manifestaciones orales como instrumento vehicular que guiará el desarrollo de la expresión oral y escrita. La propuesta también incorpora acciones simbólicas y tiene en cuenta la prioridad en Educación Infantil de desarrollar estructuras de aprendizaje (andamiaje educativo) que favorezcan el posterior desarrollo de la lectoescritura. El aprendizaje de la lectura y escritura desde este punto de vista ofrece una perspectiva del proceso más próxima al pensamiento infantil, partiendo de zonas de desarrollo próximo y favoreciendo el aprendizaje significativo en consonancia con contextos comunicativos cercanos a su propia vivencia.

INTRODUCCIÓN:
En esta comunicación se plantea una premisa que aborda la importancia de los primeros años de infancia como fundamentales en el desarrollo de los futuros lectores.

La propuesta tiene lugar en las aulas de Educación Infantil y trata de visibilizar la repercusión de los modelos educativos (familiar, escolar y social) para acceder al código lectoescritor. Cada acción cotidiana forma parte de un contexto narrativo que favorecerá la adquisición de estructuras mentales que capacitarán para la expresión e interpretación de textos: somos y hacemos Comunidad de lectores y escritores.

OBJETIVOS:
- Crear contextos comunicativos cercanos a la propia vida.
- Reconocer las posibilidades del juego como base del aprendizaje infantil y como forma de expresión de la infancia.
- Buscar estrategias de aprendizaje en conexión con las diferentes

etapas de desarrollo infantil.

- Desarrollar las capacidades lectoescritoras a partir de experiencias cercanas.
- Establecer vínculos entre escuela y familias.
- Relacionar las primeras manifestaciones orales con la práctica de aula.
- Elaborar documentación que permita conocer de primera mano los procesos lectoescritores: Audio, video, narrativa visual y escrita.
- Implementar programas de animación a la lectura desde edades tempranas.
- Desarrollar hábitos lectores a partir de la motivación emocional.

DESCRIPCIÓN DE LA INVESTIGACIÓN O DE LA EXPERIENCIA PRESENTADA:

La propuesta tiene lugar en un centro público de Educación Infantil y Primaria con alumnado de edades comprendidas entre 3 y 5 años , docentes y familias, siendo agentes activos del proceso de aprendizaje.

Se trata de desarrollar la capacidad de expresión y comunicación a través de la vinculación emocional con las personas referentes, integrándolas en un proyecto y en un contexto escolar que estimule la creación de un pensamiento oral y gráfico que permitirán el acceso al código lectoescritor.

Desde la escuela proponemos a las familias que nos ofrezcan ese primer texto que leyeron o cantaron a sus hijos: las canciones de cuna, los cuentos con los que dormían, sus historias de vida, para formar parte de las páginas de un libro que escribimos entre todos y todas.

En el aula nos muestran como uno de los vínculos más importantes se desarrolla a través de la voz, la narración y la música, aproximándonos así a las primeras manifestaciones orales que serán la base de los futuros lectores y escritores. Un niño o niña que forma parte de un contexto comunicativo en el que participa como receptor y emisor de forma activa, tendrá sin duda más posibilidades de ser competente a nivel lingüístico.

A partir de esta iniciativa se produce una situación comunicativa muy potente en la que tanto familias como niños y niñas recuperan las palabras e imágenes de sus primeros años de vida para establecer un contexto inspirador, donde sus canciones, cuentos y experiencias se transforman en un libro común que entre todos escribimos e interpretamos.

En él aparece escrita cada historia, cuento o canción, dibujando un paisaje narrativo cargado de emoción y riqueza lingüística (las familias escriben en su lengua materna), siendo la diversidad un lenguaje común a partir de las representaciones infantiles y las de los adultos referentes.

A partir de la canción de cuna surgen otras estructuras narrativas donde la historia que comparten es transformada en un texto narrativo-visual utilizando diversos soportes: gráficos, audiovisuales y la aplicación de las Tics.

La creatividad y las emociones aparecen directamente relacionadas con el proceso lectoescritor dando lugar a contextos educativos que favorecerán el acceso a la interpretación y producción de códigos orales y escritos, especialmente los relacionados con la propia vivencia haciendo significativo y funcional cada aprendizaje.

En esta secuencia la lectura y escritura se convierte en herramienta fundamental para narrar historias, por lo que tratamos de aproximarnos a ellas y desarrollarlas desde la programación del aula.

Desde un eje temático común: El mar y los barcos, comienza la propuesta y a partir de ellos surge el símbolo que permite transcender hasta convertirlos en metáfora que los transforma en brazos ( de cada familia) que mecen y acogen a sus hijos e hijas: los brazos son barcos.

La acción comienza proponiendo a las familias que intervengan en el aula para compartir con nosotros el momento importante en el que a través de sus palabras o relatos crearon situaciones emocionales que favorecieron la oralidad. Las palabras son entonces el vínculo que los une, generando estructuras de acogida incorporadas a la vivencia corporal: La madre mece en el aula a sus hijos con un movimiento acompasado en el que el vaivén marca el ritmo de las palabras al son de la canción de cuna, retahílas u otras manifestaciones orales que formaron parte de sus primeros contactos con su entorno y rutina vitales: sueño, tranquilidad, confort….

La música forma parte del contexto emocional en el que tiene lugar la acción de acunar, creando un espacio envolvente y seguro que favorece el lenguaje del cuerpo y la mente. Es éste un lugar emocionalmente rico que favorece la conexión y el vínculo parental con la escuela, que se

ofrece de escenario para a través de ella crear ese lugar seguro, afectivo y motivador en el que tendrá lugar el aprendizaje.

A través del *simil brazos-barcos* involucramos a las familias en el acto educativo y a la vez ofrecemos un lugar de conexión emocional que desarrolla la identidad de cada persona vinculada al proyecto, pudiendo extraer de allí diversas actividades que formarán parte de las estructuras de aprendizaje generadas a partir de la accion símbólica.

*Desarrollo de la actividad .*

La actividad tiene lugar a lo largo del curso, concretamente en el primer y segundo trimestre, pero con carácter de continuidad por lo que sigue avanzando a la par que otras dinámicas de aula.

Proponemos a las familias que intervengan en la escuela para contar historias o cantar las primeras canciones que sirvieron para crear lazos de apego entre ellas y sus hijos. La actividad se realiza tal y como un día tuvo lugar: en los brazos de sus padres o desde el contacto que permita relacionarse con el eje temático que proponemos.

Para contextualizar la propuesta recreamos un espacio marino donde tendrá lugar la actividad. A través de la idea de agua, de mar como concepto que engloba a la vida, diseñamos un contexto que lo identifique y en el que puedan surgir experiencias donde disfrutar del juego y de la sensación que les proporciona el contacto con el medio líquido. Estas actividades favorecen y capacitan para adquirir competencias en todas las dimensiones, tanto educativas y curriculares: aprendizaje de la lectoescritura (temática que ahora nos ocupa) competencia matemática (como parte del lenguaje), etc…así como tiene en cuenta el desarrollo emocional, “sólo aprendemos aquello que amamos” (Mora, F. 2013).

En la situación que proponemos las familias entonan las primeras canciones de cuna y narran relatos de la infancia de sus hijos sosteniéndolos en sus brazos, como si se tratara de ese barco que nos sirve de conexión para integrar lo afectivo y vincularlo a la propuesta de aula.

Nos aproximamos al concepto de mar a través de producciones que elaboramos a partir de imágenes de los niños y niñas con sus familias en la playa, formando un *tapiz* que recrea el ambiente marino. La narrativa

visual es otro de los lenguajes que también facilita la expresión y la comprensión.

Cada una de ellas formará parte de esa playa en la que todos aparecen incluidos y que permite desarrollar la metáfora y el símbolo como identidad de aula.

En este espacio aparece arena con la que juegan, simulando acciones simbólicas y recreando formas y grafías que favorecen la sensorialidad. Es pues un espacio de experiencias y juego que desarrolla los sentidos y crea estructuras de aprendizaje.

Para plantear la actividad proponemos elaborar barcos de papel que servirán también de soporte escrito, para que cada familia manifieste y escriba desde el símbolo, todo aquello que quiere que viaje en su barco*: seguridad, tranquilidad, familia, amigos, amor, esperanza…*

Los niños y niñas reconocen la metáfora y depositan su barco de papel en ese mar formado por las imágenes de la playa de cada uno de ellos.

La metáfora guía las acciones y describe lo que en un futuro los niños reconocerán como figura literaria, sin ser conscientes de la abstracción que representa.

Se realizan también experiencias de agua que permiten escribir a partir de ellas: Con *acuarelas* pintamos, dibujamos y escribimos, desarrollando la motivación y creatividad como preámbulo de la iniciativa lectoescritora: *nadie se expresa si no tiene nada que contar.*

A partir de estos conceptos surge de nuevo la implementación de un programa de educación emocional en el que intervienen las familias directamente. La escuela es el mar donde aparecen además de los barcos que han construido entre todos, *palabras de agua* que debemos pescar como si fueran aquellos peces que nos invitan a bucear en cada playa. Nos convertimos en *pescadores de palabras* y allí con nuestra red recogemos aquellas palabras que nos definen y que nos ofrecen nuestras familias: *Escuela, juego, alegría, vínculo*…

Las palabras que recogen forman parte del imaginario de aula que será el texto con el que iniciaremos la lectoescritura.

También se leen poesías y canciones relativas al mar para provocar un desarrollo de la oralidad y de la sensibilidad artística*: "La poesía es algo que anda por las calles. Que se mueve, que pasa a nuestro lado. Toda las cosas tienen su misterio, y la poesía es el misterio que tienen todas las cosas".* F. García Lorca.

Las poesías que consultamos las visionamos también a través del formato digital y web:

"*Mi niña se fue a la mar*" Interpretada por Paco Ibáñez.
https://www.youtube.com/watch?v=62ItEJSlo78
"*Canción tonta*" https://www.youtube.com/watch?v=dir2kDOF0Vs
"*Caracola*" http://www.poetasandaluces.com/poema/810/
*"¿Agua dónde vas?"* https://www.youtube.com/watch?v=ySaCSlshQ_o

Para finalizar la actividad cada *barco-abrazo* aparece representado en *el mar de la escuela* al son de un audio-video que representa la propuesta y que invita a acompañarnos en otras actividades que surgirán del proyecto.

La metodología que desarrolla la propuesta se basa en el trabajo por proyectos en la que los aspectos vivenciados y experienciales construyen la acción. Desde el pensamiento simbólico intrínseco a la infancia, el desarrollo psicomotriz y el mundo de las emociones, generamos contextos de aprendizaje que vertebrarán la adquisición de las diferentes capacidades. La autonomía, la intervención de las familias, la experiencia activa a través de la producción de textos y la actitud docente son la base de la propuesta.

La representación de cada familia, incluida la de la docente, manifiesta así su identidad a través de su lengua de origen (castellano, marroquí, búlgaro…), costumbres, canciones y formas de vida. Se emplean también textos orales y escritos para representar la acción: poesías que relacionan la actividad, así como canciones que apoyan la propuesta.

Se emplean todos los lenguajes para narrar y en la propuesta aparecen para crear contextos comunicativos, porque leer y escribir es más que interpretar o escribir una serie de palabras y como afirmó Malaguzzi *"Los niños y las niñas tienen más de cien lenguajes".*

Entre ellos destacamos:

- La narrativa visual como lenguaje y herramienta imprescindible.

- La edición de audio y video: archivos de audio en los que aparecen las canciones interpretadas por los padres y también por los niños y niñas en cada uno de sus lenguas maternas.
- Actividades artísticas: recreación de barcos con las imágenes de sus familias acompañados de texto. Los niños y niñas escriben y garabatean sus palabras para darles voz.
- El dibujo, el color y la forma aparecen representados en un gran barco pintado en el que todos han intervenido y se muestra a cada uno como símbolo que forma parte de la construcción: ellos y ellas son mástiles, velas, nubes, olas, agua.

*Recursos para llevar a cabo la experiencia:*

Los recursos materiales forman parte de la preparación de la actividad ya que no sólo los personales desarrollan una labor imprescindible, sino que éstos nos que permiten conocer cómo ha tenido lugar la experiencia: materiales reciclados: cajas, cartones, papeles y materiales que desarrollan lo creativo: papel espejo y plásticos para simular el agua, pinturas de diverso formato: témperas, acuarelas, rotuladores, lapiceros y pinturas para colorear, materiales escolares habituales: cartulinas, folios de colores.

Los recursos técnicos también forman parte de la propuesta como un medio de expresión más, ya que nos permitan mostrar y expresar lo que queremos contar:

- Elaboración de videos, toma de imágenes a partir de cámaras fotográficas, tabletas y portátiles para elaborar presentaciones de aula.
- Pizarra digital interactiva, grabadoras para recoger sonidos y canciones.
- Juguetes de aula y de la propia casa para recrear el ambiente marino: construcciones, telas e hilos de colores. Los diferentes materiales empleados son necesarios para la adquisición y consolidación de otras destrezas y capacidades.-
- Los Libros y álbumes ilustrados que están a disposición de todos y todas para que puedan ser utilizados en cualquier momento. Esta intervención permite que la lectura sea una actividad dentro y fuera del aula, desarrollando hábitos lectores.

Como ya mencionamos, la actividad se resume en un gran libro en el que aparece cada historia relatada a través de diferentes textos en el que

intervienen los niños, niñas, familias y docentes.

En él se reúnen los textos escritos junto a los dibujos que describen la propuesta, así como una secuencia narrativo-visual en el que se pueden leer y visionar todos los relatos.

La escuela ofrece así contextos más amplios que fomenten el interés por la escritura y lectura.

RESULTADOS Y/O CONCLUSIONES:
El desarrollo de iniciativas en las que los aspectos creativos y emocionales son considerados parte fundamental del proceso de aprendizaje, facilitan la adquisición de competencias y destrezas como las que ahora son objeto de nuestra propuesta: la producción e interpretación de textos tanto orales como escritos.

Desde este planteamiento consideramos muy importantes los primeros años de vida para una buena competencia lectoescritora.

La intervención familiar en los primeros años genera estructuras lingüísticas que favorecerán al futuro lector o narrador. Las palabras, canciones, sonidos, retahílas, juegos y textos (álbumes ilustrados, cuentos…) son una poderosa herramienta que dará lugar a la necesidad de interpretar y producir textos, por ello debemos contar en el aula con este vínculo que conecta intereses diversos para que siga avanzando un proceso que es ante todo social.

Leer y escribir no comienza en la escuela sino que su competencia futura se remonta a los primeros días, desde el sonido de la voz de sus padres hasta los cuentos y canciones que escucharán y leerán a lo largo de la vida.

La escuela debe tener en cuenta esta realidad y continuar avanzando en el proceso comunicativo a partir de aquello que les emociona o forma parte de su vida cotidiana.

La intervención conjunta entre escuela y familias es necesaria e imprescindible para la formación de nuestros niños y niñas. La identidad de la escuela desde este punto de vista evidencia un cambio educativo, ya que supone una declaración de intenciones en el que la Comunidad Educativa no sólo participa puntualmente, sino que es agente activo de

todo lo que acontece, erigiéndose en protagonista de una transformación necesaria en todos los ámbitos culturales.

Desde esta perspectiva el planteamiento que se pretende desarrollar está relacionado con una intencionalidad educativa vinculada a la práctica pedagógica, donde la intervención a través de **proyectos de aula** concreta aspectos curriculares integrados y cohesionados desde lo emocional para consolidar el proceso de aprendizaje.

El desarrollo lectoescritor se fortalece teniendo en cuenta los aspectos previos que antes comentamos, incidiendo en la importancia de tener en cuenta los estadios psicoevolutivos del niño (Piaget, 1969) y añadiendo importancia al juego como pieza clave en el placer lector, ya que éste es el estado natural de la infancia "El *medio fundamental para una vivencia placentera de la literatura es el juego, que es el estado natural del niño*", (Tejerina, 2005).

Para desarrollar hábitos lectores contamos también con la producción de textos a partir de la interpretación de imágenes, la importancia de la música a través de canciones, poesías y el recurso vocal, siendo también válidos todos los lenguajes que surgen de cada experiencia.

El empleo de las Tics en la propuesta favorece la intervención y la hace más cercana: Actividades con la pizarra digital, tabletas, móviles, cámaras fotográficas y ordenadores portátiles.

Fundamentalmente en esta comunicación tratamos de mostrar como la competencia lectoescritora es mucho más que una herramienta educativa que favorece la adquisición de aprendizajes, como escribió Sabater (1989,10*) Si desapareciera la literatura no perderíamos un arte, sino el alma.*

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## Towards learning Filipino heritage language and culture through Filipino children's literature: The case of a traveling Filipino storytelling and playgroup in Switzerland

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KEYWORDS: Filipino heritage language learning, Filipino identity development, Filipino children's literature.

ABSTRACT:
This case study examines the beginnings and efforts of a traveling volunteer Filipino storytelling and playgroup in Switzerland to offer literature-based stimulus experiences to promote Filipino language learning and establish Filipino cultural identity among its young heritage language learners (HLLs) despite the observed trend in studies, locally and

abroad, of using English as a popular language to use in integrating in a new country or community. Kuwentuhang Sabado (Storytelling Saturdays) is premised on theories linking one's sense of identity to the perceived community and investment in language learning (He, 2006 and Norton & Toohey', 2002), Krashen's affective filter hypothesis (1982) and the compelling input hypothesis (2011) as well as Rosenblatt's (1978, 2005) Reader Response Transactional Theory with a focus on the personal, affective response of the HLLs to Filipino children's literature. Data was gathered by conducting observations of the sessions, parent and child surveys and interviews within a 9-month period and analyzed through descriptive statistics and content analysis. Generally favorable results show the commitment of its parents to support their children in Kuwentuhang Sabado as well as the capability and effectiveness of the playgroup to provide encouraging and meaningful experiences for its young participants to find and discover their Filipino voice in a multi-ethnic, plurilingual Swiss context. Challenges to the program are likewise discussed.

INTRODUCTION:

In this day and age of globalization and migration, the Philippine Diaspora has become an established and ongoing reality. Based on the 2010 statistics of the Commission on Filipinos Overseas, there is an estimated 9.4 million Filipinos living and working abroad. The majority or 53% of this population are overseas foreign workers (OFW's) while the remaining 45% are considered to be immigrants, dual citizens or legal residents in the countries where they live. Most overseas Filipinos live in the United States, Saudi Arabia and Canada. In Switzerland, between 10,000 to 15,000 Filipinos are estimated to reside in the country (Eviota, 2017).

One of the challenges of migration is the preservation of the language and culture of the migrant in their new country. While overseas Filipinos are praised for their openness, adaptability and strong desire to integrate, it could also be at the expense of sacrificing their linguistic and cultural heritage, especially when it comes to transmitting these to their children. Rumbaut et al ( in Fonacier, 2012) already notes that in the United States where Tagalog is the second most commonly-spoken Asian language, Tagalog has the lowest mother tongue life expectancy average of only 1.6 generations compared to other Asian languages. And as a result of the US colonization of the Philippines in the early 20th century, the use of English is common and widespread because it is taught in schools and used in the government, mass media and business. In a study by Osalbo

(2011) on the identity development and heritage language ability of young Filipino Americans , the respondents' attitudes appear to reflect an alarming lack of or low regard for Filipino culture with the attendant ignorance or lack of interest to learn the Filipino language. Moreover, the situation in the Philippines alone almost creates this seeming cultural predisposition towards "language shifting". In a survey of Tagalog and English users in the Philippines, it emerges that a great majority of Filipinos grow up to be bilinguals or trilinguals and that those who grew up with another Philippine language such as Visayan and Hiligaynon may actually be more fluent in using English rather than Tagalog (Mahar, 2016). It is also not uncommon for many Filipinos to (choose to be pragmatic and) use the language which would help them integrate or cope best in their daily lives. In Catama et al's (2017) research on the maintenance of the heritage language of students who spoke minority Cordilleran languages, many of the respondents admitted to resorting to speaking in either Tagalog, Ilocano or English in their desire to readily fit in and be understood in their new school and community.

The significance of supporting the promotion of the heritage language and culture, in this case, Filipino, cannot be emphasized enough due to political, economic, social, cognitive and psychological reasons. The United Nation Declaration of Rights of Persons Belonging to National, Ethnic, Religious and Linguistic Minorities of 1992 as well as the United Nations Education, Scientific and Culture Organization (UNESCO) Position Paper on Education in a Multilingual World (2003) basically uphold that minorities have the right to use their own language (among others) and that countries should strive to develop their culture and language, within national and international laws. Languages are to be considered equally invaluable and that people have equal rights to use them in expressing themselves and their culture. This is likewise reflected in the Philippine system of education when in 2012, the Department of Education laid out the Guidelines for the Implementation of the Mother Tongue-Based Multilingual Education stating that "Starting School Year (SY) 2012-2013, the Mother Tongue-Based-Multilingual Education (MTB-MLE) shall be implemented in all public schools, specifically in Kindergarten, Grades 1, 2 and 3 as part of the K to 12 Basic Education Program (Department of Education website)." Under the MTBMLE, each of eight specified major languages were to be offered as "a learning area and utilized as language of instruction for SY 2012-2013 (Geronimo, 2013)". To date, 19 major languages are now being used in schools all over the Philippines, in addition to Filipino and English.

It is also important to mention that in Switzerland, the current setting of this study, the Swiss Conference of Cantonal Ministers of Education (2012), reiterates that the goal of the current language teaching framework of its schools is “plurilingual functionalism” in which individuals learn languages to the level of proficiency that they could use them in different contexts . Acknowledging the strong migrant presence in the country which has made multilingualism a truly distinct part of its society, there is encouragement for schools not only to teach the language/s of the canton but also to uphold the language of origin/migration by coordinating to offer language and culture of origin courses (LCO) because it contributes to “cultural and language awareness and encourages individual plurilingualism”(EDK, 2012) . Indeed, the thrust to achieve multilingualism could be seen in its inclusion of the development of “linguistic awareness (for different languages that present differences and similarities)”, across the continuum of Swiss education already beginning from the preschool level reaching until tertiary/post-graduate level.

Ramos notes on the University of Northern Illinois’ SEAsite that an increasing number of Filipino Americans wish to learn Filipino as their means “to recover their parents' language and culture for psychological, social, and cultural empowerment.” Indeed, on a psychological level, the teaching of Filipino language and culture also has expected benefits to its heritage learners. In an earlier yet still noteworthy and relevant study by Miller (1982), an experimental research was conducted to determine the effects of a Philippine Ethnic Heritage Program on the cultural knowledge and self-esteem of a group of grade school-aged girls of Filipino descent in Guam. The treatment group showed favorable results since they enjoyed better knowledge of the Philippines as well as higher self-esteem compared to the control group.

It could be gleaned from the above-mentioned context that there appears to be a need to promote a healthy sense of pride and knowledge of one’s Philippine heritage language and culture by providing a means to learn it in an organized fashion and beginning at a young age in the Swiss context. After all, in a study of older heritage language learners of Chinese, Yun Xiao (2013) found that the younger the learners have been exposed to the language, then the greater their eventual learning of the language is.

In the summer of 2016, a group of four first and second generation Swiss-Filipino mothers from the cantons of Basel, Lucerne and Zurich in

Switzerland decided to gather and pool their talents and resources together to establish a traveling Filipino storytelling and playgroup in their efforts to expand and enrich their biracial children's knowledge of and exposure to Filipino language and culture beyond the isolated confines of their homes and to reach out to other parents of Philippine descent who share the same sentiments and aspirations for their children. As a means to balance and complement their children's ongoing journey of being raised as well-rounded and integrated Swiss/European/Filipino multilinguals with a strong sense of rootedness and pride in their languages, values, traditions, practices, cultures and literatures, Kuwentuhang Sabado was founded in Switzerland.

The name "Kuwentuhang Sabado" was coined based on the Filipino words "kuwentuhan" which means "storytelling" and highlights the partiality for storytelling stories in the sessions as well as "Sabado", meaning "Saturday", which is the day it takes place once a month rotating among the three aforementioned cantons of the founders. Kuwentuhang Sabado runs as a two-hour session which follows the regular flow and routine of a structured playgroup. It usually begins with the opening songs followed by storytelling, engagement activities, snack, playtime and closing songs. Parents and children are encouraged to do activities together. Lessons are loosely based on and adapted from a set of lesson plans with the theme "Ako ay may lahing Pilipino" (I am of Philippine descent) previously developed as an MA in Education special project by one of the authors (Bruni, 2012).

The underlying conceptual framework of Kuwentuhang Sabado is based on three principal theories and hypotheses:

First, Kuwentuhang Sabado tries to encourage Filipino language learning by instilling a strong sense of Filipino identity. He (2006), in a research on developing an identity theory of Chinese as a heritage language, conceives CHL development as occurring in the dimensions of time (past, present, future), space (local communities have become global) and identity (rooting for a sense of world citizenship with a positive reception for Chinese language and culture). Borrowing He's ideas, the sense of Filipino identity by the participants is solidified with a budding understanding of the Philippines' past and a re-examination of the present and the future. Their learning of the Filipino heritage language and culture with a strong emphasis on literature, values and traditions at a young age makes them connect to the global Filipino community (or Philippine

Diaspora) and positively identify themselves as global hyphenated Filipino citizens who are in touch with their roots and strive to make a difference in their current milieu. Further drawing on Norton and Toohey's (2002) post-structuralist explanation of language learning as linked to identity and investment, Filipino heritage language learners possess multiple identities that shift across time and space and are manifested in social situations. As such, they invest in a language with its perceived benefits, imagined futures and communities. Second, Kuwentuhang Sabado strives to encourage Filipino language learning by establishing positive, emotional associations and running highly appealing sessions that would motivate and inspire its learners to learn Filipino beyond the sessions. Krashen (1982) spoke of the Affective Filter Hypothesis where language acquisition may be influenced by the anxiety level, self-esteem and perception of group membership of the learners. He also introduced the concept of the Compelling Input Hypothesis (2011) which posits that that the content of a language class should be "compelling" that while learners are exposed to it, they acquire the language subconsciously and eventually and voluntarily seek ways to improve their learning such as in the given example of self-selected reading.

Last but not least, Kuwentuhang Sabado banks on the power of Filipino children's literature as the gateway to learning Filipino language and culture. Drawing on Rosenblatt's Reader Response Theory (1978) Which explains that a reader may either take on an efferent (intellectual) or aesthetic (emotional) stance in appreciating literature, the focus of this study will be on the latter response of the learner (i.e., how much they enjoy the stories and appreciate the text or the characters and illustrations). The group also seeks to create a connection between the contents of the book and the readers' own experiences, feelings, insecurities and dreams so that its personal relevance may help them to easily draw lessons and insights from the chosen literature. A literature-based approach will hopefully offer a meaningful, context-driven and emotionally appealing manner of learning a language.

OBJECTIVES:

This evaluative case study research of a newly-formed Filipino storytelling and playgroup in Switzerland, Kuwentuhang Sabado, was conducted with the following goals in mind:

a. To know the general profile and language background of parent and children participants who join Kuwentuhang Sabado.

b. To identify parental reasons for encouraging their children to participate in Kuwentuhang Sabado sessions.
c. To assess the response of Kuwentuhang Sabado's child participants to Filipino children's literature and accompanying engagement activities during and after Kuwentuhang Sabado sessions.
d. To determine other ways of enhancing and improving Kuwentuhang Sabado to further benefit its children participants.

DESCRIPTION OF THE RESEARCH:
This is an evaluative case study of Kuwentuhang Sabado which ran from August, 2016 to April, 2017 (a total of 9 two-hour sessions) with the aims of investigating the profile and background of its parent and child participants, their reasons for joining Kuwentuhang Sabado, the responses of the children-participants to the stories and activities as well as their suggestions for improvement.

Three data-gathering methods were utilized to collect data. First, the facilitators agreed to write an observation log and notes during sessions paying attention to the activities during the session and the attendant behavior of children. They then checked, verified and eventually corrected entries in the logs amongst each other to come up with a more accurate picture of what transpired during sessions. Second, an online survey questionnaire was devised, evaluated for validity and reliability then sent by email to former Kuwentuhang Sabado participants to gather information from the parents and their children as well as their views, experiences and observations related to the KS sessions. Third, follow up interviews were conducted to clarify answers from a few of the survey-respondents. Ethical guidelines were followed by always obtaining the informed consent of the participants in conducting the observation, online survey and interviews as well as ensuring anonymity in writing the results.

Data was analyzed through descriptive statistics and content analysis.

RESULTS AND CONCLUSIONS:
The results are presented by following the order of the objectives of this study and indicating the source of data (whether from observation, survey or interview):

*General profile and language background of parent and children participants of Kuwentuhang Sabado*

Ten parent-respondents out of the possible 15 agreed to participate in the survey (mothers-9, father-1; Filipinos-6, Swiss-2 , Swiss Filipinos-2). All the parents are already between their 30s and 40s and most either have a Bachelor's (3) or post-graduate degree (4). The mean number of children is 1.5 (n=15) with 12 boys and 3 girls between the ages of 2-10 years old.

In terms of the language/s known and spoken by the respondents, all of them knew more than one language with English as the most commonly cited (9), followed by Filipino (6) and German/Swiss German (3). This indicates at the very least bilingualism (i.e. English and Filipino or German) among the respondents.

Given that all the respondents are at the minimum, bilinguals, the languages which they most commonly used with their children were English (6), Filipino (3), German (3) and Other languages (2), Waray and Visayan, which were not included and mentioned in the previous question on languages spoken by the parent respondent. The latter two are likewise Philippine languages. From the data it emerges that that two of the parents are not just bilinguals but actually trilinguals (Filipino-English and another Philippine language) and that most of the parents often used two languages with their children (e.g. English with either a Philippine language or German).

Most respondents answered that they chose the language/s spoken to their children because they considered this/these as their home language/s (5). The use of English is most commonly cited as a language spoken with their children because it is considered to be "*an international language that they can use in the future*", "*an official language of instruction spoken by many in the Philippines*", "*most comfortable to use*" while one mother shares that she chose to speak Tagalog (Filipino) exclusively with her child because she hopes that "*with it comes the Filipino culture and values, which I hope will complement his European ones*". German/Swiss German are also spoken because it is "*the language of the community*".

As for the languages spoken by the other parent, German (6) came out as a frequent language spoken by the parent followed by English (5), Tagalog (4) and Other Languages (1) which also implies bi/trilingualism in the other parent. The usual reason cited is that the parent considers it to be the native language.

As for the dominant languages of the children, the result of the ranking

from highest to lowest were English, German, Filipino and Other Languages (Visayan, Waray, Greek).

Eight out of 10 parent respondents supported their children's language development in different ways: by reading books, watching films, singing and listening to songs, attending a German playgroup and Kuwentuhang Sabado.

Seven out of 10 parent respondents already support their children's reading and writing development by reading or telling stories, spelling simple words, teaching sounds and alphabet characters and using flashcards.

*Parental reasons for letting their child join Kuwentuhang Sabado*

The participants were informed about Kuwentuhang Sabado through the invitation of a friend, and the internet (i.e. Facebook, Kuwentuhang Sabado blog). They wanted their children to join so that they may learn Filipino language and culture "in a fun and playful environment" , "appreciate being a child of two cultures" and "meet other Filipino children". One parent, a Secondo (second generation foreign migrant in Switzerland), also thinks that it benefits her as well because it helps her relive her memories of the Philippines and its traditions. While growing up in Switzerland in the 90s, she admitted that she didn't get to experience any Filipino activities meant for children at all.

*Observation of child participants during and after Kuwentuhang Sabado*

A content analysis of the observation logs based on nine Kuwentuhang Sabado sessions reveals that the children showed significantly positive responses to the different stories and related activities during Kuwentuhang Sabado. They listened quietly to stories, noticed and appreciated the colors and details in the book illustrations, tried to answer in Filipino or repeat Filipino words, asked for more related stories to be read to them especially if it was on a topic they could relate to (e.g. families, food, celebrations) and selected other books to read on their own or with a parent. The children also listened to or sang the songs and enjoyed doing the engagement activities especially if these were related to arts and crafts (e.g. painting an Ati-atihan mask, forming play dough), observing a tradition (e.g. doing a Christmas gift exchange), playing traditional children's games such as tagu-taguan (hide and seek) , habulan

(tag) and eating snack with others. They liked stories and related activities which drew on their personal experiences, sense of creativity and aesthetics, desire to connect with other children, love for play and food.

Negative responses to the stories and activities during Kuwentuhang Sabado observed in child participants were less frequently observed and rather varied. These were related to sustaining their interest for stories which were either too long or complex, frustration over not understanding Filipino words, boredom and boisterous play during waiting/transition periods, a high level of distractibility for the toddlers, perception of being out of place among young children, getting intimidated by the size of the group and disappointment over the lack of time to play.

The aforementioned results are also supported by findings from the survey. Most parents thought that their children enjoyed Kuwentuhang Sabado because of the stories, songs, arts and crafts as well as people who attend it. On the other hand, a few parents thought that their childwas either too young to participate or "*got overwhelmed by the crowd*".

Most parents also shared positive observations of their child's behavior even after attending only one session of Kuwentuhang Sabado. There were children who spoke more or sung songs in Filipino at home with their mothers. One parent, however, reported that her child eventually reverted to speaking German once he has spent a day in Kindergarten. Other children were reported to become more interested in learning more Filipino words or asked questions about the Philippines. This seems to imply that more frequent sessions are needed in order to give the childrenmore exposure to the target language and more opportunities to use the language enough to be able to transfer it in their homes.

*Suggestions for the improvement of Kuwentuhang Sabado*

The parents generally appreciated going to Kuwentuhang Sabado and commended the initiative, efforts and "professional organization" of the core group to teach Philippine language and culture through stories, songs and play with children in a well-structured way, offering them a variety of activities and giving them a sense of community. Most parents would like their children to continue to attend although one parent has already expressed her misgivings in teaching a fifth language to her child.

Parent respondents gave recommendations on how to increase the

effectiveness of Kuwentuhang Sabado in teaching Philippine language and culture: having more sessions in one place to lessen traveling and encourage friendships among children, allotting more time for the activities, differentiating activities based on age and even offering counseling to parents on raising multilingual children.

In conclusion, the following insights and knowledge could be obtained from the case study of Kuwentuhang Sabado:

In terms of promoting the learning of Filipino language and culture, the logistical, linguistic and psychological support and modeling of parents cannot be emphasized enough in making this possible. It is mostly the mothers who seek ways and invest on bringing their children to Kuwentuhang Sabado to participate and establish a connection with their Filipino roots. As highly literate, bi/trilinguals, they are aware of the importance of exposing their children to an environment where they could just immerse themselves and learn more about being Filipino and speaking Filipino in the company of similar people. They are also active in supporting their children's literacy and language development from regular interactions, reading books and even direct teaching strategies. Chowdhury (2016), in his case studies of the construction of heritage language and cultural identities of two young Bangladeshi women, recognized that mothers are mediators in learning a heritage language and that the emotional attachment between the parent and child strongly promotes its learning. This also supports Krashen's point that the acquisition of language is more successful when a learner establishes positive feelings and associations in learning it.

There are challenges to teaching the Filipino language, though, given the different profiles of the parents participants in Kuwentuhang Sabado. There is a group who may be considered "Filipino culture nurturers", those who just opt to use English with their children despite being bi/trilingual speakers but who emphasize their child's exposure to the community and familiarity with the heritage culture instead. For these parents, English is the most practical language to use but they still recognize the importance of acquainting their children with their roots. Then there is another group of self-reported "Filipino purists" who, despite their bi/trilingual identities, speak Filipino exclusively with their children bent as they are to teach it to their children in a one language/one parent policy in the family language background. Then there is another group of group of self-confessed "flexible speakers" (i.e. those who code-switch often between English, a

Philippine language or German depending on the context and in the company of their children). De Houwer & Bornstein's (2016) research demonstrated that bilingual French-Dutch mothers may opt to "cover up" their bilingual identities to remain consistent in speaking the same language and contributing to their child's cumulative knowledge of the language. In the case of the Filipino parents, however, whether they are culture nurturers, purists or flexible users, who may or may not attempt to conceal their tri/bilingual personas, they unconsciously already model an attitude of openness to and awareness of other languages by allowing their children to attend Kuwentuhang Sabado. Filipino culture which places a high premium on resourcefulness and flexibility is also reflected on the parents' language use and choice. Of course, the challenge remains on how to get them to follow up on this at home especially if they do not believe that the child should be learning the language in the first place.

As the oft-repeated saying goes, "It takes a village to raise a child". Beyond the influence of their parents, it is vital that young Filipino HLLs can get to know and bond with the other children and parents in Kuwentuhang Sabado. As they get in touch with the Filipino aspect of their identities and gain a perceived sense of affinity with the Philippine Diaspora, it is to be hoped that this will pave the way and enrich their learning of Filipino in keeping with Norton and Toohey (2002)'s post-structuralist understanding of identity and language learning.

It should also be noted that the evaluation of Kuwentuhang Sabado also dredged up a common issue in the Philippines regarding the teaching of Filipino language. While the group was formed to make a stand in valuing and teaching a minority Asian language in Europe and thereby helping their children find their Filipino voice in Switzerland, the teaching of Filipino could potentially become a contentious and divisive matter. Even though Filipino is a national language, it is largely Tagalog-based and not the home language of a significant part of the population. How could Kuwentuhang Sabado secure the recognition and respect for other Philippine languages then?

It is for this reason that it becomes imperative that Kuwentuhang Sabado continues to focus on literature as the basis and foundation of its lessons. While the research has already shown its effectiveness in drawing the young HLLs to enjoy the written word supporting Rosenblatt's (2005) theory and thus facilitating language learning, Kuwentuhang Sabado could endeavor to offer the reading of Filipino children's books in other

Philippine languages from time to time, especially when these are special stories particularly found in their regions of origin. For example, there are different stories of creation found among ethnic groups in thePhilippines. Not only will this acknowledge and respect the language of origin of other parents and children, it would also fulfill the thrust of linguistic and cultural awareness and openness.

Other things that need to be considered in enhancing Kuwentuhang Sabado's effectiveness in fulfilling its goals would be to continue to make the stories and lessons personal, intriguing, and varied to the children as laid out in Krashen's (2011) The Compelling Input Hypothesis. It is also important to continue to scaffold Filipino language learning with a familiar language for the child and to work on differentiating the activities for different age groups in order to pique and sustain their interest. Suggested home activities could also help parents sustain the momentum of their children's learning and follow up on the lessons learned by their children in each session. That way there would be more continuity and practice. Another aspect to improve on would be in the choice of literature. Short texts with detailed illustrations are highly recommended so that they do not unnecessarily overwhelm children who are not yet familiar with the language. If there is a need to adapt some of the texts to be presented to the children, then it should be done.

In summary, while Kuwentuhang Sabado as a Filipino storytelling and playgroup, still needs to address certain issues and considerations , it appears to be an effective and promising venue the promotion and teaching of Filipino language and culture to children of Filipino ancestry in Switzerland. It has succeeded in providing an opportunity for Filipino parents and children to find their stake and embrace their multi-faceted identities and languages as global Swiss Filipinos.

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## El rol predictivo de la descodificación en la comprensión de textos y en la comprensión de oraciones

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PALABRAS CLAVE: comprensión de textos, comprensión de oraciones, comprensión del lenguaje, descodificación.

RESUMEN:
La descodificación es un proceso esencial e indispensable en la comprensión lectora. El objetivo principal de este estudio fue identificar el

rol predictivo que tiene la descodificación en la comprensión de oraciones y en la comprensión de textos, dentro del marco de la Concepción Simple de la Lectura (CSL) (Gough y Tunmer, 1986). La muestra estuvo conformada por 71 niños y niñas de tercer curso de educación primaria. Se evaluaron las habilidades de descodificación, comprensión del lenguaje, comprensión de oraciones y comprensión de textos. Los resultados indican que las habilidades de descodificación presentan una correlación más alta con la comprensión de oraciones que aquella que presentan con la comprensión de textos.

INTRODUCCIÓN:

El objetivo de la lectura es, evidentemente, la comprensión, pero la descodificación es, sin duda, un elemento clave en el aprendizaje de la lectura. Alegría (2006) define a la descodificación como el «*motor del aprendizaje de la lectura*». El dominio de los procesos que forman parte de la descodificación, como el reconocimiento de las letras, la combinación de sus sonidos y la identificación de palabras (Cuetos, 2008) es un aspecto esencial para alcanzar un buen nivel de comprensión lectora. Conocer el nivel de descodificación del alumno resulta una tarea relativamente sencilla. Bastaría con evaluar la precisión y la velocidad lectora. Sin embargo, existen algunas variables que pueden afectar a la precisión y la fluidez lectoras: longitud de la palabra, frecuencia de uso, edad de adquisición, efecto de vecindad, efecto de imaginabilidad, número de significados de una palabra, efecto de facilitación semántica y efecto de contexto oracional (Cuetos y Domínguez, 2011).

Asimismo, el desarrollo de la descodificación dependerá de la transparencia u opacidad de una lengua. En los sistemas ortográficos transparentes, las habilidades de descodificación se desarrollan rápidamente en los primeros años de escolarización. La mayoría de los niños adquieren estas habilidades al finalizar el primer curso de educación primaria (Papadopoulos, Spanoudis y Kendeou, 2009; Tobia y Bonifacci, 2015), consiguiendo leer el 95 % de las palabras (Dehaene, 2015). En los sistemas ortográficos opacos como el inglés, en cambio, las habilidades de descodificación se adquieren más lentamente (Seymour, Aro y Erskine, 2003).

Aunque la descodificación es una habilidad necesaria para la comprensión de textos y la comprensión de oraciones, no es suficiente por sí misma, puesto que también se requiere de la presencia de habilidades lingüísticas. En este sentido, la Concepción Simple de la Lectura (CSL)

(*Simple View of Reading*), propuesta por Gough y Tunmer (1986), plantea que la comprensión lectora es el resultado de la interacción entre la comprensión del lenguaje y la descodificación. El presente estudio se ha realizado dentro del marco de la CSL, puesto que resulta un modelo útil para explicar la comprensión lectora desde un enfoque práctico y dinámico.

La CSL plantea que el grado de correlación entre la comprensión del lenguaje, descodificación y comprensión lectora dependerá, entre otros aspectos, del sistema ortográfico. Ripoll (2011) localizó algunas investigaciones realizadas en español en las que la comprensión del lenguaje correlacionaba en mayor medida con la comprensión lectora que con la descodificación. Otro aspecto que parece influir en la relación de estos componentes es el tipo de evaluación utilizada para medir la comprensión lectora. Por ejemplo, estudios realizados con alumnos con lengua inglesa encontraron que la comprensión lectora estaría más correlacionada con la descodificación cuando se emplean fragmentos cortos u oraciones para evaluar la comprensión lectora, mientras que las que contienen textos más largos estarían más relacionados con las habilidades de comprensión del lenguaje (Cutting y Scarborough, 2006; Keenan, Betjemann y Olson (2008).

OBJETIVOS:
Los objetivos principales de este estudio fueron identificar el grado de relación que existe entre la descodificación y la comprensión de textos en alumnos de tercer curso de primaria, y compararla con la relación existente entre la descodificación y la comprensión de oraciones. Por otra parte, también se buscó identificar la varianza que la descodificación lograba explicar en los resultados de la comprensión de oraciones y en la comprensión de textos. Por último, se analizó el valor predictivo de la comprensión de oraciones en la comprensión de textos.

DESCRIPCIÓN:
Se trata de un estudio en el que participaron un total de 71 alumnos de tercer curso de primaria (M = 8 años y 8 meses y *DE* = 3.42) de dos colegios privados de la ciudad de Lima (Perú) y de un nivel socioeconómico medio-alto. Se aplicó una serie de pruebas para evaluar la descodificación, la comprensión del lenguaje, la comprensión de oraciones y la comprensión de textos: PROLEC-R (Cuetos, Rodríguez, Ruano y Arribas, 2007); el test ACL-3 (Catalá, Catalá, Molina y Monclús, 2001); las subpruebas Vocabulario y Semejanzas verbales del WISC-IV

(Wechsler, 2005), algunas subpruebas del CELF-4 (Semel, Wiig y Secord, 2006), la prueba de Estrategias Semánticas (PEES), el Test Colectivo de Eficiencia Lectora (TECLE) y la Prueba de Evaluación Analítica de la Lengua Escrita (Domínguez, 2013).

En primer lugar, se realizó un análisis correlacional entre los cuatro componentes estudiados (descodificación, comprensión del lenguaje, comprensión de textos y comprensión de oraciones). Luego, se realizaron dos análisis de regresión que incluyeron como variables independientes la descodificación y la comprensión del lenguaje con el fin de conocer el valor predictivo que tienen estos dos componentes sobre la comprensión de oraciones y la comprensión de textos. Por último, se analizó la contribución única de la comprensión de oraciones en la comprensión de textos.

RESULTADOS:

*Correlación entre los componentes estudiados*

En la tabla 1 se observa una correlación positiva y moderada entre comprensión de oraciones y comprensión de textos. Los resultados indican que la descodificación presenta una correlación significativa y más alta con la comprensión de oraciones que con la comprensión de textos. Asimismo, la correlación entre comprensión del lenguaje y comprensión de textos es mayor que la que se presenta entre comprensión del lenguaje y comprensión de oraciones.

| Variables | Descodificación | Comprensión del lenguaje | Comprensión de textos | Comprensión de oraciones |
|---|---|---|---|---|
| Descodificación | 1 | .22 | .35* | .77** |
| Comprensión del lenguaje | - | 1 | .73** | .57** |
| Comprensión de textos | - | - | 1 | .44** |
| Comprensión de oraciones | - | - | - | 1 |

*Tabla 1. Correlaciones entre las medidas utilizadas para los alumnos de tercer curso de primaria*

*La descodificación y la comprensión del lenguaje como predictores de la comprensión de oraciones y la comprensión de textos*

A continuación, se ingresaron en un análisis de regresión la

descodificación y la comprensión del lenguaje como variables independientes para identificar el valor predictivo que tienen estos dos componentes en la explicación de la comprensión de oraciones y en la comprensión de textos.

En la figura 1 se observa que estos modelos explican un 71 % y el 55 % de la varianza de los resultados de la comprensión de oraciones y de textos, respectivamente. La contribución única de la descodificación a la explicación de la comprensión de oraciones es más alta (38 %) que la que aporta a la explicación de la comprensión de textos (2 %). Mientras que al controlar los efectos de la descodificación, la comprensión del lenguaje logra explicar un porcentaje mayor de la comprensión de textos (43 %) que aquella alcanzada en la comprensión de oraciones (11 %).

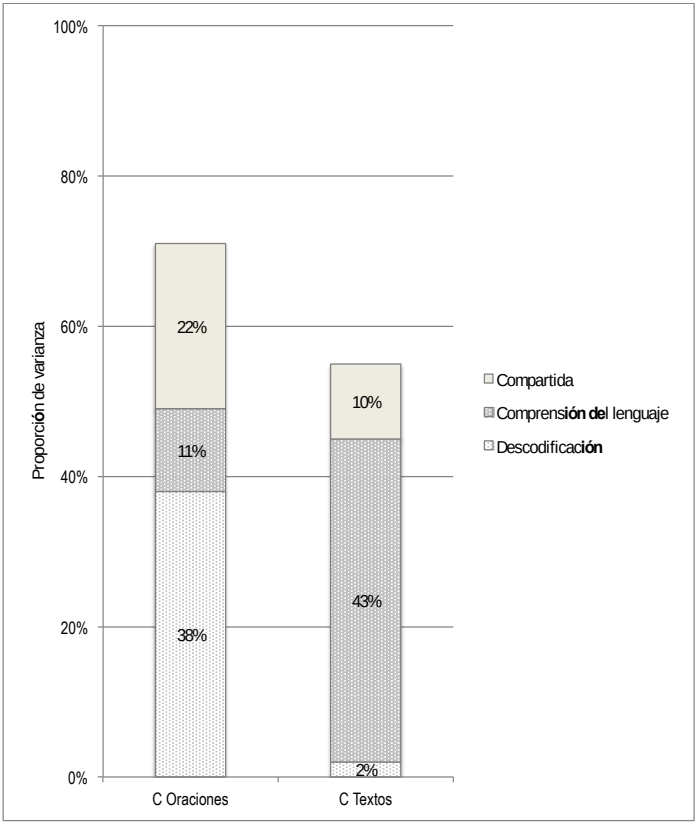


*Figura 1: Proporción de la varianza explicada por la descodificación y la*

*comprensión del lenguaje en la comprensión de textos y en la comprensión de oraciones*

*Contribución de las medidas de la descodificación en la comprensión de oraciones*

A continuación, en la tabla 2 se presenta la contribución única que hacen cada una las medidas de la descodificación utilizadas (precisión, fluidez y reconocimiento ortográfico) en la explicación de la comprensión de oraciones.

| Variables independientes | $R^2$ | Cambio en $R^2$ | Sig. Cambio en F |
|---|---|---|---|
| 1 Comprensión del lenguaje | 326 | .326 | .001 |
| 2 Precisión | .466 | .140 | .000 |
| 2 Reconocimiento ortográfico | .591 | .265 | .000 |
| 2 Fluidez | .591 | .265 | .000 |

*Tabla 2. Análisis de la contribución única de las medidas de la descodificación en la comprensión de oraciones*

Los resultados señalan que la precisión permite predecir un 14 % de la comprensión de oraciones. La fluidez y el reconocimiento ortográfico explican, cada una, un 27 % de los resultados de la comprensión de oraciones, controlando los efectos de la comprensión del lenguaje.

*La comprensión de oraciones como predictor de la comprensión de textos*

Por último, en un análisis de regresión simple, encontramos que la comprensión de oraciones da cuenta de un 19 % de la varianza en la comprensión de textos. Cuando la descodificación ingresa en el análisis de regresión, la contribución única de la comprensión de oraciones disminuye a un 10 %. No obstante, al controlar los efectos de la descodificación y la comprensión del lenguaje, la contribución que hace la comprensión de oraciones en la explicación de la comprensión de textos deja de ser significativa (1.6 %; p = .573).

CONCLUSIONES:

La comprensión lectora es una actividad compleja que encierra una serie de habilidades de naturaleza cognitiva y lingüística. De acuerdo a la CSL, la comprensión lectora es el resultado de la interacción entre comprensión

del lenguaje y descodificación. Sin embargo, la aportación de cada una de estas variables en la explicación de la comprensión lectora dependerá, dentro de otros factores, de la medida utilizada para evaluar su desempeño.

Una de las primeras conclusiones a las que llegamos es que la descodificación correlacionó de forma significativa con la comprensión de oraciones y con más fuerza que con la comprensión de textos, lo cual nos indicaría que en la comprensión de oraciones participan principalmente las habilidades de descodificación. Estos hallazgos son concordantes con otros estudios hallados en inglés en los que se destaca el rol relevante de la descodificación en la comprensión de oraciones (Keenan et al., 2008). Asimismo, de las tres medidas de la descodificación, la fluidez y el reconocimiento ortográfico son las dos medidas que mejor predicen la comprensión de oraciones; un resultado que confirmaría que la lectura eficiente en español tiene un componente muy importante basado en el acceso al léxico ortográfico (Defior y Alegría, 2005).

El hecho de que la descodificación no resulta ser un elemento predictivo en la comprensión de textos se debería a que los alumnos participantes ya habrían alcanzado un nivel de eficiencia en la descodificación al momento de ser evaluados y por tanto su efecto sobre la comprensión lectora resulta irrelevante. Mientras que la comprensión del lenguaje sí resultó ser un componente predictivo importante en la comprensión de textos. Es decir que una vez que las habilidades de descodificación están ya adquiridas, se requieren principalmente de habilidades lingüísticas (por ejemplo, el vocabulario) para construir una representación mental del texto.

Por otro lado, aunque existe una relación entre comprensión de oraciones y la comprensión de textos, esta relación no significa una relación causa-efecto. Es decir, la comprensión de un texto no es el resultado de sumar las proposiciones o los enunciados que lo conforman. Si bien la comprensión de oraciones logró explicar un 19 % de la varianza de la comprensión de textos, un resultado consistente con otras investigaciones realizadas previamente (Oakhill y Cain, 2012; Poulsen y Gravgaard, 2016), esta variable no llegó a ser un predictor de la comprensión de textos por encima de la descodificación y la comprensión del lenguaje.

Por último, es necesario señalar que frente a un alumno con dificultades para comprender un texto o una oración, lo primero que convendría

evaluar son sus habilidades de descodificación y de comprensión del lenguaje. En este sentido, será fundamental asegurarnos que el alumno tenga automatizado el reconocimiento de la palabra para evitar que gaste sus recursos cognitivos y atencionales en la descodificación y los dedique, más bien, a integrar las ideas del texto presentado para formar una representación mental de

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## La descodificación y la comprensión del lenguaje como predictores de la comprensión lectora dentro del marco de la CSL: evidencias de un estudio longitudinal

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PALABRAS CLAVE: comprensión lectora, comprensión del lenguaje, descodificación, fluidez, vocabulario.

RESUMEN:
Este estudio de carácter longitudinal pretendió analizar el valor predictivo de la comprensión del lenguaje y de la descodificación en la comprensión lectora de alumnos de primer (n = 95) y tercer curso de primaria (n = 71) de lengua española dentro del marco de la Concepción Simple de la Lectura (CSL) (Simple View of Reading). La CSL plantea que la

comprensión lectora es el resultado de la interacción entre la descodificación y la comprensión del lenguaje. Para ello, se han planteado dos modelos: el modelo clásico de la CSL y un modelo más abierto. El modelo clásico utiliza como predictores de la comprensión lectora: la precisión en la lectura de pseudopalabras y la comprensión oral. Mientras que el modelo más abierto ha incorporado la fluidez como parte de la descodificación y otras habilidades verbales como parte de la comprensión del lenguaje. Los resultados indican que un modelo más abierto de la CSL explicaría una varianza mayor de la comprensión lectora en alumnos de primer y tercer curso de primaria con lengua española en relación con la propuesta original de la CSL.

INTRODUCCIÓN:

La comprensión lectora encierra una tremenda complejidad que ha dado lugar a diferentes teorías y modelos que explican su desarrollo. La Concepción Simple de la Lectura (CSL) (Simple View of Reading), modelo propuesto por Philip B. Gough y William E. Tunmer (1986), propone que la comprensión lectora es el resultado de la interacción entre la comprensión del lenguaje y la descodificación. Plantea que si medimos estos dos componentes en una escala de 0 a 1, basta que uno de ellos sea cero para que la comprensión lectora sea cero. Es decir, los dos componentes son necesarios para la comprensión lectora pero no son suficientes cada uno de ellos tomado individualmente. La CSL es un modelo sólido que ha dado lugar a tres metaanálisis (Gough, Hoover y Peterson, 1996; Florit y Cain, 2011; Ripoll, Aguado y Castilla-Earls, 2014), a numerosas investigaciones sobre su validez y a una infinidad de artículos divulgativos y descriptivos. Asimismo, tiene importantes implicaciones en el ámbito educativo.

Casi toda la literatura sobre la CSL se ha realizado en inglés (por ejemplo, Dreyer y Katz, 1992; Joshi y Aaron, 2000; Catts, Adlof y Weismer, 2006) lengua que se caracteriza por su alta opacidad fonológica. Sin embargo, la validez de un modelo de comprensión lectora en una lengua determinada no implica que se pueda extender a las demás lenguas ya que existen diferencias, como la consistencia del sistema ortográfico, que parecen influir en la forma como se adquiere la lectura. En los sistemas ortográficos transparentes predomina una relación constante y unívoca entre grafemas y fonemas, mientras que los sistemas opacos son más bien poco consistentes y con escasas reglas de correspondencia grafema-fonema (Ardila y Cuetos, 2016). Estas diferencias en los sistemas ortográficos tienen implicaciones importantes en el aprendizaje de la

lectura y en la contribución que hacen la descodificación y la comprensión del lenguaje a la explicación de la comprensión lectora (Joshi, Ji, Breznitz, Amiel y Yulia, 2015). En los sistemas ortográficos transparentes, las habilidades de descodificación se desarrollan rápidamente en los primeros años de escolarización. En los sistemas ortográficos opacos como el inglés, en cambio, las habilidades de descodificación se adquieren más lentamente (Seymour, Aro y Erskine, 2003).

En este sentido, son escasos los estudios que han investigado las relaciones entre la descodificación, la comprensión del lenguaje y la comprensión lectora en una lengua transparente como es el español. En la revisión sistemática realizada por Ripoll (2011) se encontraron solamente tres estudios que relacionaban la descodificación, la comprensión del lenguaje y la comprensión lectora en español pero ninguno de ellos mencionó la CSL (Infante, 2001; Cuetos, Rodríguez, Ruano y Arribas, 2007; Morales, Verhoeven y van Leeuwe, 2008).

En la propuesta original de la CSL, Gough y Tunmer (1986) y Hoover y Gough (1990) recomendaban el uso de la lectura de pseudopalabras como medida de descodificación y una prueba de comprensión oral con un contenido similar al que se utilizaría para evaluar la comprensión lectora como medida de la comprensión del lenguaje. Desde que se formuló la CSL se han generado muchos debates porque solamente considera dos componentes para explicar la complejidad de la comprensión lectora. Son numerosos los autores que proponen que se deberían añadir otros componentes como la atención, la memoria de trabajo, el vocabulario, la velocidad de procesamiento o la fluidez lectora para dar una mejor explicación de la comprensión lectora (por ejemplo, Johnston y Kirby, 2006; Tilstra et al., 2009; Høien-Tengesdal y Høien, 2012).

OBJETIVOS:

- Analizar la relación entre la descodificación, la comprensión del lenguaje y la comprensión lectora a medida de que el lector va ganando más competencia lectora.
- Identificar la varianza de los resultados de la comprensión lectora que el modelo clásico de la CSL (Modelo 0) logra explicar en alumnos de primer y tercer curso de primaria.
- Identificar la varianza de los resultados de la comprensión lectora que un modelo más abierto (Modelo 1), conformado por la descodificación y la comprensión del lenguaje logra explicar en alumnos de primer y

tercer curso de primaria.

DESCRIPCIÓN:
Se trata de un estudio longitudinal que se realizó en dos fases. En la primera fase participaron un total de 95 alumnos de primer curso (M = 85.07 meses y DE = 3.35), y en la segunda fase, un total de 71 alumnos de tercer curso de primaria (M = 105.37 meses y DE = 3.42), de un nivel socio económico medio-alto de la ciudad de Lima (Perú).

Se aplicó una serie de pruebas para evaluar los tres componentes de la CSL: comprensión lectora, comprensión del lenguaje y descodificación. Para ello se utilizaron el PROLEC-R (Cuetos et al., 2007); el test ACL-3 (Catalá, Catalá, Molina y Monclús, 2001); las subpruebas Vocabulario y Semejanzas verbales del WISC-IV (Wechsler y Wechsler, 2005), algunas subpruebas del CELF-4 (Semel, Wiig y Secord, 2006) y las subpruebas Vocabulario y Decisión ortográfica del PEALE (Domínguez, 2013).

Para identificar el valor predictivo de los componentes de la CSL, se plantearon dos modelos. El Modelo 0, propuesta clásica de la CSL, considera la precisión en la lectura de pseudopalabras como una medida de descodificación y una prueba de comprensión oral con un contenido similar al que se utilizaría para evaluar la comprensión lectora. El Modelo 1, que sería un modelo más abierto de la CSL, está conformado por tres variables: la descodificación, la comprensión del lenguaje y la comprensión lectora. Para conformar la variable de la descodificación hemos combinado medidas de precisión y velocidad en la lectura de palabras, pseudopalabras y texto, teniendo en cuenta que la fluidez lectora es considerada como el mejor predictor para conocer las habilidades de descodificación en los sistemas alfabéticos transparentes (por ejemplo, en finés: Holopainen, Ahonen, y Lyytinen, 2001; alemán: Landerl, 2001; español: Álvarez-Cañizo, Suárez-Coalla y Cuetos, 2015). Mientras que para conformar la variable de la comprensión del lenguaje, hemos considerado además de la comprensión oral, otras medidas de diferentes habilidades verbales que diferentes estudios nos indicaban que podían contribuir a la explicación de la comprensión lectora, como el vocabulario, conceptos y siguiendo direcciones, estructura de oraciones, semejanzas verbales y clases de palabras (Braze, Tabor, Shankweiler y Mencl, 2007; Ouellette y Beers, 2010; Cutting y Scarborough, 2006; Adlof y Catts, 2015).

RESULTADOS:
Al analizar el modelo clásico de la CSL, encontramos una correlación

moderada entre lectura de pseudopalabras y comprensión lectora (r = .37; p < .01) en primer curso, mientras que en tercer curso de primaria, la correlación no resultó significativa (r = .17; ns). Asimismo, la correlación entre comprensión oral y comprensión lectora fue moderada (r = .42; p <. 01) tanto en primer curso como en tercer curso (r = .44; p < .01).

Los análisis de regresión que se detallan en la tabla 1 indicaron que la comprensión oral explicaba un 14.4 % de la varianza de los resultados de comprensión lectora en primero y un 22.6 % en tercero. Mientras que la lectura de pseudopalabras explicaba un 10.1 % de la varianza única en primero y un 6.3 % en tercero.

| Variables independientes | $R^2$ | | Cambio en $R^2$ | | Sig. Cambio en F | |
|---|---|---|---|---|---|---|
| | 1.º | 3.º | 1.º | 3.º | 1.º | 3.º |
| 1.Precisión Pseudopalabras | .137 | .028 | .137 | .028 | .000 | .161 |
| 2 Comprensión oral [a] | .281 | .255 | .144 | .226 | .000 | .000 |
| 1. Comprensión oral | .179 | .191 | .179 | .191 | .000 | .001 |
| 2.Precisión Pseudopalabras | .281 | .255 | .101 | .063 | .001 | .020 |

[a] En 1.o curso, esta variable estuvo conformada solamente por la prueba de comprensión oral del PROLEC-R. Mientras que en tercer curso, se utilizaron dos medidas para evaluar la comprensión oral: la prueba de comprensión oral del PROLEC-R y la subprueba de Entendiendo párrafos del CELF-4.

*Tabla 1. Análisis de regresión del Modelo 0 tomando como variable dependiente la comprensión lectora*

Así vemos que el Modelo 0 predice un 28.1 % y un 25.5 % de la varianza de la comprensión lectora de primer y tercer curso respectivamente (figura 1).

En la figura 2 se puede observar las correlaciones entre los tres componentes del Modelo 1 (el modelo más abierto). En primer curso, encontramos que la correlación más alta es la que se presenta entre descodificación y comprensión lectora (r = .50; p < .01), aunque no hay mucha diferencia con la correlación entre comprensión del lenguaje y comprensión lectora (r = .49; p < .01). La correlación entre descodificación y comprensión del lenguaje es baja pero positiva (r = .08; p < .01). Mientras que los resultados de tercero nos indican que la comprensión lectora correlaciona con la comprensión del lenguaje (r = .73; p < .01) con más fuerza que con la descodificación (r = .35; p < .01), y la correlación entre descodificación y comprensión del lenguaje es positiva pero baja (r

= .22; p < .01).

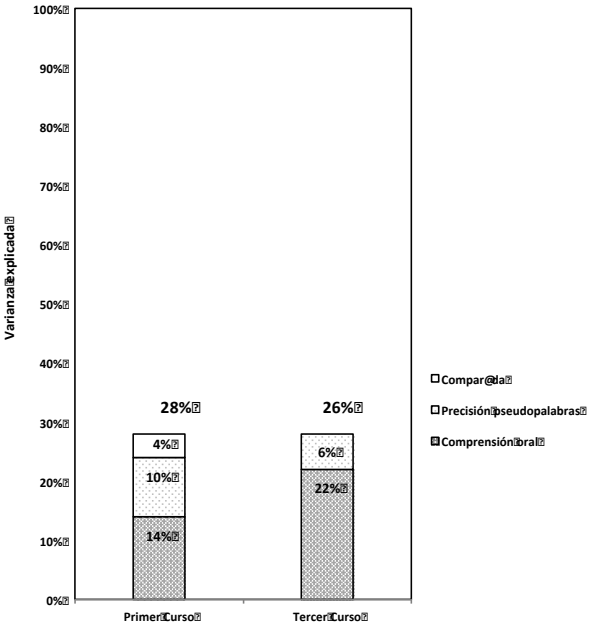


*Figura 1. Proporción de la varianza en la comprensión lectora explicada por la precisión de palabras y la comprensión oral en primer y tercer curso.*

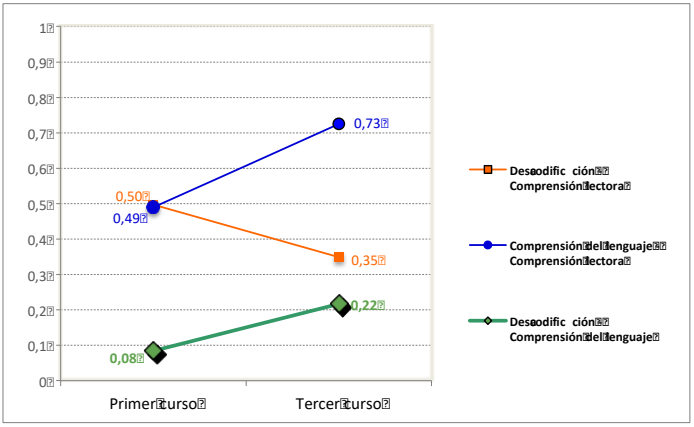

*Figura 2. Evolución de las correlaciones entre los componentes de la CSL en primer y tercer curso*

Los análisis de regresión indican que la contribución única de la comprensión del lenguaje logró explicar un 20 % de la varianza de los resultados de la comprensión lectora en primer curso y se incrementó a un 43 % en tercer curso. Mientras que el aporte único de la descodificación disminuyó de un 25 % alcanzado en primer curso a un 2 % en tercer curso (tabla 2).

| Variables independientes | $R^2$ | | Cambio en $R^2$ | | Sig. Cambio en F | |
|---|---|---|---|---|---|---|
| | 1.º | 3.º | 1.º | 3.º | 1.º | 3.º |
| 1.Decodificación | .285 | .122 | .285 | .122 | .000 | .032 |
| 2.Comprensión del lenguaje | .487 | .549 | .202 | .427 | .000 | .000 |
| | .239 | .525 | .239 | .525 | | |
| 1.Comprensión del lenguaje | .487 | .549 | .248 | .024 | .000 | .000 |
| 2 Decidificación | .285 | .122 | .285 | .122 | .000 | .381 |

*Tabla 2. Análisis de regresión del Modelo 1 tomando como variable dependiente la comprensión lectora*

El Modelo 1 logró explicar el 51 % y el 55 % de la varianza de la comprensión lectora en primer y tercer curso respectivamente (figura 3). La varianza común entre ambos componentes fue mayor en tercero (10 %) que en primero (4 %).

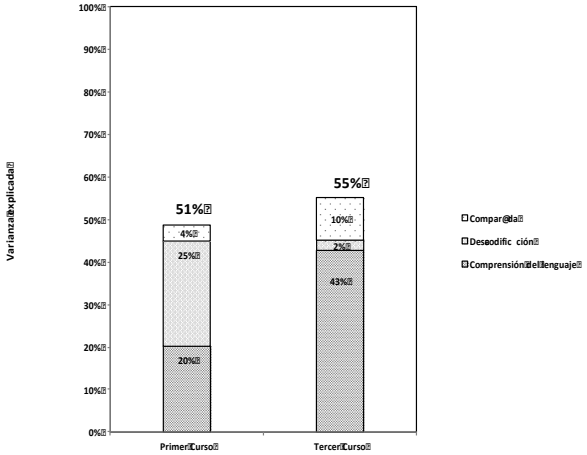


*Figura 3. Proporción de la varianza en la comprensión lectora explicada por la descodificación y la comprensión del lenguaje en primer y tercer curso.*

CONCLUSIONES:

A través de los resultados de este estudio observamos que la relación entre descodificación, comprensión del lenguaje y comprensión lectora cambia a medida que el lector va ganando más experiencia lectora. La tendencia a que la relación entre comprensión del lenguaje y comprensión lectora aumente y la relación entre comprensión lectora y descodificación disminuya confirma el planteamiento de Hoover y Gough (1990) quienes señalaron que la edad y la experiencia lectora son elementos que influyen en la relación entre estos componentes.

El modelo original de la CSL es un modelo que explica una varianza pequeña de la comprensión lectora en español en comparación con los resultados que se han obtenido en lengua inglesa. En el presente estudio, este modelo explicó un 28.2 % y un 25.5 % de varianza de la comprensión lectora en primer y tercer curso de educación primaria, respectivamente. Estos porcentajes son sustancialmente menores a los encontrados en lengua inglesa por Hoover y Gough (1986), quienes informaron que este modelo explicaría un 71 % en alumnos de primer curso y un 83 % en los de tercer curso.

Un modelo más abierto que incorpore la fluidez como parte de la descodificación y otras formas de evaluar de comprensión del lenguaje, además de la comprensión oral, explica una varianza mayor de la

comprensión lectora de alumnos de primer y tercer curso de primaria en lengua española. Este modelo permite predecir un 49 % de la comprensión lectora en primer curso y un 55 % en tercer curso. La contribución única de la descodificación a la comprensión lectora en primer curso es del 25 %, un porcentaje que disminuyó notablemente en tercer curso (2 %). Mientras que la aportación de la comprensión del lenguaje aumenta de un 20 % en primer curso a un 43 % en tercer curso, controlando los efectos de la descodificación. Estos hallazgos reflejan que a medida que el lector va ganando más experiencia lectora, la descodificación va perdiendo relevancia en la explicación de la comprensión lectora mientras que la comprensión del lenguaje se va convirtiendo en un predictor con mayor fuerza (Høien-Tengesdal y Høien, 2012; Tobia y Bonifacci, 2015).

Por otra parte, los datos también darían indicios de que ante una dificultad de comprensión lectora, es preciso tener en cuenta la precisión y la fluidez lectora así como las habilidades de comprensión del lenguaje. Ripoll y Aguado (2015) proponen una serie de estrategias para mejorar estas habilidades desde una perspectiva más práctica.

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## Lo que saben sobre alfabetización inicial madres y padres determina lo que aceptan o exigen de la escuela

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PALABRAS CLAVE: alfabetización inicial, percepción familiar, educación preescolar, educación primaria.

RESUMEN:
La alfabetización inicial es un reto escolar curricularmente establecido para los primeros grados de la educación primaria. Madres y padres de familia de niños que acuden a escuelas preescolares o que ingresan a

primer grado, esperan que el aprendizaje infantil ocurra, pero desconocen cómo ocurren los procesos de adquisición y construcción de la lectura y escritura. Además, confían excesivamente en tradiciones escolares donde prevalece el desconocimiento de los procesos psicogenéticos del aprendizaje infantil y, en cambio, priorizan actividades mecánicas como la repetición y las planas.

Este estudio cualitativo ofrece y analiza información sobre demandas y expectativas en torno a la alfabetización inicial expresadas en entrevistas por padres de familia de una pequeña escuela ubicada en la ciudad de Puebla México, de financiamiento privado y que ofrece educación básica y media superior.

El guión de entrevista orientó la expresión de dos percepciones familiares: (1) sus conceptos de alfabetización inicial y (2) sus expectativas escolares para el aprendizaje escolar de la alfabetización inicial. Este texto evidencia las diferencias entre percepciones familiares de estudiantes preescolares de 3 a 5 años y estudiantes de primer grado de primaria de 6 a 7 años. A partir de la información obtenida se analizan las ventajas de construir desde la escuela entornos y actividades letrados que contribuyan a alfabetizar a los niños dentro y fuera de ella.

INTRODUCCIÓN:

Desde su origen, la palabra alfabetización ha adquirido una variedad de significados influenciados por la historia y la evolución de la sociedad. La diversidad conceptual refirió de forma imprecisa, un conjunto de prácticas que involucran la lectura y la escritura como actividades propias de la alfabetización (Braslavsky, 2003; Hernández, 2008; Infante y Letelier, 2013). Sin embargo, a mediados del siglo XX la alfabetización se concibió y proclamó como un derecho fundamental de las personas y un mecanismo de progreso de las naciones (UNESCO, 2001).

Diversas definiciones de la alfabetización, de cara al reto de atender al derecho universal de estar alfabetizado (ONU, 1987 como se cita en UNESCO, 2002;2009) han generado diversas acciones y acuerdos entre las naciones. En 1990 se le reconoció como elemento necesario para el aprendizaje y un factor de ciudadanía; asimismo, como factor de desarrollo tanto del individuo como de la sociedad. Ese mismo año se declaró, además, que la escuela no era el único espacio para desarrollar la alfabetización, sino que era posible propiciarse en otros espacios y durante toda la vida (Braslavsky, 2003).

En el 2002 la UNESCO proclamó el Decenio de la Alfabetización como plan de acción cuyo propósito principal fue atender a personas en situación de pobreza de distintos países con mayores índices de analfabetismo. Lo anterior amplió el concepto de alfabetización provisto por la UNESCO y en el 2005 se redefine de la siguiente forma, acepción adoptada en este trabajo:

> La alfabetización es la habilidad para identificar, comprender, interpretar, crear, comunicarse y calcular, usando materiales impresos y escritos asociados con diversos contextos. La alfabetización involucra un continuo de aprendizaje que capacita a las personas para alcanzar sus metas, desarrollar su conocimiento y potencial y participar plenamente en la comunidad y en la sociedad ampliada (UNESCO, 2008, p. 18).

Por su parte, la escuela mexicana ha adoptado a lo largo del tiempo distintas definiciones de alfabetización inicial mayoritariamente centradas en propósitos funcionales sobre el saber leer y escribir, y no es sino hasta la década de 1980 que las definiciones toman en cuenta los procesos infantiles de apropiación de un sistema convencional de representación escrita (Ferreiro, 1983).

Hasta la década de los setenta del siglo XX se consideraba que el proceso alfabetizador debía iniciarse a los 6 o 7 años de edad. Sin embargo, esta consideración fue cambiando derivado de algunos estudios realizados sobre la construcción del aprendizaje del niño (Ferreiro, 1983; Ferreiro y Teberosky, 1981; Teberosky, 1990). Los hallazgos de los estudios, apoyados en la teoría Psicogenética de Jean Piaget, evidenciaron los procesos constructivos de los individuos en edad infantil. En concreto, demostraron que el aprendizaje de la escritura en los niños de los tres a los seis años de edad, conlleva un aprendizaje paulatino iniciado fuera del entorno escolar e influenciado por los elementos del medio que lo rodea (Castedo, 2010; Ferreiro, 1983; Ferreiro y Teberosky, 1981; Ricca, 2012).

El aprendizaje de la escritura y la lectura no inicia a partir de los años escolares, sino a partir de las interacciones e interpretaciones que realizan los niños respecto al sistema escrito. Todo ello forma parte de la alfabetización inicial (Ferreiro, 1983; Ferreiro y Teberosky, 1981; Teberosky, 1989). Los niños, desde muy pequeños, construyen un continuo de interrogantes para tratar de entender el mundo que los rodea. Ese mundo, incluye el código escrito como elemento de la cultura a la que pertenecen. Dicho elemento cultural, es decir lo escrito, se localiza de

forma habitual en los objetos, en textos de prensa, de publicidad, en prendas de ropa; incluso en los pequeños textos escritos por los adultos como recados o cartas.

> Inmerso en un mundo donde los sistemas simbólicos socialmente construidos están presentes, el niño intenta comprender la naturaleza de esas marcas especiales. Para ello no pone en juego una técnica de aprendizaje particular. Como lo ha hecho antes con otros tipos de objetos, va descubriendo las propiedades de los sistemas simbólicos a través de un largo proceso constructivo (Ferreiro y Teberosky, 1981, p. 1).

Como se indicó, todos esos sistemas simbólicos socialmente construidos, en un principio representan para el niño, un conjunto de signos o grafías sin significado. Posteriormente y de forma paulatina, el mismo niño establece un sistema de discernimiento para determinar lo que es posible leer o escribir y lo que no. Teberosky (1989; 1990) declaró la importancia de la escuela como promotora y reguladora del proceso alfabetizador. Consideró primordial incluir a los planes pedagógicos de la lectura y la escritura, dos de las premisas básicas de la teoría piagetiana. La primera de ellas refiere que los niños en edad preescolar no inician de cero, sino que poseen conocimientos previos respecto al sistema escrito, como son las formas de las letras y sus nombres, o sobre la distribución de la escritura en una hoja.

No obstante, algunos estudios han comprobado las incongruencias de los procesos alfabetizadores adoptados por varios sistemas de educación (Guzmán y Guevara, 2010). Los resultados de dichas investigaciones señalaron las dificultades socioculturales que pueden presentarse para acceder a la alfabetización inicial, como resultado de una gran inequidad social. Lo anterior incide de forma directa en las oportunidades de los niños para alfabetizarse, lo que repercute en su nivel de desarrollo y de mejora del lenguaje oral y escrito.

Asimismo, Ferreiro (1994) evidenció las dificultades que presenta la escuela pública latinoamericana para atender de forma específica la alfabetización. Afirmó que el tamaño de los grupos limita el respeto y seguimiento individualizado a los procesos de descubrimiento del funcionamiento de los sistemas convencionales de escritura. Además, explicó que las deficiencias en los procesos de apropiación siempre han sido atribuidas a factores familiares y a factores ajenos a la escuela.

Lo anterior permitió exponer un objetivo de investigación: Caracterizar las

expectativas y demandas de los padres de familia sobre la alfabetización inicial que reciben sus hijos en un colegio de financiamiento privado.

DESCRIPCIÓN DE LA INVESTIGACIÓN:
Se trata de un estudio exploratorio para comparar las percepciones y opiniones que sobre alfabetización inicial tienen familias de estudiantes de preescolar y primaria. Se realizaron nueve entrevistas a madres de familia: cinco de preescolar y cuatro de primer grado de primaria. El propósito fue recopilar datos significativos que revelaran definiciones, experiencias, actitudes, creencias, pensamientos y reflexiones de las personas sin alterar e interpretar las respuestas proporcionadas, siguiendo el planteamiento de Murillo y Martínez (2010).

La investigación se focalizó en una institución educativa privada, en la ciudad de Puebla, del estado de Puebla, ubicado en el centro del país, México. El colegio cuenta con instalaciones nuevas y adaptadas a la edad de los alumnos, ofrece educación bilingüe (inglés y español) y cuenta con una planta docente de 13 profesores que atienden desde el preescolar hasta bachillerato. El presente estudio se centró en la educación preescolar y primaria. El nivel preescolar cuenta con un grupo de primer grado con 19 alumnos, dos grupos de segundo con 11 alumnos cada uno y dos grupos de tercero, con 12 alumnos por grupo. El primer grado del nivel primaria cuenta con dos grupos de 12 y 23 alumnos.

El interés de la investigación se centró en conocer qué esperan los padres de familia de la escuela en los primeros años de la escolarización de sus hijos. Se realizó, con cada uno, una entrevista estructurada de nueve preguntas, organizadas en torno a los siguientes ejes: definiciones; percepciones y expectativas; experiencias y prácticas familiares. Se realizaron nueve entrevistas, de madres que estuvieron dispuestas a participar en una muestra por conveniencia. Todas las entrevistas se llevaron a cabo en las instalaciones de la institución escolar y tuvieron una duración promedio de 15 minutos.

RESULTADOS:

| **Preescolar** | **Primaria** | **Observaciones analíticas** |
|---|---|---|
| ***¿Qué entiende usted por alfabetización inicial?*** | | ¿Qué priorizan? |

| | | |
|---|---|---|
| Es la introducción a que los niños conozcan la lecto-escritura. | Que vayan conociendo las letras las personas que no saben leer y escribir y que las vayan identificando. | *El aprendizaje en sí*: conocimiento de elementos aislados, como letras. |
| Es el inicio para aprender a leer. | Es la primera etapa que se le da al ser humano para adentrarlo en el saber escribir y leer. | *La etapa inicial de aprendizaje*: Introducción o inicio, respuesta tautológica. |
| Es el aprendizaje base para tener los conocimientos básicos. | Son los conocimientos básicos para poder leer y escribir. | *Los saberes o logros que conlleva un aprendizaje particular:* ligado a las exigencias escolares, "aprender para seguir aprendiendo en la escuela". |

*Tabla 1. Tres posibles respuestas: el objeto, la etapa y los logros.*

Las primeras respuestas en la tabla priorizan una apropiación de la escritura como "una progresión de lo simple (fonemas o sílabas) a lo complejo (oraciones o textos)" (Ferreiro, 2013, p. 22), justamente opuesto a la idea propuesta por la autora quien afirma que el aprendizaje aislado no es lo prioritario ya que la función primordial debería ser el registro para conservar información y no la repetición, oral o escrita de letras o sílabas que son marcas convencionales, arbitrarias, difíciles de memorizar. Estas respuestas se alinean a las respuestas que ofrecieron las entrevistadas sobre lo que esperan de la escuela (Ver Tabla 2).

| **Para lograr la alfabetización inicial ¿Qué espera usted de la educación que recibe su hijo en la escuela?** | |
|---|---|
| *En materia de alfabetización inicial* | *En materia de aprendizajes necesarios* |
| Reconocer las letras, posteriormente las palabras y que aprendan a leer (PREESC)*. | Esperaría que le den una guía adecuada para enfrentar el inicio de la primaria (PREESC). |
| Que tengan fluidez lectora, comprensión de la lectura y conocimiento general de las letras (…) (PRIM)**. | Espero que el conocimiento aprendido sea comprendido y analizado para poder desarrollar más su aprendizaje (PRIM). |

*Tabla 2. Aprendizajes formales y aprendizajes necesarios. *Preescolar. ** Primaria.*

La primera columna muestra lo que las madres esperan que en la escuela aprendan sus hijos, lo que es observable y evaluable: trazo de letras y

fluidez lectora. Reconocen una secuencia de aprendizaje de los elementos al todo: primero las letras, después las palabras, después los textos. Lo que muestra esta respuesta es la tan extendida idea de que los niños primero aprenden o adquieren la alfabetización inicial y después actúan como lectores y como escritores. Lo que nosotras proponemos es que los niños deben actuar como lectores y escritores siempre que tengan oportunidad de hacerlo, aunque aún no hayan aprendido las convenciones de la lengua escrita.

> Es necesario entonces levantar la barrera que ha separado el período dedicado a la alfabetización inicial del período posterior a la adquisición del sistema de escritura; es necesario que los niños, mientras están esforzándose por desentrañar la naturaleza del sistema alfabético, tengan también oportunidades para operar como lectores y como productores de textos (Kaufman y Lerner, 2015, pp. 10).
> Si bien las situaciones de escritura de los niños por sí mismos están centradas en favorecer avances en el conocimiento del sistema, este aprendizaje se desarrolla en el marco de la adquisición del lenguaje escrito y, por consiguiente, los alumnos cuya escritura todavía no es alfabética también escriben textos (Kaufman y Lerner, 2015, pp. 18).

Es importante notar que en la columna derecha de la Tabla 2, se muestran respuestas de algunas madres que opinan que el aprendizaje escolar, debe centrarse en el aprender letras aisladas; es decir, primero las letras y luego las palabras. Independientemente de qué aprendan, deben aprender a estar escolarizados, aprender lo que precisan para seguir en la escuela. Al parecer las madres de familia no se cuestionan el hecho de que los aprendizajes escolares estén desvinculados de la vida de los niños, ello se confirma cuando se les preguntó explícitamente si cambiarían algo del programa escolar y las respuestas obtenidas se sintetizan en la siguiente respuesta de una madre de preescolar: *Vayan de acuerdo al grado en el que se encuentra ahorita, no le cambiaría nada* (PREESC).

En la Tabla 3 se muestra que son mayoritarias las concepciones fragmentadas sobre los aprendizajes escolares de la lengua escrita ya que solo una de las madres entrevistadas habló de la importancia de alimentar y mantener el interés en la lectura.

| Al finalizar este ciclo escolar ¿Qué espera que su hijo(a) sepa hacer como lector y escritor ? | |
|---|---|
| **Concepciones fragmentadas sobre aprendizaje inicial de la lengua escrita** | **Concepciones de uso en el aprendizaje inicial de la lengua escrita** |
| (…) y como escritor que no tenga muchas faltas ortográficas (PRIM). | (…) introducen a la lectura para que muestre interés para los cuentos, por los libros (PREESC). |
| Pues que sepa diferenciar bien las letras, palabras (PREESC). | Que sepa leer y que la aprecie, que se vaya enamorando de los libros (PREESC). |
| Sepa identificar todas las sílabas y las sepa pronunciar (PREESC). | |
| Conozcan las letras… (PREESC). | |
| Sepa las palabras, que las sepa escribir al escucharlas (PREESC). | |

*Tabla 3. Concepciones que conviven entre las madres entrevistadas.*

Resulta evidente que las familias sostienen en sus expectativas y en sus exigencias prácticas convencionales de escritura y lectura en preescolar y los primeros grados de primaria, el interés por aprender el alfabeto más que usar la lengua escrita.

> Las prácticas convencionales llevan, sin embargo, a que la expresión escrita se confunda con la posibilidad de repetir fórmulas estereotipadas, a que se practique una escritura fuera de contexto, sin ninguna función comunicativa real y ni siquiera con la función de conservar información (Ferreiro, 2002, p. 32).

| Actividades familiares letradas reportadas | |
|---|---|
| ***Eventos letrados buscados*** | ***Actividades reportadas por las entrevistadas*** |
| ***Lectura en voz alta de textos completos*** La declaración acerca del *placer por la lectura* lleva a privilegiar un único tipo de texto: la narrativa o la literatura de ficción, olvidando que una de las funciones | Leer un cuento diario antes de dormir (PREESC). |
| | Libros de acuerdo a su grado, diez minutos (PREESC). |
| | En la noche seleccionan un cuento para leer en familia (PREESC). |
| | Nos ponemos a leer cuentos (…) (PREESC). |

| Actividades familiares letradas reportadas | |
|---|---|
| principales de la lectura todo a lo largo de la escolaridad es la obtención de información a partir de textos escritos*. Los usos sociales de la lectura en los entornos familiares deben considerarse un medio en el que se obtiene información útil para existir en la sociedad. | Leer cinco minutos diarios de algún libro que les llame la atención; así como algunos artículos o novelas infantiles (PRI). |
| | Lectura a diario del cuento de su elección. Lectura por parte de nosotros como padres por las noches (PRIM). |
| | Leemos libros de acuerdo a su edad en las tardes y a veces en las noches (PRIM). |
| ***Lectura en textos del entorno*** | Ve los folletos y empieza a identificar letras (PREESC). |
| | Hacemos la tarea, leemos cuentos y lee anuncios publicitarios (PRIM). |
| ***Escritura escolar y funcional*** Eso que un niño que crece en un ambiente alfabetizado recibe cotidianamente como información, es imposible que lo reciban quienes crecen en hogares con bajos o nulos niveles de alfabetización*. El entorno familiar alfabetizado es clave para que un niño conozca la utilidad de la lectura y escritura aún antes de iniciarse en su educación formal. | Remarca y se apoya en un pizarrón (PREESC). |
| | Dictados, resumen del cuento leído o hacer su propio cuento (PRIM). |
| | Escribimos juntos la lista de la despensa, organizamos el calendario del mes (PRIM). |
| **Entornos de actividad letrada que el niño observa** Pero, para las madres es claro que los niños han tenido y tienen acercamiento con la palabra escrita. | Observa a su hermana hacer la tarea, actividades de la escuela (PREESC). |
| | Actividades de la escuela mía (PREESC). (-Su mamá). |
| | Observa a su tío en la elaboración de resúmenes de historia y a su hermano con sus reportes de lectura. |
| | Observa actividades del trabajo en computadora … (PREESC). |
| ***Eventos letrados buscados*** | ***Actividades reportadas por las entrevistadas*** |

*Tabla 4. Los niños crecen en entornos letrados y observan usos de la lengua escrita.*
**Textos tomados de: Ferreiro, 2002, p. 33.*

Aunque las prácticas de lectura de las madres entrevistadas priorizan la lectura de textos narrativos, resulta evidente que la presencia de otros textos forma parte de la vida cotidiana de los niños. Para los niños, observar estos usos de lo escrito resulta evidente que la lectura y la escritura es empleada en la vida cotidiana de los niños mayores y de los adultos de su entorno.

Al respecto, Kleiman como se cita en Braslavsky (2003) subraya:

> el mérito de algunas investigaciones que han demostrado la diferencia que existe entre los niños que en su primera edad han sido socializados solamente mediante el lenguaje oral, cuando los padres tienen un bajo nivel de escolaridad y los que, por el contrario, tuvieron la oportunidad de interactuar con el lenguaje escrito gracias a la mediación de los padres, ya fueran universitarios, maestros o intelectuales en general (p. 16).

La escuela puede contribuir a que todos los niños experimenten la lectura y la escritura independientemente de que adultos en sus entornos familiares lean o escriban. Éste es precisamente un reto escolar fundamental: ofrecer a los niños oportunidades para actuar como lectores y escritores.

| **¿Cuáles son las ventajas de alfabetizar a los niños en preescolar?** | |
|---|---|
| **Los niños *deben* aprender a leer y escribir convencionalmente en preescolar porque…** | **Los niños alfabetizados en preescolar, aprenden mejor en primaria** |
| Pues que llegan a la primaria con más ventaja de los niños que no, desarrollan la motricidad, y salen leyendo a diferencia de las escuelas públicas (PREESC). | Se le facilita más el aprendizaje de las actividades, comprende mejor las instrucciones (PRIM). |
| Sí, ya sabía leer al salir de kinder, y ha sido beneficioso para comprender mejor todo en primero de primaria (PRIM). | Se le ha facilitado seguir con su enseñanza (PRIM). |
| Fluidez lectora e identificación oportuna de las letras, ortografía y trazo (PRIM). | |

*Tabla 5. La escuela preescolar "debe" enseñar a leer y escribir.*

Sobre cómo han aprendido a leer y escribir los niños, observamos en las respuestas de las madres de familia de primaria, dos que corresponden a diferentes concepciones:

1. Aprendió en el preescolar a base de realizar ejercicios fragmentados

y descontextualizados: *Lo hizo desde el kínder y fue a base de repeticiones de sílaba por sílaba* (PRIM).

2. Aprendió a partir de actuar como lector y escritor, en oportunidades escolares para realizar actividades de lectura y escritura funcionales para el niño: *Aprendió a leer estimulando su interés en historias de su elección. Aprendió a escribir con las cartitas a santa y los reyes* (PRIM).

Resulta evidente entonces que ambas respuestas son expresiones de posibilidades de aprendizaje inicial de convenciones, sin embargo, los usos funcionales de la lengua escrita serán potencialmente un recurso mejor para hacer de los niños lectores y escritores. Tres de las madres entrevistadas expresaron explícitamente su rechazo a las actividades rutinarias y sin sentido como las planas:

- *Fomentar más la lectura en los niños de acuerdo a su grado y no largas porque no las entienden. Las planas fastidian, causan estrés y es mejor disminuirlas* (PREESC).
- *Ofrecer lecturas didácticas y más enfocadas a algo que te guste. Las planas hay que evitarlas pero con algo más interactivo o de juego* (PRIM).
- *Evitar: las planas* (PREESC).

¡Más lectura y menos planas! Parece ser, como consigna, una demanda familiar que convive con el respaldo parental a realizar rutinarias y descontextualizadas como la enseñanza fragmentada de letras en primer lugar y de palabras en segundo lugar. Los textos, como recursos de lectura y de escritura parecen estar fuera de las aulas, parece, asimismo, que las madres entrevistadas no están tan familiarizadas con la importancia de que ocurran, regularmente, prácticas reales de lectura y escritura.

Por más que se repita en las declaraciones iniciales de los métodos, manuales o programas, que el niño aprende en función de su actividad, y que hay que estimular el razonamiento y la creatividad, las prácticas de introducción a la lengua escrita desmienten sistemáticamente tales declaraciones. La enseñanza en este dominio sigue apegada a las prácticas más envejecidas de la escuela tradicional, aquellas que suponen que sólo se aprende algo a través de la repetición, la memorización, la copia reiterada de modelos, la mecanización (Ferreiro, 2002, p. 35).

CONCLUSIONES:

A pesar de que los padres de familia conciben reiteradamente a la

alfabetización como el inicio o introducción de los conocimientos básicos para aprender a leer y escribir en un aprendizaje paulatino de las letras como elementos aislados, también mantienen una convicción clara de los usos sociales de lectura y escritura como primer acercamiento de los niños en una sociedad llena de información.

La mayoría de los padres de familia desconoce los procesos de apropiación de la lecto-escritura de los pequeños en preescolar y piensan que aprender el alfabeto y algunas sílabas aventajará a los niños al pasar a los primeros años de la primaria.

Aunque los padres de familia no tengan una conceptualización clara de alfabetización que les brinde información para determinar lo que deben o no recibir de la escuela en la educación prescolar, ellos demandan que en la escuela se les lea más a los niños y se eviten las planas.

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# Comparaison des compétences en orthographe lexicale du français entre les enfants issus de milieux plurilingues et ceux issus de milieux francophones

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MOTS-CLÉS: multilinguisme, littératie, apprentissage, orthographe lexicale.

RÉSUMÉ:
Le Québec comme plusieurs pays européens accueillent un nombre croissant d'immigrants de cultures et de langues de plus en plus diversifiées. Toutefois, il existe peu d'études documentant les besoins des élèves issus de l'immigration sur le plan scolaire. Étant donné que le langage écrit joue un rôle central dans la scolarisation, l'objectif de cette recherche est de comparer les compétences en orthographe lexicale des enfants de la 3e à la 6e année des écoles primaires plurilingues et des écoles majoritairement francophones. Pour ce faire, les compétences en orthographe lexicale de 276 enfants ont fait l'objet de trois analyses en fonction de leur environnement linguistique: le nombre de mots correctement orthographiés, le nombre d'erreurs par mot et le type d'erreur produit. Aucune différence significative n'a été observée entre les nombres de mots correctement orthographiés des élèves des écoles plurilingues et des écoles majoritairement francophones ni sur le plan du nombre d'erreurs par mot. Toutefois, une différence significative apparait selon les types d'erreurs en fonction de l'environnement linguistique. En effet, les enfants des milieux majoritairement francophones commettent plus d'erreurs d'homophones lexicaux tandis que les enfants issus des milieux plurilingues présentent plus d'erreurs phonologiques.

INTRODUCTION:
Plusieurs auteurs montrent que le langage oral influence l'apprentissage du langage écrit des enfants monolingues (Durand, Loe, Yeatman et Feldman, 2013) et plurilingues (Armand, 2000). En effet, Durand et ses

collaborateurs (2013) soulignent que les habiletés phonologiques d'enfants de 3 ans étaient liées à leurs habiletés en lecture à l'âge de 9 à 11 ans. Dans le même ordre d'idée, Armand (2000) montre que les compétences métaphonologiques sont prédictives des compétences en lecture de mots chez les enfants francophones et allophones de première année. Certains auteurs ont documenté les capacités métaphonologiques des enfants bilingues (Laurent, 2013; Bialystok, Majumder et Martin, 2003; Loizou et Stuart, 2003) et il semble que les compétences métaphonologiques des enfants bilingues soient davantage influencées par les caractéristiques de leur langue maternelle (le degré d'aisance dans la langue, la similarité entre les systèmes phonologiques des deux langues…) que le fait isolé d'être bilingue (Laurent, 2013). Toutefois, Sénéchal (2013) n'obtient pas de différence significative en fonction du système phonologique de la langue maternelle des apprentis scripteurs allophones de maternelle. En orthographe lexicale (Rousseva, 2008), tout comme sur les autres plans scolaires, peu d'études documentent les performances des élèves issus de l'immigration (Anisef, Blais, McAndrew, Ungerleider et Sweet, 2005). Plusieurs auteurs tentent de comparer les compétences langagières des allophones à l'écrit à celles des francophones (Sénéchal, 2013; Amokrane, 2011; Makassikis et Pellat, 2011; Gonac'h et Mortamet, 2011; Morris et Labelle, 2008; Rousseva, 2008). Les compétences langagières en orthographe lexicale des enfants allophones et francophones seraient similaires (Sénéchal, 2013; Morris et Labelle, 2008; Rousseva, 2008). Sénéchal (2013) montre que « les enfants allophones, tout comme les enfants francophones, ont une représentation multidimensionnelle de l'écrit à la fin de la maternelle » (p.161, Sénéchal, 2013) puisqu'ils comprennent les aspects visuographiques, phonographiques, et morphogrammiques de l'orthographe et émettent des commentaires métaorthographiques. Toutefois, une analyse approfondie des productions orthographiques montre des différences entre les compétences orthographiques d'étudiants francophones et allophones au niveau universitaire (Amokrane, 2011; Makassikis et Pellat, 2011). Les étudiants allophones produisent davantage d'erreurs phonologiques (Amokrane, 2011; Gonac'h et Mortamet, 2011), altérant la forme phonologique des mots (pour une revue de la littérature, voir Katoozian, 2014), que leurs pairs francophones tandis que les étudiants francophones produisent plus d'erreurs d'homophones lexicaux (Makassikis et Pellat, 2011). Morris et Labelle (2008), corroborent ces résultats auprès d'élèves de première année. Makassikis et Pellat (2011) suggèrent que les élèves allophones auraient un traitement de l'orthographe plus sémantique par rapport aux étudiants

francophones, alors que ces derniers auraient un traitement plus phonologique. Quant à eux, Morris et Labelle (2008) proposent que les élèves allophones utilisent un traitement de l'orthographe davantage visuel par rapport à leurs pairs francophones. Ces résultats font écho aux travaux de Daigle et de ses collaborateurs (2015) portant sur l'enseignement de l'orthographe lexicale. Ils soulignent que les élèves francophones bénéficient d'un enseignement explicite des propriétés visuelles des mots, tandis que les élèves allophones sont aidés par un enseignement explicite des propriétés phonologiques des mots en plus de l'enseignement explicite des propriétés visuelles des mots.

Ainsi, les résultats de ces études suggèrent que les enfants allophones développent leurs compétences en orthographe lexicale différemment de leurs pairs francophones. Comme les recherches actuelles documentant le type d'erreur en orthographe lexicale ont été réalisées auprès d'élèves de première année (Morris et Labelle, 2008) et de niveau universitaire (Amokrane, 2011; Makassikis et Pellat, 2011; Gonac'h et Mortamet, 2011), il est important de vérifier si ces résultats sont généralisables à l'ensemble des niveaux scolaires. À notre connaissance, aucune recherche n'a documenté les types d'erreurs en orthographe lexicale des élèves allophones de 3e à la 6eannée du primaire.

OBJECTIFS:
La présente recherche s'inscrit dans la continuité des travaux portant sur l'orthographe lexicale des scripteurs plurilingues (Sénéchal, 2013; Amokrane, 2011; Gonac'h et Mortamet, 2011; Makassikis et Pellat, 2011; Morris et Labelle, 2008; Rousseva, 2008). L'objectif est de mieux cerner les différences entre les profils d'erreurs des élèves des milieux plurilingues et des milieux majoritairement francophones dans des contextes socioéconomiques variés. La présente étude compare les compétences en orthographe lexicale des enfants, de la 3e à la 6e année, scolarisés dans des écoles primaires plurilingues avec celles des enfants scolarisés dans des écoles majoritairement francophones. Notre première hypothèse est que les compétences en orthographe lexicale seront similaires pour les élèves des milieux plurilingues et des milieux majoritairement francophones, donc les nombres de mots bien orthographiés ne seront pas significativement différents. Comme mentionné plus tôt, des recherches récentes s'inscrivent dans la tendance que la langue maternelle n'influence pas les compétences en orthographe lexicale mesurées en terme du nombre de mots correctement orthographiés (Morris et Labelle, 2008; Rousseva, 2008). Un autre

paramètre exploré est le nombre d'erreurs produites par mot. Notre deuxième hypothèse suppose que les enfants issus des milieux plurilingues produiront un plus grand nombre d'erreurs par mot que leurs pairs issus de milieux francophones. Notre troisième hypothèse est que le type d'erreurs variera en fonction de l'environnement linguistique puisque les études récentes réalisées auprès des élèves de première année (Morris et Labelle, 2008) et de niveau universitaire (Amokrane, 2011; Gonac'h et Mortamet, 2011; Makassikis et Pellat, 2011) montrent des différences en fonction de l'environnement linguistique. À l'instar de Morris et Labelle (2008), nous pensons que les allophones auraient un traitement orthographique basé sur l'aspect visuel des mots plutôt que l'aspect phonologique. Cela expliquerait qu'ils commettent davantage d'erreurs en orthographe phonologique que lexicale par rapport à leurs pairs francophones, et ce, quelle que soit leur langue maternelle. C'est la raison pour laquelle l'origine des langues n'est pas prise en compte dans nos analyses. Notre recherche se rapproche de la réalité des écoles québécoises où les élèves allophones de différentes langues maternelles fréquentent les mêmes écoles. Enfin, en plus de ces trois hypothèses, la présente étude propose une analyse qualitative et comparative des erreurs orthographiques produites par les élèves des deux milieux linguistiques en comparaison avec les résultats des recherches antérieures portant sur des scripteurs universitaires (Amokrane, 2011; Gonac'h et Mortamet, 2011; Makassikis et Pellat, 2011).

DESCRIPTION DE LA RECHERCHE:

Les analyses présentées portent sur un échantillon du projet de recherche « *Évaluation d'une nouvelle méthode d'enseignement favorisant l'apprentissage de l'orthographe et de la production écrite* » approuvé par le comité d'éthique de la recherche en santé de l'Université de Montréal (CERES). Les données ont été recueillies sous forme de dictées anonymisées qui ont été administrées par les enseignants dans chacune des écoles participantes. Les élèves devaient orthographier des mots spécifiques, présentés en contexte, soit dans une phrase complète. Cette tâche sollicite les compétences en orthographe grammaticale dans les cas où le mot à écrire est un verbe conjugué ou présente un accord, mais cet aspect n'est pas étudié par la présente étude documentant les performances en orthographe lexicale.

*Participants*

Les informations démographiques présentées (niveau socio-économique

et environnement linguistique) portent sur les écoles participantes plutôt que sur les participants. Cette particularité permet de mesurer l'impact de l'environnement linguistique chez tous les enfants indépendamment de leur langue maternelle, ce qui, comme mentionné, correspond davantage à la réalité des écoles québécoises où l'enseignement est fait sans distinguer l'origine des langues maternelles des élèves. Plus de 276 élèves de dix écoles de différentes régions du Québec ont produit une ou deux dictées de mots. Trois écoles sont plurilingues et sept écoles sont majoritairement francophones, les enfants sont répartis sur quatre niveaux scolaires des deuxième et troisième cycles du primaire (3e, 4e, 5e et 6e années). L'échantillon compte 160 dictées réalisées par des filles et 159 dictées réalisées par des garçons. Les élèves de 3e et 4e années ont effectué la dictée 65, alors que les élèves de 5e année ont effectué la dictée 52. 43 enfants de 6e année ont complété les deux dictées (65 et 52), dont 18 issus d'écoles plurilingues et 25 issus d'écoles francophones. Les élèves présentant des difficultés marquées en langage écrit ont été exclus de l'échantillon du projet de recherche. Ainsi, 10 % des enfants au sein du projet de recherche, soit 31 enfants issus d'écoles francophones et 15 enfants d'écoles plurilingues, ont dû être exclus de la recherche. Cela correspond à environ 14 % de l'échantillon de la présente étude. Selon les critères du ministère de l'Éducation et de l'Enseignement supérieur (2016), afin d'être considérée comme un milieu plurilingue, l'école doit présenter plus de 70 % des élèves dont la langue parlée à la maison n'est pas le français. Ce critère est fréquemment utilisé dans la littérature concernant les élèves issus de l'immigration (Ledent, 2013; Rousseva, 2008; Roy, 2006). Le même seuil s'applique aux écoles dites francophones dans lesquelles plus de 70 % des élèves doivent avoir le français comme langue parlée à la maison. Afin d'alléger le texte, l'appellation « francophone » sera utilisée pour désigner les milieux majoritairement francophones. Les indices du seuil de faible revenu (SFR) et l'indice du milieu socio-économique (IMSE), issus des données du Ministère de l'Éducation et de l'Enseignement supérieur (MEES, 2015), indiquent le niveau socioéconomique des écoles des participants. Le premier indice, le SFR, correspond à la proportion des familles de l'école qui dépensent 20 % de leurs revenus de plus que la moyenne de leur milieu pour les besoins de base (nourriture, logement, habillement) (MEES, 2015). L'autre indice, le IMSE, dépend de la scolarité maternelle, qui compose le 2/3 de l'indice, et du chômage parental constituant le 1/3 de l'indice. Un score de 1 correspond au niveau socio-économique le plus élevé alors qu'un score de 10 correspond au niveau socio-économique le plus faible. Il est intéressant de noter que nos écoles plurilingues présentent un niveau

socio-économique plutôt élevé par rapport à d'autres études réalisées auparavant (Armand, 2000). Les caractéristiques sociolinguistiques et socioéconomiques des écoles participantes sont présentées dans le Tableau 1.

**Tableau 1 :** *Répartition des sujets par école, commission scolaire, niveau socio-économique, environnement linguistique, niveau scolaire et dictée réalisée.*

| # de l'école | Commission scolaire | Niveau socio-économique | | Environnement linguistique majoritairement … | Niveau scolaire | Nombre de participants | |
|---|---|---|---|---|---|---|---|
| | | SFR | IMSE | | | Dictée 52 | Dictée 65 |
| 1 | Région-de-Sherbrooke | 1 | 4 | Francophone | 4 | | 11 |
| | | | | | 3 | | 10 |
| 2 | CSMB | 5 | 1 | Plurilingue | 5 | 23 | |
| 3 | CSMB | 7 | 3 | Plurilingue | 6 | 18 | 18 |
| | | | | | 4 | | 22 |
| | | | | | 3 | | 21 |
| 4 | Du Fer | 1 | 3 | Francophone | 4 | | 1 |
| | | | | | 3 | | 3 |
| 5 | Rives-du-Saguenay | 5 | 6 | Francophone | 6 | | 18 |
| | | | | | 5 | 15 | |
| 6 | Du Fer | 5 | 9 | Francophone | 4 | | 19 |
| | | | | | 3 | | 19 |
| 7 | CSDM | 9 | 9 | Francophone | 5 | 17 | |
| 8 | Rives-du-Saguenay | 7 | 6 | Francophone | 6 | 26 | 25 |
| 9 | Rives-du-Saguenay | 8 | 4 | Plurilingue | 6 | 23 | |
| | | | | | 5 | 13 | |
| 10 | Rivière-du-Nord | 8 | 8 | Francophone | 4 | | 17 |

Note : L'échantillon s'élève à 276 enfants dont 156 issus de milieux majoritairement francophones et 120 de milieux plurilingues. 18 enfants de l'école plurilingue 3 et 25 enfants de l'école francophone 8 en sixième année ont complété les deux dictées.

*Mesures*

Les compétences en orthographe lexicale ont été évaluées à partir du nombre de mots bien orthographiés, du nombre d'erreurs par mot et des types d'erreurs. Un point a été donné par mot bien orthographié. Le score s'échelonne de 0 à 20 points où 20 points représentent le score parfait. Les nombres de mots bien orthographiés ont été comparés entre les populations des milieux francophones et plurilingues de façon globale, puis en différenciant les niveaux scolaires et les dictées réalisées. Le nombre d'erreurs par mot a été analysé à l'aide de deux calculs comparant les enfants des écoles francophones et plurilingues : le nombre moyen

d'erreurs par enfant et la moyenne des erreurs selon les mots. Les analyses statistiques ont été effectuées en différenciant les niveaux scolaires, l'environnement linguistique et les dictées réalisées. La catégorisation des types d'erreurs est inspirée de la grille d'erreurs utilisée par Plisson (2010) (Tableau 2). Une analyse des erreurs phonologiques a été menée indépendamment des types d'erreurs.

**Tableau 2 :** *Description des types d'erreurs*

| Types d'erreurs | Description | Exemple |
|---|---|---|
| Ajout de consonnes doubles | Une consonne faisant partie du mot cible est doublée. | parolle |
| Ajout de lettre muette | Une lettre, utilisée comme lettre muette dans d'autres mots, est ajoutée à la fin ou au milieu du mot cible. | dixe |
| Ajout d'un phonème | Un son est ajouté par rapport au mot cible. | trirer |
| Erreurs d'homophone | Un homophone du mot cible est produit. Un mot ayant le même aspect phonologique, mais un sens différent. | sel pour celle |
| Erreurs de diacritiques | Les marques graphiques (accent et cédille) sont erronées. | celle, chateau |
| Inversion | Deux lettres du mot cible changent de positions. | clonw |
| Mauvais choix lexical | Un mot français est produit, mais n'est pas le mot cible | rue pour vu |
| Omission de consonnes doubles | Une consonne est produite alors que le mot cible en contient deux. | cele, bale, efet, nourir |
| Omission de lettre muette | Omission à la fin ou au milieu d'un mot d'une lettre muette (qui n'a pas de trace phonologique). | toutefoi_ |
| Omission de mot | Absence de production écrite. | |
| Omission de phonème | Un son du mot cible n'est pas représenté à l'écrit. | déliceux |
| Erreurs de segmentation | Un blanc graphique, un trait d'union ou une apostrophe est ajouté ou omis. | c'elle, toute-fois, lesballes |
| Substitutions de graphèmes plausibles phonologiquement | Un graphème est remplacé par un graphème qui a la même trace phonologique. | aspè |
| Substitutions de graphèmes non plausibles phonologiquement | Un graphème est remplacé par un graphème qui n'a pas la même trace phonologique. | minière pour manière |
| Substitution de lettres muettes | Une lettre muette est remplacée par une autre lettre muette (qui ne laisse pas de trace phonologique). | toutefoix |

RÉSULTATS:

Trois analyses font l'objet de cette recherche : le nombre de mots bien orthographiés, le nombre d'erreurs par mot, ainsi que le type d'erreurs. Des 319 dictées analysées, 287 présentaient au moins une erreur. 1658 erreurs ont été comptabilisées et catégorisées. Les élèves ayant obtenu la note parfaite sont majoritairement en sixième année et divisés de façon égale entre les deux groupes linguistiques. Les analyses sont différenciées entre les dictées 65 et 52 puisqu'un test t pour données appariées a montré que les nombres de mots correctement orthographiés des deux dictées (65 et 52) sont significativement différents ($t(85) = -3{,}036$, $p < 0{,}003$).

*Compétences orthographiques*

Les nombres de mots correctement orthographiés des deux groupes linguistiques n'étaient pas significativement différents comme l'a démontré

un test t (t (319) = -0,009, p = 0,993) respectant l'homogénéité des variances selon le test de Levene (p = 0,936). La dictée 52 est significativement moins bien réussie que la dictée 65. Les moyennes des nombres de mots correctement orthographiés sur un total de vingt points et les écarts-types sont de 16,17 (ET = 2,91) pour les écoles plurilingues et de 16,18 (ET = 3,00) pour les écoles francophones. Des tests t ont été effectués indépendamment pour chaque niveau scolaire et aucune différence significative n'a été relevée en fonction de l'environnement linguistique. Il est intéressant de souligner que les nombres de mots correctement orthographiés augmentent et que les écarts-types diminuent en fonction des niveaux scolaires. Ainsi, les élèves plus faibles des écoles plurilingues et francophones semblent rattraper les plus forts dans la tâche de dictée au fil des niveaux scolaires. Les moyennes ainsi que les écarts-types des nombres de mots orthographiés correctement en fonction niveau scolaire, de la dictée et de l'environnement linguistique sont présentées dans le Tableau 3.

**Tableau 3 :** *Nombre de mots correctement orthographiés sur 20 en fonction du niveau scolaire, de la dictée et de l'environnement linguistique*

| **Niveau scolaire** | 3e | | 4e | | 5e | | 6e | | 6e | |
|---|---|---|---|---|---|---|---|---|---|---|
| **Dictée** | 65 | | 65 | | 52 | | 52 | | 65 | |
| **Environnement linguistique** | Plu | Fra | Plu | Fra | Plu | Fra | Plu | Fra | Plu | Fra |
| **N** | 21 | 32 | 22 | 48 | 36 | 32 | 41 | 26 | 18 | 43 |
| **Moyenne** | 14,24 | 14,13 | 15,91 | 16,04 | 15,50 | 15,25 | 16,90 | 17,12 | 18,44 | 17,98 |
| **Ecart-Type** | 3,75 | 4,17 | 2,29 | 2,22 | 2,91 | 2,97 | 2,33 | 2,23 | 1,65 | 1,70 |

Plu : écoles plurilingues
Fra : écoles francophones

Une régression linéaire a été réalisée pour illustrer l'impact du milieu socio-économique sur les scores obtenus aux dictées, mais les variables mesurées par cette étude (genre, dictée, IMSE, SFR, niveau scolaire et groupe linguistique) expliquaient seulement 24 % de la variance des résultats. Selon un test t, les productions orthographiques des filles (n = 160) présentent un nombre de mots correctement orthographiés significativement plus élevé (p = 0,006) que les productions orthographiques des garçons (n = 159). Les résultats ne sont pas différents au sein du groupe issu de milieux plurilingues, où le nombre de mots correctement orthographiés dans les productions orthographiques des filles demeure significativement plus élevé que dans celles des garçons (p = 0,014).

*Nombre d'erreurs par mot*

Aucune différence significative sur le plan du nombre d'erreurs par mot n'a été relevée entre les deux groupes linguistiques (t (317) = -0,017, p = 0,986), et ce, malgré des analyses différenciées par niveau scolaire et dictée réalisée. Les résultats démontrent que le nombre d'erreurs par mot tend à diminuer lorsque le niveau scolaire augmente. De la même façon que pour le nombre de mots correctement orthographiés, les écarts-types concernant les nombres d'erreurs diminuent lorsque les niveaux scolaires augmentent. Les moyennes et les écarts-types du nombre d'erreurs par mot en fonction du niveau scolaire, de la dictée et de l'environnement linguistique sont présentés dans le Tableau 4.

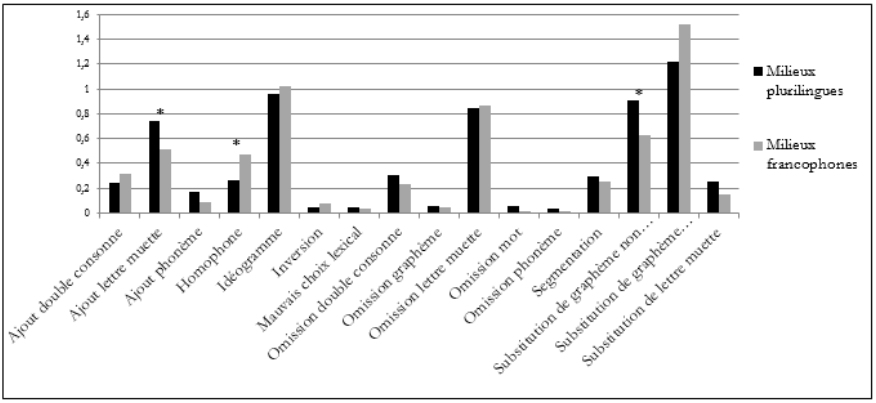
**Tableau 4 :** *Nombre d'erreurs en fonction du niveau scolaire, de la dictée et de l'environnement linguistique*

| **Niveau scolaire** | 3e | | 4e | | 5e | | 6e | | 6e | |
|---|---|---|---|---|---|---|---|---|---|---|
| **Dictée** | 65 | | 65 | | 52 | | 52 | | 65 | |
| **Environnement linguistique** | Plu | Fra | Plu | Fra | Plu | Fra | Plu | Fra | Plu | Fra |
| **N** | 21 | 32 | 22 | 48 | 36 | 32 | 41 | 26 | 18 | 43 |
| **Moyenne** | 8,48 | 8,56 | 5,68 | 5,13 | 5,53 | 6,88 | 4,07 | 3,19 | 1,94 | 2,37 |
| **Ecart-Type** | 6,66 | 6,72 | 3,71 | 3,25 | 4,08 | 5,20 | 3,80 | 2,64 | 2,29 | 2,10 |

Plu : écoles plurilingues
Fra : écoles francophones.

*Types d'erreurs*

De façon globale, plusieurs types d'erreurs se révèlent significativement plus représentés au sein de la population issue de milieux plurilingues selon des tests U de Mann-Whitney : les erreurs phonologiques (U(287) = 8 176,5, p = 0,005), l'ajout de lettre muette (U(287) = 8 300,0, p = 0,004) et les erreurs de substitution de graphèmes non plausibles phonologiquement (U(287) = 8 719,5, p = 0,030). Parmi les élèves issus de milieux francophones, les erreurs d'homophones lexicaux (U(287) = 11 813,0, p = 0,002) sont plus fréquentes. La distribution proportionnelle des différents types d'erreurs est présentée dans la Figure 1 sous forme d'histogramme. Le nombre d'erreurs de chaque catégorie est divisé par le nombre de dictées produites par le groupe linguistique.




Note : Les types d'erreurs présentant une différence significative entre les deux groupes linguistiques sont surmontés d'un astérisque. Les titres des types d'erreurs de substitutions de graphème non plausible phonologiquement et substitution de graphème plausible phonologiquement ont été abrégés afin de faciliter la lecture du graphique.

*Figure 1: Distribution proportionnelle des types d'erreurs en fonction de l'environnement linguistique*

Une analyse indépendante des types d'erreurs a mis en évidence une différence significative entre les environnements linguistiques pour les erreurs entrainant une atteinte phonologique. Il y a significativement plus d'erreurs phonologiques dans les milieux plurilingues par rapport aux milieux francophones selon un test t (t (1656) = 3,435 p = 0,001). Les résultats concernant les erreurs entrainant une atteinte phonologique sont illustrés par un diagramme à bandes compilées à la Figure 2.

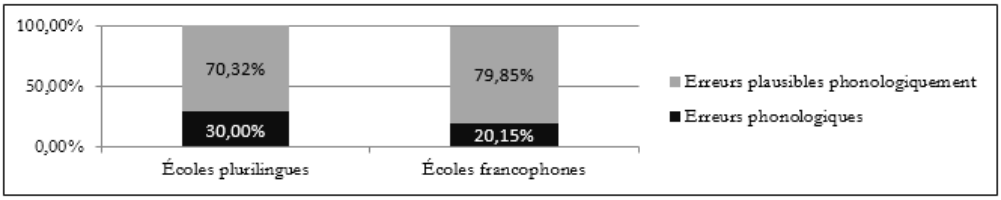



*Figure 2: Distribution proportionnelle des erreurs en fonction de l'atteinte phonologique et de l'environnement linguistique*

DISCUSSION:

La première hypothèse, selon laquelle les enfants des milieux plurilingues et des milieux francophones présenteraient des scores aux dictées semblables, est confirmée par nos résultats ce qui corrobore les résultats d'études récentes (Rousseva, 2008; Morris et Labelle, 2008). La deuxième

hypothèse stipulant que le nombre d'erreurs par mot serait plus élevé chez les élèves d'écoles plurilingues est infirmée par nos résultats. La troisième hypothèse, selon laquelle le type d'erreur varierait en fonction de l'environnement linguistique, est confirmée. Nos résultats s'inscrivent dans la tendance que les allophones produisent davantage d'erreurs phonologiques (Amokrane, 2011; Gonac'h et Mortamet, 2011; Morris et Labelle, 2008) et que les francophones produisent davantage d'erreurs d'homophones lexicaux (Makissakis et Pellat, 2011).

De prime abord, il peut sembler que les compétences en orthographe lexicale des enfants issus d'écoles plurilingues ne se distinguent pas de celles des enfants issus de milieux majoritairement francophones, puisqu'ils obtiennent des scores similaires aux dictées. Toutefois, les différents types d'erreurs produits reflètent des besoins différents dans l'apprentissage de l'orthographe lexicale. En effet, nos résultats montrent que les erreurs phonologiques sont plus fréquentes au sein de la population des milieux plurilingues, ce qui appuie les études réalisées auprès d'étudiants universitaires (Amokrane, 2011; Makassikis et Pellat, 2011; Gonac'h et Mortamet, 2011) et d'élèves de première année (Morris et Labelle, 2008). De plus, les erreurs d'homophones lexicaux sont significativement plus présentes dans les dictées des enfants des milieux francophones, ce qui corrobore les résultats de Makassikis et Pellat (2011) ayant relevé une proportion plus importante d'erreurs d'homophones lexicaux chez les étudiants universitaires francophones. Ces différences dans les types d'erreurs relevées appuient Morris et Labelle (2008) suggérant que les allophones utiliseraient davantage un traitement visuel des mots par rapport aux francophones qui utiliseraient davantage un traitement phonologique. Nos résultats suggèrent qu'un profil différencié d'erreurs chez les francophones et les allophones est présent dès le primaire. Nos résultats n'ont pas permis de tirer des conclusions définitives quant à l'impact du milieu socio-économique sur les performances en orthographe lexicale même si un effet significatif a pu être observé. Tel que rapporté dans la littérature (Anisef, Blais, McAndrew, Ungerleider et Sweet, 2005), les scores obtenus aux dictées réalisées par les filles sont significativement supérieurs à ceux des garçons et cette tendance persiste dans le sous-groupe des enfants issus de milieux plurilingues. L'analyse du nombre d'erreurs par mot n'a relevé aucune différence significative entre les groupes linguistiques malgré la différenciation des niveaux scolaires et des dictées. À titre qualitatif, il est intéressant de souligner que les enfants issus de milieux plurilingues produisent très peu de graphèmes atypiques, c'est-à-dire hors du système d'écriture du français, ce qui

concorde avec l'étude d'Amokrane (2011). En effet, les erreurs liées aux consonnes doubles ne sont jamais en position initiale, finale ou suivant une autre consonne ce qui dénote que les enfants, des milieux plurilingues et francophones, possèdent une connaissance implicite des régularités orthographiques du français écrit. Les erreurs d'ajouts de lettres muettes par les enfants des milieux plurilingues sont retrouvées chez les étudiants universitaires allophones (Amokrane, 2011; Gonac'h et Mortamet, 2011).

*Limites de cette étude*

Bien que nous ayons pu tirer certaines conclusions, notre échantillon, qui s'inscrit dans le projet de recherche «Évaluation d'une nouvelle méthode d'enseignement favorisant l'apprentissage de l'orthographe et de la production écrite», pourrait être trop réduit pour décrire tous les types d'erreurs et présenter des résultats généralisables. Par exemple, seulement 8 occurrences d'omission de mots ont été comptabilisées parmi les 1658 erreurs recueillies. De plus, les deux dictées retenues ne sont pas équivalentes ni distribuées sur tous les niveaux scolaires et les effets propres à chacun des mots n'ont pas été pris en compte.

CONCLUSION:

La présente recherche est la première, à notre connaissance, à documenter les différences sur le plan des types d'erreurs en orthographe lexicale entre les enfants des milieux plurilingues et ceux des milieux francophones de la 3e à la 6e année du primaire sans distinguer les langues maternelles. Cette approche a permis de montrer, indépendamment des langues maternelles des élèves allophones, une différence significative entre le type d'erreurs orthographiques des élèves des milieux francophones par rapport aux élèves des milieux plurilingues. Ces derniers semblent éprouver des difficultés à orthographier les mots phonologiquement lorsqu'ils ne connaissent pas l'orthographe lexicale du mot. Notre recherche s'est effectuée sur un échantillon des dictées recueillies dans le cadre du projet de recherche « *Évaluation d'une nouvelle méthode d'enseignement favorisant l'apprentissage de l'orthographe et de la production écrite* ». Il serait intéressant d'approfondir les analyses et d'effectuer des comparaisons avec l'ensemble des élèves issus de milieux plurilingues ayant participé au projet. Cette démarche pourrait mettre en évidence des tendances par rapport aux types d'erreurs plus généralisables et permettrait de souligner de façon plus robuste les difficultés rencontrées chez les enfants des écoles plurilingues. D'autres recherches similaires permettraient de mieux comprendre les différences

entre les compétences en orthographe lexicale des élèves des milieux plurilingues et francophones. De plus, une analyse des erreurs phonémiques des élèves des milieux plurilingues, plus particulièrement pour les phonèmes vocaliques qui sont à l'origine d'erreurs chez les allophones (Gonac'h et Mortamet, 2011; Amokrane, 2011) et particulièrement variées en français (Konštacký et Nováková, 2011), pourrait permettre de préciser les difficultés en orthographe lexicale et de mieux orienter son enseignement.

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## Exploring literacy among Roma: An ethnographic study in a Greek context

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KEY WORDS: Roma, ethnography of literacy, literacy practices.

ABSTRACT:
The current study presents an ethnographic account of literacy practices in a Romani community in Greece. Adopting the perspective of cultural studies, the study investigates vernacular and everyday literacy practices of the members of a Romani community in order to figure out: a) the nature of literacy practices used in their everyday life, b) the domains connected to these local practices. Data collection was carried out through ethnographic tools. Data analysis was conducted in three stages: a) initial analysis, which included content coding, b) integrated analysis, which included the addition of comments based on photos, videos and interviews and c) microanalysis, which included delicate transcription and line-by-line analysis of the recorded interviews and discussions. Following data analysis, three distinct categories of literacy practices have been observed: a) dominant literacies, b) semi-dominant literacies and c) dominated literacies.

INTRODUCTION:
The study is an ethnographic research of literacy in a Romani community in Greece. It draws from cultural studies and New Literacy Studies (NLS) and conceptualizes literacy not in terms of individual, cognitive skills but as sets of social practices that are contextually embedded and situationally variable (Street, 1984; Barton, 1994). Considering literacy as a social practice entails recognition of the multiple roles of literacies in everyday life; meaning that literacy is associated with different domains such as home, school and workplace within which it is practiced (Street, 1984;

1995; Barton, Hamilton, & Ivanic, 2000). It also recognizes that literacy forms and functions vary according to time and space, they are always constructed and introduced into a social and political context and they are influenced by relations of power (Barton & Hamilton, 1998). Each understanding or model of literacy - what it is and how it works- incorporates a tacit or overt theory about the functioning of power in and across social contexts (Street, 1984; Gee, 1990; Street, 2003). The role of oral language is equally important in cases of interpersonal communication and even in interactions in public spaces (Baynham, 1995).

Ethnographers of literacy have tended to carry out research in bounded and marginal social groups or communities as their objects of study. Researches have focused on rural villagers in Iran (Street, 1984), mill-worker families in the North Carolinas in USA (Heath, 1983) and marginalized communities in Central Africa (Blommaert, 2007) amongst many others. The different literacy practices that occur in these communities are sourced from social domains that include local, regional and global resources (Prinsloo & Breier, 1996; Prinsloo, 2004) and they seem to be the result of this interaction between local and translocal literacies (Blommaert, 2010). The translocal literacies are related to the interactions that a local community has with the wider social and institutional structures (school, health system, tax authorities, etc.). On the other hand, the local literacies are related to the ways the members of a community “objectify” literacy (Wedin, 2004) and give meaning in their own needs.

The impetus of this research has been to study the ways literacy practices of such a marginalized group were rooted in local forms of knowledge and communication and were consistent and coherent when seen as forms of cultural practice located in specific contexts. In particular, the research orientation is concerned to study the everyday literacy practices among a Romani community in Greece. Roma, are a traditionally nomadic group, living mostly in the Balkans and in central and Eastern Europe. They are widely known by the exonym Gypsies, which some people consider pejorative due to its connotations of illegality and irregularity. Greek Roma are a culturally, socially and linguistically marginalized group. Non Roma people usually consider that written language seems incompatible with Roma and that the literacy skills are excluded from their everyday life (Liégeois, 1994; Smith, 1997).

Thus, in the present study we investigated vernacular and everyday

literacy practices of the members of the Romani community of Tyrnavos in order to figure out: a) the nature of literacy practices used in their everyday life and b) the domains connected to these local practices. The first part of this paper concentrates on the presentation of the methodology including the collection and the analysis of data and the second section attempts to incorporate the qualitative interpretation of the data within a wider theoretical discussion.

METHOD:

*Research Setting*

The research took place in a Romani community which is located in the outskirts of the small town of Tyrnavos (Greece). We identified this community because of personal and professional interactions with students and their parents. The first researcher used to work in the Romani community as a teacher in the frame of a university project about Roma education and had friendly relations with several members of community. As Roma of Tyrnavos constitute a quite closed group and with limited personal and social relationships to the rest of the society, this was a key element in order for the researcher to be admitted by the community.

Community inhabitants are mainly engaged in itinerant trade (fruits, plants, clothing, scrap metal) while few of them are shopkeepers or craftsmen. In the context of their community they use the Romani, which is an oral language, but they also communicate in Greek language when they address to non-Roma people. Most of them have never attended school and they have low skills on reading and writing, as they confront with difficulties related to their bilingualism and to other social barriers they experience in the school setting.

The research was carried out during years 2014-2016. Through daily visiting the community, with a total of 10 months, we had many meetings and discussions with the members. We visited homes, attended family and friendly gatherings, professional activities and we participated in many social events inside the community.

*Data collection and analysis*

The study used ethnographic methods (Green & Bloome, 1997) for data collection, which was carried out by means mainly of participant

observation. We documented the literacy events[1] by accompanying them with audio and video recordings. We also had some formal and informal interviews and discussions which were initially semi-structured, and then they were followed by non-structured. Non-structured interviews were focused on practices that appeared in data collection and they were designed to investigate individual interests and thoughts of the participants on these practices. Interviews were conducted after a detailed briefing with the participants for the research purposes. Furthermore, written texts and artifacts that were created by participants in the Romani community were collected.

The participants in this research were Roma families which we observed in four contexts: a) during their family life, b) during their professional practice and c) in the context of their socialization with the community members, d) in their oral interactions at public services. In many cases, we also came in contact with relatives and friends of the research subjects in their homes and in social areas of the community.

Data analysis was carried out simultaneously with data collection. Initially, all the digital, printed and artifactual material was transferred in one file to be edited. After this, the transcription and further analysis of the data in order was made in order to seek recurring circumstances and behavior or speech patterns (Heath & Street, 2008). Data coding was done in three stages, based on the proposal of Copland and Creese (2015): a) initial analysis of observational notes and literacy events and coding of each instance of literacy observed or reported with identification codes, such as “participation in the common life”, “socio-active use of literacy”, “personal communication”, b) comment adding from notes, videos and photos and c) microanalysis of data, i.e. line-by-line data analysis and repeated study of all the elements that had been transcribed.

Data analysis revealed three distinct categories of literacy practices: a) dominant literacies, which are used to govern and regulate specific actions of the community members regarding authorities (schools, governmental or religious institutions), b) semi- dominant literacies, which are initiated by dominant practices, but they are used to sustain the social and commercial

[1] Theorists and researchers have proposed differentiations between *literacy practices* and *literacy events. Literacy events* are acts of print-based reading and writing instances while *literacy practices* include values, beliefs, feelings, social and power relations and reflect the sociocultural contexts within which individual literacy events occur (Barton & Hamilton, 1998; Street, 2003).

interaction in Romani community and c) dominated literacies, which are used exclusively inside the community and they are related to family practices.

*Literacies in the context of the community*

*Dominant Literacies*

Literacies of this category are considered by community members as high value and they are used to contribute to the regulation of their relationships with the dominant culture. These literacies, apparently due to external factors, are standardized, regular, characterized by an emphasis on the form of the discourse and they are used in interactions Romani people have with public institutions, schools or services. In these literacies Roma people use consistently Greek language as it is considered as the official language of the public institutions.

Examples of literacy practices that belong to this category are mostly drawn from the communicative events inside the local Roma Community Support Center (RCSC). As this service has been tasked with the bureaucratic procedures, Roma used to address to this agency for filling in formal requests, to apply for various benefits etc. In the waiting room of this service there is a notice board on which there are posters providing information about issues such as vaccination, hygiene or environmental procedures. Although very few Roma could read the messages and, both the competent authorities and the operator (RCSC) are aware of these difficulties, the posters remained on the notice board for a long time and then they were renewed and replaced by others. They rather intent to indicate the social and discursive hierarchy that operates in the place, than to inform the people about these issues. Roma people are frequently involved with the dominant literacies and attempt to cope with the discursive norms and the linguistic forms imposed by the dominant community in such places, however conflicts and tensions sometimes occur during the communication processes. At the following episode a young woman wants to make an application, while the employee asks her to write her name to the official paper:

(P: Participant, E: Employee)
E: You need to write your name here.
P: Eeh, I don't want to write my name now.
E: Why? You don't know how to write it?
P: I know! But I am not in the mood now. (She puts her hands on her face to show that she has a headache). I don't want to write it.

E: Ok, I'll write it for you.

The literacy requirements of the context of a public service cause clearly visible difficulties to the woman. The difficulty of writing her name makes her feel ashamed and intimidated about her "inability". She responds by using excuses in order to avoid being personally involved with writing.

At the following episode an old Roma woman is shown as quite familiar with the register of the red tape and she is trying to specify her request with the appropriate terms. However, tensions and aggressiveness appeared towards the type of literacies imposed, because of her awareness of the limited competences to deal with these kind of textual instances.

P: I want *kleidarima ( the official word for the code).* Look, where it is? I do not know writing, so I brought all the papers I had.
E: You have to go to Employment Organization (EO) to get your codes. The deadline is until next week.
P: Where do I have to go?? I don't have a car, my girl!. I don't have.. Do you want me to go on foot? I had it, but I can't see, I don't know what these papers are. Read for me these papers. What are they saying? (She gave the papers).
E: No, no. You have to go to EO to take the papers with the codes. And then, you have to come here.
P: Well.. tell me, what I have to say when I go there?
E: You have to say "I want to validate the card".

*Semi-dominant literacies*

Roma inhabitants of Tyrnavos seem also affected by literacy standards and behaviors of the dominant culture and they try to adapt many of these practices in their local context. The literacies of this category are hybrid literacies as they constitute the effect of an interaction between local and trans-local practices (Blommaert, 2010). They are designated here as semi-dominant, which means that they are influenced by dominant culture but their level of regularity and formality is lower than the dominant literacies. Roma people during these situated interactions often communicate by translanguaging (Garcia & Li Wei, 2014), shifting between the languages, the Romani and the Greek.

*Business transactions: Merchants lists, Advertisements and Internet*
In their attempt to organize their work in the village, traders and sellers use notepads and notebooks where they note the lists of their customers. The

owners of the two community stores (grocery, cafe) read and manage store documents, they record all goods, they put prices on products and they keep notebooks with a list of products purchased. Itinerant fruit vendors also use a notebook for checking their clients. In such practices, the information is usually provided in Romani which is written down through the Greek alphabet. Sometimes additional information is also provided which is usually of local value for the writer (i.e. a trait of the client or the object of reference) and which is used to clarify the written information:

> P: I write the name, next I say 10 euros or five euros. What he [has] to give me. I write down by the way I know him, you see I write "Pakistani", not his real name.. what you see is something that we understand.

Advertisements are a characteristic type of these practices. This genre, the way they use it and its conventionality depends on the audience they are addressed to and on the medium they use. Usually, advertising inside the community is not contingent to the conventional genre. In one case, a man painted his house walls with personal information, using this as an advertisement. He wrote only his name and his mobile phone number, remotely visible, while the type of service he provided was absent. This omission, according to him, happened because everyone knew the type of service he provided, so there was no communication problem. In another case, a Roma worker wrote on a makeshift sign in the main road of the community information for his professional display. By applying some basic graphophonemic principles that are not performing the correct spelling in Greek language, he wrote on the sign: "ΗΔΡΑΒΛΙΚΟ ΓΙΑ ΣΠΙΤΙΑ ΑΝΑΚΕΝΗΣΗΣ" (PLUMBER FOR RENEWABLE HOUSES) and he also included his short name and his mobile phone number. An itinerant trader, on the other hand, used his profile on Facebook to advertise his own work. In particular, he published a photograph of him and his products and wrote: "Φρούτα που ομορφαίνουν τα κορίτσια" (Fruits that beautify the girls).

It is noted here that the message of the first commercial focuses only on the name and phone number of the worker as it seems that only Roma inhabitants will see this, while the second one, on the central road of the community, give more information concerning the service offered by the worker. None of these ads seem to take into account the conventional norms of this written genre prescribed by dominant literacies. On the contrary, in the third ad, the Roma trader uses a more formal type of texting through adequate elaboration of both the meaning and the spelling of the

message. We conclude here that the ads in the community depend on the place of inscription by defining addresses and selecting audiences (Blommaert & Huang, 2010).

Sometimes, Roma also use social media by posting photographs and using captions to describe each event they are referring to. As Romani language has no script, they use Greek alphabet while writing in Romani. A Roma man posted a photo of his engagement event on Facebook and he wrote: “αραγονες2014” (engagement 2014), that is a linguistic labelling reflecting the user's code-mixing, the Greek and the Romani language.

Digital literacies are also used in everyday life for the professional improvement of inhabitants. An elderly basket-artisan used to watch videos of “how to make a ball of reeds“ on YouTube in order to make these items. He aimed to broaden the local knowledge by incorporating dominant literacies into local ones.

*Dominated Literacies*

Dominated literacies include the types of community-based daily used literacies which are related to the ways in which Roma use the written and oral form of language and make sense of it. They learn to use these literacies unofficially within the community while learning is completed with its practical application. In these local practices Romani language is mostly used, but often they are shifting between the Greek and the Romani language. The research has brought to light social networks and relationships between community members and literacy appeared to play an important role in everyday life.

Inside the community, many official papers, little sheets and identity cards were kept in a plastic bag or in a school envelope and they were usually placed under the bed or on the fridge. Also school books, notebooks and dvds were found in most homes. They were placed under the bed or under the carpet, where these materials could be accessible by young children.

*Reminder notes: Small pieces of paper, writing on the wall, wedding notebook*

Roma used to keep small papers (literacy artifacts) in which they wrote the date and time of their appointments (doctor appointments, institutional important dates), fact that confirms their obedience to institutional structures of the dominant culture. In a small piece of paper that was in a family car it was written "ΘΕΣΑΛΟΝΙΚΙ ΣΤΟΒΑΝΤΑΡΙ” (Thessaloniki

Vardaris). A man had written this information using the Greek language in case he needed to ask someone for this address when he arrived at Thessaloniki. Reminder papers in most cases were placed in the kitchen, or in the car.

Inside a house in the community, a few pencil lines were marked on the wall. These lines had the role of a reminder of the family installments to a street vendor. The woman who was living in the house used to write on the wall.

> (P = Participant, R = Researcher)
> R: What happened?
> P: Let me go and give him the installment.
> R: Do you owe money to him?
> P: Yes. I got some suitcases. They were 60 euros. I give him five euros every time he comes.
> R: What do the lines mean? (she writes on the wall a line for each installment she gives him).
> P: I gave five euros. The suitcases cost 60, I give him five euros each time. And I write it here (meaning the mark of the line).

Important artifact of the families is also the "wedding notebook", which is often a school notebook -proof of the influence of dominant and school literacy- in which the family mother writes down the names of the new couple and the exact amount paid by the family as a gift to the marriage. When none of the parents know how to write, they use another family member, usually one of the children, as a mediator. Each entry is supplemented with some extra and interpersonal value informations, to help them recall and link the written representations with the exact local situation they are referring to.

DISCUSSION:
The study of literacy as a social and cultural phenomenon through the ethnographic perspective of the research revealed a wide spectrum of social activity domains of Romani life that are mediated by literacy events. In the study, literacy practices have been observed and analyzed taking local, regional, national and global factors into account. We learned, through a literacy practice lens, that Roma are involved in many ways with literacies in their everyday life.

They appear, therefore, to use small pieces of paper where they note their appointments to the doctor, to note the installments they owe to the street

trader by symbolically stamping their sequence on the house wall, to keep lists of gifts they have given or taken in marriage to meet the obligations of their community, to keep notes for amounts that clients owed to them in small notebooks. They also appear to create improvised handwritten signs (advertisements) to promote their professional activities and to use digital media (Facebook, YouTube) to expand their professional space or acquire new techniques in their profession. Finally, they use a variety of official documents (healthcare documents, social services, etc.) by which they regularly negotiate their transactions with public institutions.

From these practices, we conclude that Roma inhabitants have a very good understanding of the functions of the oral and written form of language and of the messages communicated to its various occurrences. Usually, in their oral and written interactions -both in their communication with non-Roma people and in their everyday family and professional life of the community- they use code mixing (of Romani and Greek language). In addition, we could say that writing is a part of their lives, despite the fact that in most cases their writing and reading skills, with formal definitions of terms, are usually extremely limited. The use of official documents reveals these procedures. However, their factual experience allows them to assume the content of documents and to negotiate their rights as citizens.

We can also conclude that Roma make use of genres and experiences both from the regional level, such as the wedding notebook or the writing on the walls, and from the non-regional level, such as the use of internet, the advertisements and the YouTube video watching. Such practices show that texts and orality in the Romani community social space are formed by local and translocal (Prinsloo & Breier, 1996; Prinsloo, 2004; Canagarajah, 2015) resources which are used in the same time and in the same location with positive results. While the community may have its own norms that they are applied at the local level, it can also adopt a translocal perspective and relate to other codes and literacies that travel to its location (Canagarajah, 2015).

Concluding, the complexity of these issues makes the researches in the field doomed to be fragmentary, inadequate and unfinished. However, it is a challenge for researchers to discuss about the resources of diverse communities without predefining their status or adopting a biased perspective. There is a tremendous amount of work to be done there, in order to help those whose voices have been distorted or silenced to restore voice.

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## The production of fictional stories by kindergarten children

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KEY WORDS: narrative development, story structure, fiction stories.

ABSTRACT:
The purpose of this study was to investigate the effects of an instructional comprehension strategy of the structural frame of the stories in the development of preschool children's narrative skills. It is also investigated the long term effects after the children's entrance to primary school. The sample of this study consisted of 56 children aged 5-6 years old who studied in 5 kindergarten classes in Chania, Crete, Greece. For the purpose of this study an intervention program was implemented which consisted of one experimental and one control group. In the experimental group the researcher approached the children's narrative skills development by getting the children to practice producing fictional stories whereas in the control group the researcher simply read the same stories without following any specific program to enhance the children's narratives skills. The results showed that this instructional strategy significantly affected kindergarten children's narrative skills and this effect has been maintained even after the children's entrance to primary school.

INTRODUCTION:
Young children create their narratives drawing on their past life experiences and from narrative's books content that are often read to them, which are also shaped by scenarios based on human behaviors. Children combine different representations that have common features to produce their narratives with real, unreal and anticipated events (McCabe & Rollins, 1994; Nelson, 1991). The narration of fictional stories is a useful tool for the development of children's oral language because it requires for a more

specialized linguistic ability that is not required during their daily conversational interaction, for example: personal pronouns, conjunctions, use of past tense etc. (Nelson, 1999).

Children's efforts to create an original fictional story follow developmental procedures. The developmental course of children's fictional stories structure evolves from: a) a simple description of character actions that is carried out without an attempt to delve into their internal motives and goals b) to the production multiple events episodes (Marjanovic-Umec, Krahjc & Fekonja, 2002; van Dam, 2010). The narrative structure related to language acquisition realized in their study researchers Botvin and Sutton-Smith (1977). Following this view, complex narrative structures are linked to children's' advanced language structures concerning their grammatical and syntax level. In particular, children at the age of 3 produce primitive narratives since no actions are presented but only static character's portrayal (Westby, 1984). At the age of 4, children's narratives are inconsistent, limited with many repetitions. This means that preschool children are still in the process of acquiring story schemas (Madler, 1984). By the age of 5, children include in their stories appropriate setting information, initiating actions and an attempt to plot development. However, the inclusion of internal goals, motivation and reaction, marking more sophisticated production are absent from children's fictional stories before the age of around 8 (Peterson & McCabe, 1983; Stein & Glenn, 1977).

Narration of fictional stories is more challenging procedure than retelling or narration of personal experience because both depend on a basis of relevant knowledge or experiences (Merrit & Liles, 1987). Various stimuli are often demonstrated by researchers to elicit and enhance children's fictional narratives such as verbal prompts, storytelling techniques and visual aids, which are often accompanied by comprehension questions (Allen, Kentoy, Sherblom & Pettit, 1994; Gillam & Pearson, 2004; Ukrainetz, Justice, Kaderavek, Eisenberg, Gillam & Harm, 2005). The demonstration of a series of illustrated pictures or even just one or the display of a wordless book seems to help preschool children's narrative ability which is usually challenged by short-term memory weakness and by the lack of previous relevant social knowledge and experience (Eaton, Collis & Lewis, 1999; Heilmann, Miller, Nockerts & Dunaway, 2010; Kaderavek & Sulsby, 2000). The beneficial effects of a specially formulated interactive-dialogic reading technique which focuses on structural story elements are suggested by Lever and Sénéchal (2011). After this

instructional application researchers revealed that children's retellings were more cohesive and cohered than their fiction stories. This study contains a significant limitation. Researchers suggest a single intervention program from which the improvement in both narrative skills is expected (retell, fiction stories). Despite the initial common knowledge that both narrative skills need (knowledge of the story structure), the development of each narrative skill presupposes different instructional procedures and methodological designs.

In another study, one illustrated picture and one fairy tale book shown and read respectively to the children, in order for them to retell and narrate a personal and a fictional story. The collective data categorized by researchers Stadler and Ward (2005) in five developmental stages (Labeling, Listing, Connecting, Sequencing, Narrating) while suggesting a variety of guided activities and visual aids to help children pass from one stage to another (modeling, questioning, dialogues, adult direct activities, narration providing audience, reading aloud, symbolic play…). Unfortunately, all these mediums and procedures were very briefly reported without any reference to the assumed results.

Studies have also shown that the activation of background knowledge, children's multifaceted activation (cognitive, linguistic) and children's involvement in a series of higher-level cognitive processes, such as comparisons, assumptions judgments and inferences, help them understand, organize and produce complete fictional stories (Collins, Brown & Newman, 1989; Dennen, 2004; Merritt & Liles, 1989; Stadler & Ward, 2005). Although, the need for the implementation of these procedures from preschool age has been highlighted the majority of these studies concerns primary school children (Pentimonti & Justice, 2009; van Kleeck, 2008).

Training kindergarten children in narrating fictional stories is a very difficult procedure because it requires the contribution of many cognitive functions. A complete fiction narrative consists of the setting (time, place, characters), the plot episodes (initiating event, main character's attempt, complications that main character faced and consequences) and the end of the story. The logical sequence of these structural elements is also an essential story component that shows children's proficiency (Peterson & McCabe, 1992). Although there is positive correlation of kindergarten children's narrative skills with their current and subsequent literacy skills (Klecan-Acer & Caraway, 1997; Gillan & Johnston, 1992; Westerveld, Gillon & Boynd,

2012), few studies have dealt with the strengthening of these skills with effective methods and techniques (Lever & Sénéchal, 2011; Stadler & Ward, 2005). In the case of children's ability to produce fiction stories most of the researchers documented children's inabilities instant of their potential abilities.

Furthermore, the majority of previous mentioned visual aids which were used by researchers as mediators for the structural story elements consisting of symbols and drawings. Children of this age can use symbols in symbolic and pretended play but they cannot effectively deeply understand the relationship between abstract concepts-structural elements and symbols (Flavell, Green, Flavell, Harris & Astington, 1995). Accordingly, it would be interesting to be investigated in a future study the effect of different visual mediators. Additionally, in pre-existed studies the greatest focus is brought upon the way in which the fictional narratives were elicited (illustrated pictures, cards, wordless books) and no upon the process in which the children trained to understand, internalize and implement the structural frame of the story. In other words, much more attention should be brought upon not only to "what;" but also to "how;". In addition, previous mentioned studies demonstrated that the children's cognitive and linguistic involvement in the learning process enabled them to manage the cognitive demands of this challenging task. So, other ways of children's activation in order to enhance their competences in producing well-structured fictional stories are needed to be explored. Finally, in these few studies concerning the development of children's narrative skills researchers set linguistic and cognitive goals. Given that metacognitive skills support effectively children's efforts (Brown & Campione, 1990; Collins, Brown & Holum, 1991) it would be interesting to conduct a study in which children would be involved in metacognitive processes which plays an important role in conscious learning and in the maintenance of new acquired knowledge and skills.

Therefore the purpose of this study was to examine:

a) The effect of a multilevel intervention program, based on the Self-Regulated Strategy Development, on preschool children's narrative skills development. More specifically, this study was to examine:
    1. if the fictional stories that children from the experimental children group include more structural elements than those of the control children group.
    2. if the fictional stories that are be produced from the experimental children group comprise more references about character's

internal states than those of the control children group.

b) If the observed effects are maintained after the preschool children's entrance in primary school.

METHOD:

*Sample*

The sample of this study consisted of 5 kindergarten classrooms in Chania, Crete, Greece during the school year 2012-2013. From a total of 70 children 56 (25 boys & 31 girls) aged 5-6 years (M=64,45, SD=4,57) were selected as the sample children. Convenience sample procedures were followed due to the demands of this study for a separate room near to children's classroom where we could carry out the children's pre and post test procedures. All the sample children were divided into an experimental and a control group. The sample also included children from foreign countries who were able to communicate fluently in the Greek language and their performance in all language measurements were in the range of normal scoring criteria.

*Measurements*

For internal validity reasons and for group's equivalency a series of cognitive, verbal and narrative measures were administrated before and after the intervention program. The children were assessed by the following criteria:

Measures before the intervention program:

a) The children's non-verbal ability was measured by the Colored Progressive Matrices (Raven, 1956) standardized into Greek by Tsakris (1970). This test assesses mental development through the stage of reasoning by analogy which seems to be a decisive point in intelligence maturation. Test Cronbach's a reliability coefficient was .87 and concurrent validity (0.97). It consisted of 60 multiple choice questions (5 series of twelve trials each one) allocated by degree of difficulty.

b) The children's verbal ability was assessed by vocabulary and verbal analogies of the Athena test (Paraskevopoulos, Giannitsas & Kalantzi-Azizi, 1999a). Kuder– Richardson & Cronbach a reliability coefficient ranged from .80 to .90 for all ages (5-9 years old). In Verbal Analogies examined children's ability to fill the gaps in uncompleted

proposals utilizing their language experiences. Whereas in Vocabulary measurement evaluated children's ability to give the conceptual content to a given word. The children must refer everything they know related to the word's meaning.

*Measurements before and after the intervention program*

*Fictional stories*

Two supplemented tests were given to the sample children in order for them to narrate a total of 3 different fiction stories (2 from two wordless books and 1 story by seeing illustrated cards). The children's stories were assessed according the Index of Narrative Complexity story coding form by Petersen, Gillam and Gillam (2008). Following researchers' criteria a complete narrative consists of the setting, which refer to the place and time of the story, the characters involved, an initiating event causing an internal respond/reaction to the protagonist. This reaction is probably related to an internal plan that triggers the main character's attempts and is related to the initial problem. Main character's efforts are blocked by some complications and the narrative is completed with the consequences of the main character's attempts. We add an introduction, an end, and the logical sequence of these elements, to these components, because we believe that these elements are essential in a well formed story. In this scale the structural element of the introduction and the end scored from 0-1 point, the structural elements of the setting, the characters, the initiating event, the consequences and the sequences of the story elements scored from 0 -2 point whereas the story elements of the attempts and complications scored from 0-3 points. In this scale the 0 point corresponds to the absence of the specific story element, the 1 point to the simple presence of the story element whereas the 2 and 3 points correspond to the full report of the story element accompanied by necessary details.

1. Narration by wordless book

   Given the differentiated children's performance due to various psycholinguistic factors and in order to provide them with multiple opportunities to reach their potential or even actual abilities (Heilmann, Miller, Nockerts & Dunaway, 2010) two wordless books were given in order for them to narrate two fictional stories. In the beginning of each wordless book administration the children made a picture walk to get an idea of the book content. Then the first researcher mentions the title of the story and gave some relevant information about the story content in order for the children to have a

supportive framework to begin with. Afterwards, the researcher closed the book and put it in front of each child and asked each one of them to narrate a story looking at the same pictures again (Pena, Gillam, Malek, Ruiz-Felter, Rasendiz, Fiesta & Sabel, 2006). When they omitted a picture the researcher come back to it and when the children faced some difficulties she gave to them some open ended prompts: “Oh! Look what did the frog do? “ or “Do you have something else to say about the story?” (McCabe, Bliss, Barra & Bennett, 2008). The wordless books were titled: “The Froggy is dressed" and "The Froggy goes to sleep" (London, 2000). Both were written by the same author, had the same number of pages, representative illustrations and their content were pleasant and accessible to all children.

2. Narration by cards
   The wordless books procedures were followed by the narration of a fictional story by seeing 5 cards. These 5 cards were photocopied illustrated pictures (size 15x10 cm2) the selected by the intervention program books, which depicted the basic story elements (protagonist /characters, initial problem, 2 story plot events, resolution). The first researcher put these cards in front of each child in order for them to narrate a complete and understandable story. This reduced stimulus is considered more challenging than the wordless books due to the preschool children’s difficulty to interpret meanings from socially determined situations that were depicted in the illustration cards (Merritt & Liles, 1989).

*Materials*

*Books*

For the pretest assessment 2 wordless books were shown to the children then they narrated two stories and the illustrations from another book formulated in the form of cards in order for the children to narrate another story. During the training of the intervention program eight (8) story books were read to the children and Illustrations from 8 different books were also used for the creation of fictional stories from the children. The wordless books and the cards that were given to the children in order to re-assess their ability to produced fictional stories, in posttest assessment, were all the same so as to get a reliable measurement between the two evaluations. In addition, the illustrations from another book were utilized for children’s later assessment after 5 months (20 books in total).

*Cards of the structural elements*

In addition, for the children's intervention program 7 cards with words were used. These 7 words functioned as key-words and reminded the children of the structural elements of the story. In the first two cards the key-words "where" and "when" were written and referred to the story setting, in the third card the key-word "who" was written and referred to the story's main character, in the fourth card the key- word "which" was written and referred to the initial problem or theme of the story, in the fifth card the key-word "what" was written and referred to what was happening in the story, in the sixth card the key-word "how" was written and referred to the story's resolution and in the last card the key-word "end" was written and referred to the end of the story. For the needs of this study we put the resolution and the end of the story on separate cards because it was considered useful for the children to learn the differed functions of these elements.

INTERVENTION PROGRAM:

The intervention program lasted 8 weeks. In each classroom, once a week a book was read to the children. After the story book reading the first researcher in the experimental group followed a training program that aimed for the children to produce well-structured fictional stories. The same narrative books were read to the control children group, in the same order without following any specific program that enhances children' s narrative skills.

*Experimental group*

In the experimental group, a strategy of producing original fiction stories was implemented. This strategy utilizes basic principles of cognitive apprenticeship (Collins, Brown & Holum, 1991). Through this method the teacher trains children in high-level cognitive, linguistic as well as metacognitive and post-language processes that are necessary for the production of a complete text. Based on this method, Harris, Graham, Mason and FriedInder (2008) propose Self-Regulated Strategy Development (SRSD) for planning, organizing and writing narrative texts to help primary school children who are facing multifaceted problems in the writing process. This strategy, for the purpose of this study, has been adapted for preschool children and incorporates a series of visual aids and procedural facilities. The strategy was completed after five stages of practice.

In the experimental group the children followed a training program in order

to produce well-structured fictional stories. This training program consisted of 5 stages. In the first stage and before the reading of the story, the first researcher explained what basic elements a well-written story is composed of to the children. She mentioned that in the beginning, all stories refer to the place (the village, the town, the forest) and the time of the story (day or night, spring or summer, etc.) and that if they didn't, these were shown by the illustration of the books. To help them remember this, she presented the children with the cards including the key-words "where" and "when". Then she mentioned that all stories have a main character who faces a problem that he or she must try to resolve. In order for them to remember the main character of the story as well as the theme of it, she presented the cards with the key words "who" and "which". The researcher continued the same procedure for all the structural elements of the story. At the end of this stage, all the cards had been presented and the researcher had explained to the children what element of the story was represented by each card. The cards remained there until the end of the daily intervention program.

In the second stage, she interacted with the children and recalled examples of well-known stories while thinking about how they could create a well-formed story. For instance, which components they would use in the beginning, based on the cards of the structural elements, which place and time they would choose, who the main character would be and what kind of problem would be faced.

In the third stage, the researcher read the book and while she was referring to each story element, she placed the corresponding picture under each card. In this way, the children linked each story element with the corresponding part of the story. She also used the modeling technique– she stopped the reading at times and made comments, like thinking aloud, about what structural element of the story had just been read or what procedure must be followed. When the reading was completed, the whole class continued to stage 4 which was "memorization of the procedure". In this stage, the children repeated the main components of a well written story and confirmed that the story that had been read to them was complete based on these structural elements. She provided a little assistance to the children when it was needed. In the last stage, the researcher gave the children a big piece of paper divided into seven columns. One of the seven structural elements was written at the top of each column. In the first column, the key word "where" was written, in the second column, the key word "when" was written, in the third column, the

key word “who” was written and so on. She also gave the children 5 illustrated pictures from a story as an aid, in order for them to create their own story. The children looked at the cards very carefully and tried to create a story that made sense. In this stage, the children functioned collaboratively and the one child assisted the other. They utilized information from real life experiences and from relevant stories they had heard. When they had finished, they communicated their story orally to the researcher and then wrote their original story in any way they could.

*Control group*

In the control group the children heard the same stories as the children of the experimental group but they didn’t receive any specific training program. Specifically, before the story reading the first author gave some information that was essential for the children’s understanding, she read the story without particular interruptions and after the story book reading a brief discussion followed in which the children expressed their thoughts about some interesting points of the story that had just been heard.

RESULTS:

The primary purpose of this study was to investigate the effect of one instructional strategy on children’s ability to produce well- structured fiction stories as assessed by the Index of Narrative Complexity story coding form (Petersen, Gillam & Gillam, 2008). According to the results (Table 1) *t*-test measures revealed significant differences between the experimental group children’s performance and the control group at the post-test measurements in narration of fiction stories by wordless book and in narration fiction stories by cards. In addition, the experimental group children’s improvement size from pre to post-test assessment in relation to the control children was significant too. In particular, experimental group children’s improvement size in narration fictional stories from the wordless books was $M$=6.16, $sd$=2.226 whereas the control children’s improvement size was $M$=.64, $sd$=1.70. In narration fiction stories by cards, the experimental group children’s improvement size was $M$=3.96, $sd$=1.71 whereas the children's improvement size in the control group was $M$=.53, $sd$=1.97. The *t*-test measures confirmed the superiority of the experimental to the control group children’s improvement size in narration fiction stories by wordless books $t(1)=10.28$, $p<.000$ and in narration fiction stories by cards $t(1)=5.40$, $p<.000$.

Table 1. Means (*M*) and standard deviations (*SD*) of experimental and

control children's post-test scores and *t*-test measures in narration of fiction stories by wordless book and in narration fiction stories by cards.

| | **Experimental group** | | **Control group** | | ***t*-test** |
|---|---|---|---|---|---|
| | *M* | *SD* | *M* | *SD* | |
| Narration by wordless book | 12.83 | 1.62 | 7.75 | 2.08 | 10.19<br>*P*<.000 |
| Narration by cards | 8.96 | 2.27 | 5.86 | 1.99 | 5.48<br>*P*<.000 |

*Table 1. Means (M) and standard deviations (SD) of experimental and control children's post-test scores and t-test measures in narration of fiction stories by wordless book and in narration fiction stories by cards.*

More analytically, after the intervention program and as far as the structural content of children's narratives from wordless books and from cards is concerned, as referred by the Petersen, Gillam and Gillam (2008) narrative scale, the results showed significant differences between the experimental and control group children's mean scores for the introduction, the setting, the main character, the plan, the attempts, the complications and the sequences of the story whereas no significant differences were found between the experimental and control group children's performance concerning the initiating event or theme of the story, the internal response, the consequences and the end of the story.

Table 2. Mean scores (M) and standard deviations (SD) of experimental and control children's post-test scores and t-test measures in narration of fiction stories by wordless book and in narration fiction stories by cards in all narrative measurements of the Index of Narrative Complexity story coding form (Petersen, Gillam & Gillam, 2008).

| | Experimental group -w.b. | | Control group- w.b. | | *t*-test w.b. | Experimental group- cards | | Control group- cards | | *t*-test cards |
|---|---|---|---|---|---|---|---|---|---|---|
| **Narrative components** | *M* | *SD* | *M* | *SD* | | *M* | *SD* | *M* | *SD* | |
| Introduction | .62 | .49 | .7 | .26 | 5.21, *p*<.000 | .71 | .49 | .18 | .39 | 3.74, p=.000 |
| setting | .83 | .53 | .32 | .47 | 3.75, *p*<.000 | .48 | .41 | .11 | .35 | 2.47, p=.016 |
| Main character | 1.38 | .62 | .96 | .33 | 3.13, *p*<.000 | 1.03 | .18 | 68 | .47 | 3.75, p=.000 |
| Initiating event | 1.14 | .74 | .82 | .86 | 1.48, *p*>.05 | 1.14 | .63 | .86 | .41 | 1.32, p>.05 |
| Internal response | .24 | .41 | .14 | .35 | .84, *p*>.05 | .28 | .59 | .18 | .00 | 073, p>.05 |
| Plan | 1.03 | .49 | .00 | .00 | 10.97, *p*<.000 | .28 | .45 | .00 | .18 | 2.58, p=.000 |
| Attempts | 1.97 | .50 | 1.32 | .54 | 4.64, *p*<.000 | 1.34 | .48 | .86 | .35 | 4.32, p=.000 |
| Complications | 2.45 | .87 | 1.54 | .63 | 4.50, *p*<.000 | 1.41 | .50 | .25 | .44 | 9.29, p=.000 |
| Consequences | 1.59 | .50 | 1.54 | .49 | .43, *p*>.05 | 1.31 | .66 | 1.21 | .41 | .65, p>05 |
| End | .07 | .25 | .00 | .00 | 1.41, *p*>.05 | .10 | .31 | .00 | .00 | 1.76, p>.05 |
| Sequence | 1.52 | .51 | .89 | .41 | 5.06, *p*<.000 | 1.03 | .49 | .64 | .48 | 2.99, p=.004 |

w.b.= wordless book

*Table 2. Mean scores (M) and standard deviations (SD) of experimental and control children's post-test scores and t-test measures in narration of fiction stories by wordless book and in narration fiction stories by cards in all narrative measurements of the Index of Narrative Complexity story coding form (Petersen, Gillam & Gillam, 2008).*

Children's narrative ability of fictional stories was re-assessed after 5 months when children were at the first grade of primary school. In this later assessment was used only one of the two narratives tests: the narration of fiction stories using 5 illustrated cards because it is a higher demanding cognitive task for the children and it takes less time to carry it out than wordless books. It must be taken into account that the children had to leave for their classes in order to participation in this assessment so we had to choice briefly and essential procedures. In the later assessment the results showed that experimental group children maintained their high performance in narration with illustration cards. The mean scores in the second posttest assessment was *M*=8.42, *SD*= 2.14 and the indicator *F* in one way repeated ANOVA was $F(1,56)= .70$, $p=.41$, $\eta^2=.04$. Therefore children's second performance after 5 months shows a light not statistically significant decrease.

DISCUSSION:

The purpose of this study was to investigate the effect of an instructional strategy in the development of children's narrative skills and in particular in enhancing children's ability to produce fictional stories. Before and after the intervention program the sample children were given two different supplemented tasks: narration of fiction stories by wordless book and narration of fiction stories by cards, in order to find out if the children's narrative performance has improved and to what extent.

The results confirmed that the instructional strategy implemented in this study must be considered very effective since the experimental group children shows grade improvements in their performance from the pre to posttest phase in narration of fiction stories neither by wordless book nor by cards. Following the results these improvements are considered statistically significant compared to those of the control children group. The multilevel practicing program for the production of fiction stories, is based on the principles of the Self-Regulated Strategy Development (Harris, Graham, Mason & FriedInder, 2008) and was adapted for the needs of this study for kindergarten children. It enhances children's abilities to deeply understand and internalize the structural frame of the stories and enables them able to apply this when they are asked to produce an original fictional story.

The techniques of modeling, thinking aloud and open-ended questions before and during the story book reading, foster children's cognitive involvement and enhances children's understanding about story construction (Applegate, Quinn & Applegate, 2006; Lane & White, 2007; van Kleeck, 2008). In addition, in the last stage of the intervention program which was related to the production of fiction stories, the children planed, organized and wrote down their thoughts and ideas in a collaborative way making a series of self-regulation and metacognitive processes like observing, controlling, revisions and reflections (Fernandez-Duque, Baird & Posner, 2000). The majority of the children consolidated through training program consciously thought processes during all time the children were thinking: "what am I doing now?", "why am I doing this?", "what should I think?" and so long. Furthermore, the children during this processes were not only activated in a cognitive and linguistic but also in a physical way as well (writing, place and replacing the cards in a correct order, changing their roles and their positions in story management).

From the two differentiated difficulty narrative tasks, the narration of fiction

stories with 5 cards as an aid must be considered a much more challenging task and consequently the children's improvements were lower than those of the narration of fiction stories with wordless books. It is widely accepted that the reduced stimuli (as a visual aid) increases the cognitive and linguistic demands of the narrative task significantly (Allen, Kentoy, Sherblom & Pettit, 1994; Merrit & Liles, 1987). The children's' narrative speech that was produced by wordless books is mainly descriptive since most of the children narrate/say what exactly they see but in the case of the cards they must create a complete story utilizing most of their available knowledge and skills. In this narrative task, children must make inferences, assumptions, causal and logical connections etc. since they must interpret the card's context in an understandable way. That's why preschool children's attempts in these tasks were characterized by failure and this is due to the children's cognitive and social immaturity (Eaton, Collis & Lewis, 1999; Hudson & Shapiro, 1991).

A series of structural elements such as the introduction, the internal response, the plan and the end of the story were almost absent from the control group children's narratives. Significant differences between the experimental and control group children's scores have been demonstrated in all previous mentioned structural elements except of the main character's internal response and the end of the story in which children of both groups underperformed. The preschool children's capability to inference and therefore to report these specific structural elements that are related to the main character's internal states (thoughts, believes, feelings) is very limited (Hudson & Shapiro, 1991; Peterson & McCabe, 1983). The children's ability to get in the second narrative landscape, meaning where the cause and effect relationships are detected, is increased significantly with age (Bruner, 1991; Curenton & Lucas, 2007). In addition, most of the children consider that mentioning the consequences of the main character's attempts, the story has ended. Therefore the end of the story is often absent from children's narratives. It has been observed that in some contemporary narrative scales these two structural elements do not exist concurrently (Heilmann, Miller, Nockerts & Dunaway, 2010; Peterson, Gillam & Gillam, 2008). This possibly happens because the researchers believe that one element involves the other but this, in my opinion, is totally incorrect. By the end the whole story is culminated and the changes that happen in characters mentality after all these story's events are declared (Morrow, 1990). So, the end is an essential story component which must be present in all narratives (orally or written), (Graham & Harris, 1996; Stein & Glenn, 1977).

Concerning the long term effects of the instructional strategy on the children's scores during the second posttest phase in the production of fiction stories by cards, they were followed to be considerably similar to the first posttest phase. All these findings documented the need for the implementation of new sociocultural strategies that emphasize the procedures much more than the outcomes. The application of this formulated strategy which is considered to be an extension of the Self-Regulated Strategy Development were very effective in elaborating and acquiring new knowledge and skills.

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## Using English language learners' gestures as clues for vocabulary development

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KEYWORDS: Gesture and vocabulary learning; adult scaffolding; English language learner; speech-gesture mismatch.

ABSTRACT:
Vocabulary is fundamental for children's language, literacy, and cognitive development. Past research has suggested that spontaneous hand gestures accompanying speech convey substantial information about children's mental representations, and adults can scaffold children to learn new information by using their gestures as clues. This study examines whether adults can also use the spontaneous hand gestures produced by English language learning children in narratives as signals to help them learn new vocabulary. Forty 5-year-old English-language learners with Chinese first-language background participated in the study. Twenty children were randomly assigned to the control group and 20 to the experimental group. The results suggest that when the adult used the children's spontaneous gestures as immediate prompts to teach corresponding English words to the children in the experimental group, the children were able to learn and use these words better than those in the control group. In particular, iconic and metaphoric gestures provided the best cues for vocabulary scaffolding. Moreover, those children who produced more speech-gesture mismatches tended to benefit most from adult support. Educational implications are discussed.

INTRODUCTION:
Using hands to depict things, actions, and express ideas is universal (Behne, Carpenter, & Tomasello, 2014). Past research has suggested that spontaneous hand gestures produced during speech convey substantial information about a speaker's thoughts (e.g., Goldin-Meadow, 2003; McNeill, 1992), knowledge (e.g., Novack & Goldin-Meadow, 2015), problem-solving strategies (Alibali & Goldin-Meadow, 1997), and emotion (Vallotton, 2008). Studies in the teaching-learning settings have shown that teachers/adults can use gestures as clues to scaffold children to learn new information (e.g., Alibali, Flevares, & Goldin-Meadow, 1997). However, little is known about whether adults can also use spontaneous gestures produced by young children who are learning English as a new language as signals to help them learn new English vocabulary.

OBJECTIVES:
The purpose of the study is to determine whether the spontaneous

gestures produced in narratives by English language learners can be used as clues to help them learn English vocabulary, and If so, what types of gestures produced by children tend to provide the best cues.

RATIONALES:

Hand gestures produced by children often convey information not found in their speech and they often reveal children's implicit knowledge and provide an early sign that they are ready to learn a particular task (e.g., Goldin-Meadow, 2003). Research suggests that gestures that children produce can provide teachers with information about the specific type of instruction that they can benefit from (Alibali & Goldin-Meadow, 1997). When children speak one thing and gesture another in a problem-solving situation (speech-gesture mismatch), they are usually in the state of cognitive transition and are ready to profit from adult instruction. For example, in studies where children were asked to explain their beliefs about concepts related to conservation (Church & Goldin-Meadow, 1986) and mathematical equivalence (Perry, Church, & Goldin-Meadow, 1992), children who produced a large proportion of speech-gesture mismatches (50% or more) in their explanations of the concepts ('discordant' children) were more likely to gain from instruction in the concepts than the children who produced few gesture-speech mismatches ('concordant' children). Thus, speech-gesture mismatch can be regarded as an index of transitional knowledge and it can reliably predict children's readiness to learn (Perry, et al., 1992). Appropriate adult scaffolding in this transitional state of learning can help children learn a concept faster (Goldin-Meadow, 2003).

DESCRIPTION OF THE RESEARCH:

*Participants*

Forty typically developing 5-year-old children who were learning English as a second language (M = 5;0; SD=3.5 months) participated in the study. All children's first language was Chinese and the average years they spent in the English-speaking environment was 2.3 years (SD = 6 months). The participants' gender was balanced with half males and half females. The data was collected in seven heritage Chinese language schools in the United States. Consent letters were obtained from the children's parents.

*Procedures of the study*

The children were randomly assigned to the experimental group (20 children with gender balance) and the control group (20 children with gender balance). The project consisted of two parts. In the first part of the study, the children in the experimental group were asked to look at a wordless book “Frog, Where You Are?” (Mayer, 2003) and then to tell a story in English about what they saw to a graduate assistant (pseudonym Ms. Smith). The adult observed each child’s narration carefully. When noticing ideas were expressed through gestures rather than words (such as moving right hand upward) without any matching words, the adult scaffolded the child by supplying words for him/her (“The frog jumps out”) or when noticing that a child’s speech and gesture mismatched (such as saying “fall” while moving hand up meaning “climb up”), the adult supped words “Oh, the frog climbs up.”

The children in the control group were also asked to look at the same wordless book and to tell a story in English about what they saw to the same adult. However, the adult did not provide any scaffolding.

In the second part of the study (one week later), all children in both group were asked to look at a different wordless book “Frog Goes for Dinner” (Mayer, 2003) and to tell a story about what they saw to the same adult.

*Data collection, transcription, coding and reliability*

All the interactions between the children and the adult in the two parts of the study were video-recorded. The video-recordings were first transcribed verbatim. The children’s narratives were then identified in lexical categories: nouns, pronounces, possessive nouns, verbs, adjectives, adverbs, preposition, and conjunctives. Next, the the types of gestures produced in their narratives were identified according to McNeill’s gestural taxonomy (McNeill 1992): deictic (literal and nonliteral pointing gestures), iconic (gestures that mimic motion or shape), metaphoric (gestures that express abstract ideas), beat (gestures that were used to emphasize), and emblematic (conventional gestures) gestures. Additionally, the circumstance in which gestures occurred were also coded; that is, 1) gestures that matched the semantic meaning of words (e.g., moving two hand up while saying “climb up”); 2) gestures that did not match speech (e.g., a child said “clime up,” but moved his hand down meaning “climb down”); and 3) gestures that were produced alone without accompanying

any words (e.g., move right hand down to indicate “the beehive falls down” without using words).

The data were transcribed and coded by two research assistants. Inter-coder reliability was conducted by randomly choosing 15% of the coded data. Cohen’s Kappa was used to measure the agreement between the coders:

- Identification of word types: nouns=1.0, pronounces=1.0, possessive nouns-1.0, verbs=1.0, adjectives=1.0, adverbs=1.0, preposition=1.0, and conjunctives=1.0;
- Identification of gesture types: deictic = 1.0, metaphoric = .83, iconic = .87, beats = .80, and emblematic = .97; and
- Identification of circumstance in which gestures occurred: gesture-word match=1.0, gestures alone=1.0, gesture-speech mismatch= .96.

RESULTS:
Table 1 compares the words produced by the experimental and control groups in narrating the first wordless book. The multivariate analysis of variance (MANOVA) indicates that the children in the control group produced significantly more words than the children of the experimental group (Wilks’ λ =.06, F(9,30=49.19, p=.0001). No gender differences were found (Wilks’ λ -.96, F(9,30=.13, p=.99).

| Type of Word | Experimental | | Control | | *F* |
|---|---|---|---|---|---|
| | *M* | *SE* | *M* | *SE* | |
| Nouns | 20.65 | .30 | 22.55 | *.30* | *19.18**** |
| Pronouns | 15.00 | .20 | 18.00 | *.20* | *114.21**** |
| Possessive nouns | 9.25 | .21 | 11.00 | *.21* | *34.81**** |
| Verbs | 18.01 | .17 | 20.20 | *.17* | *72.86**** |
| Adjectives | 7.05 | .23 | 11.00 | *.23* | *144.78**** |
| Adverbs | 8.00 | .17 | 8.05 | *.17* | *.04* |
| Prepositions | 15.20 | .34 | 17.20 | *.34* | *16.81**** |
| Articles | 7.95 | .19 | *8.90* | *.19* | *11.92**** |
| Conjunctions | 11.20 | .32 | *13.00* | *.32* | *15.16**** |

*Note: *** = p < .0001*

*Table 1: Words Produced by Children in First Book*

Table 2 indicates the distribution of the types of gestures produced by the experimental and control groups. The MANOVA suggests that the control group also produced significantly more gestures than the experimental group in narrating the first wordless book (Wilks' λ = .26, F(4,35)= 24.72, p = .0001). No gender differences were found (Wilks' λ = .97, F(4,35)= .24, p = .91).

| Type of Gesture | Experimental | | Control | | *F* |
|---|---|---|---|---|---|
| | *M* | *SE* | *M* | *SE* | |
| Deictic | 29.30 | .38 | 31.37 | *.38* | *20.27**** |
| Iconic | 27.30 | .29 | 29.25 | *.29* | *21.91**** |
| Metaphoric | 9.20 | .24 | 10.85 | *.24* | *22.61**** |
| Beating | 3.05 | .20 | 4.10 | *.20* | *13.62*** |
| Emblematic | .00 | .00 | .00 | *.00* | - |

*Note: *** = p < .0001, **= p < .001*

*Table 2: Words Produced by Children in First Book*

Table 3 compares the circumstances in which gestures and words were produced by the two groups. The MANOVA indicates that the control group produced significantly more speech-gesture matches and gestures alone than the experimental group and significantly less speech-gesture mismatches than the experimental group when narrating the first wordless book (Wilks' λ = .25, F(3,36)= 35.58, p = .0001). There were significant gender differences (see Table 4); the girls produced more speech-gesture match than the boys (Wilks' λ = .74, F(3,36)= .24, p = .01).

| Gesture Occurrence | Experimental | | Control | | *F* |
|---|---|---|---|---|---|
| | *M* | *SE* | *M* | *SE* | |
| Speech-gesture match | 23.30 | *.84* | *28.25* | *.84* | *17.24**** |
| Speech-gesture mismatch | 22.30 | *.94* | *19.00* | *.94* | *6.15*** |
| Gesture alone | 22.95 | *.71* | *29.20* | *.71* | *38.04**** |

*Note: *** = p < .0001, **= p <.01*

*Table 3: Circumstances of Gesture Occurrence by Children in First Book*

| Gesture Occurrence | Boys | | Girls | | F |
|---|---|---|---|---|---|
| | *M* | *SE* | *M* | *SE* | |
| Speech-gesture match | *23.30* | *.84* | *28.25* | *.84* | *4.38** |
| Speech-gesture mismatch | *22.30* | *.94* | *19.00* | *.94* | *.00* |
| Gesture alone | *22.95* | *.71* | *29.20* | *.71* | *2.89+* |

*Note: * = p < .05, + p < .10*

*Table 4: Gender Differences in Gesture Occurrence by Children in First Book*

Table 5 compares the word production by the two groups in the second wordless book. The MANOVA indicates that the experimental group significantly increased their use of nouns, possessive nouns, verbs, adjectives, adverbs, and articles than the control group (Wilks' λ = .02, F(9,30)= 113.92, p = .0001). There were no significant differences between boys and girls (Wilks' λ = .92, F(9,30)= .17, p = .99).

| Type of Word | *Experimental* | | *Control* | | *F* |
|---|---|---|---|---|---|
| | *M* | *SE* | *M* | *SE* | |
| Nouns | *38.95* | *.80* | *21.95* | *.80* | *226.01**** |
| Pronouns | *19.25* | *.63* | *19.30* | *.63* | *.003* |
| Possessive nouns | *10.75* | *.23* | *9.27* | *.23* | *9.98*** |
| Verbs | *32.10* | *1.5* | *19.70* | *1.5* | *33.85**** |
| Adjectives | *20.25* | *.77* | *9.55* | *.77* | *96.53**** |
| Adverbs | *11.30* | *.36* | *7.90* | *.36* | *43.92**** |
| Prepositions | *16.60* | *.58* | *15.50* | *.58* | *1.74* |
| Articles | *10.60* | *.39* | *8.00* | *.39* | *21.93**** |
| Conjunctions | *12.50* | *.47* | *12.85* | *.47* | *.27* |

*Note: *** = p < .0001, ** = p < . 01*

*Table 5: Words Produced by Children in Second Book*

Table 6 shows that majority of the children's new words used in narrating the second book could be traced back to the words that the adult taught/scaffolded.

| | N | P | Pos. | V | Adj. | Adv. | Prep. | Article | Conj. |
|---|---|---|---|---|---|---|---|---|---|
| Adult | 42 | 23 | 17 | 34 | 21 | 13 | 24 | 14 | 17 |
| Child | 31 | 16 | 9 | 27 | 17 | 7 | 12 | 6 | 3 |

*Table 6: Vocabulary Match between Adults and Children*

Moreover, Table 7 shows that iconic and metaphoric gestures produced by the experimental groups in narrating the first book provided the best clues for the adult to scaffold. A bivariate Persons Product-Moment Correlation shows significant relationships between iconic and metaphoric gestured produced by children and the clues for adults to supply words.

| Gestures by Child | Clues for Adult to Supply Words | r (correlation coefficient) |
|---|---|---|
| Deictic | Deictic | .37 |
| Iconic | Iconic | .69** |
| Metaphoric | Metaphoric | .80** |

*Note: **= p < .01*

*Table 7: Types of Gestures Provided Clues for the Adult in Experimental Group*

Table 8 compares the gesture production by the two groups in the second book. As a group, the children in the experimental group produced significantly more deictic, iconic, metaphoric, beating, an emblematic gestures gestures than the control group (Wilks' $\lambda = .11$, $F(5,33)= 33$, $p = .0001$). No gender differences were found (Wilks' $\lambda = .96$, $F(5,33)= .25$, $p = .93$).

| Type of Gesture | Experimental | | Control | | F |
|---|---|---|---|---|---|
| | M | SE | M | SE | |
| Deictic | 38.10 | 1.65 | 28.70 | 1.61 | 16.62*** |
| Iconic | 44.52 | 1.61 | 26.90 | 1.57 | 60.85*** |
| Metaphoric | 21.47 | .93 | 9.50 | .91 | 84.21*** |
| Beating | 5.42 | .40 | 2.60 | .39 | 15.29*** |
| Emblematic | .84 | .14 | .00 | .14 | 17.59*** |

*Note: *** = p < .0001*

*Table 8: Gesture Production by Children in Second Wordless Book*

Table 9 shows the 11 children who produced 25% or more speech-gesture mismatches in the experimental group (6 boys and 5 girls) profited most from adult word scaffolding than those who produced less than 25%

speech-gesture mismatches (Wilks' λ = .04, F(9, 10)= 24.15, p = .0001). There were no gender differences (Wilks' λ = .33, F(9, 10)= 2.20, p = .11).

| *Type of Word* | *25% or more* | | *Less than 25%* | | *F* |
|---|---|---|---|---|---|
| | *M* | *SE* | *M* | *SE* | |
| *Nouns* | *40.18* | *.82* | *34.11* | *.91* | *24.40**** |
| *Pronouns* | *21.00* | *.69* | *16.44* | *.76* | *19.62**** |
| *Possessive nouns* | *10.81* | *.20* | *10.11* | *.22* | *5.22** |
| *Verbs* | *37.18* | *1.4* | *23.44* | *1.5* | *41.63**** |
| *Adjectives* | *22.81* | *.61* | *15.66* | *.67* | *61.84**** |
| *Adverbs* | *11.90* | *.33* | *9.11* | *.36* | *32.00**** |
| *Prepositions* | *18.18* | *.68* | *13.11* | *.75* | *24.76**** |
| *Articles* | *10.54* | *.50* | *8.33* | *.56* | *8.59*** |
| *Conjunctions* | *10.36* | *1.1* | *9.55* | *1.2* | *3.23* |

*Note: *** = p < .0001, ** = p < .01, * = p < .05*

*Table 9: Word Increase of Children of Speech-Gesture Mismatches in Experimental Group*

DISCUSSION:

The findings of the study suggest that the children in the control group produced significantly more vocabulary and gestures in narrating the first book than the children in the experimental group. In other words, the children in the control group were more proficient in English than the ones in the experimental group. However, when the children's spontaneous gestures were used as clues by the adult to teach vocabulary in the experimental group, the children showed significant improvement in their vocabulary. Two types of their gestures (iconic and metaphoric) provided the best clues for the adult to supply words. Moreover, although all children in the experimental group increased their vocabulary, those children who produced 25% or more speech-gesture in the experimental group tended to benefit more from the adult vocabulary scaffolding than those who produced less than 25% speech-gesture mismatches.

Several practical implications can be drawn from the findings of the study. First, gestures serve as a window to children's mental representations and they forecast early signs of whether children are ready to learn. As such, gestures help teachers/adults understand what to teach. In fact, language

studies have shown that infants start to communicate using gestures several months before they say their first words (e.g., Bates, Benigni, Bretherton, Camaioni, & Volterra, 1979; Bates, Camaioni, & Vol- terra, 1975). Similarly, English language learning children use gestures to express ideas before they can use English words (e.g., Wang, Bernas, & Eberhard, 200?). Thus, in the teaching and learning environment, teachers may want to observe what children do with their hands and use them as teaching tool and clues to provide appropriate instructions to accelerate their learning.

Further, several studies have shown that children who frequently produce mismatches between gesture and speech in their problem explanations, expressing one strategy in one modality and a second strategy in the other modality, are more likely to benefit from instruction about the problems than children who seldom produce mismatches (Church & Goldin-Meadow, 1986; Perry et al., 1988). Indeed, the results of our study confirm the previous findings; those children who produced 25% or more speech-gesture mismatches profited most from the adult vocabulary input. Observing children's speech-gesture mismatches is another area that teachers can focus on to assist learning.

Second, our study suggests that iconic and metaphoric gestures provide better clues to the adult for vocabulary teaching. This is because that iconic and metaphoric gestures are pantomimic in nature. These types of gestures can make a speaker's meaning more accessible to listeners and are easily observable and interpretable. Thus, encouraging children to gesture is another approach that teachers can take, because children's gestures can provide a source of information for teachers to access children' knowledge and to prepare instruction accordingly. In fact, research has shown that children can be encouraged to use gestures to depict action and communicate to others (Behne, Carpenter, & Tomasello, 2014). Additionally, making children gesture can also bring out implicit knowledge and lead to learning. For example, teachers can encourage students to construct their ideas and meaning with hands (Flood, V. J., et al., 2015 ).

Third, in order to make instructions maximally effective, the type of instruction must mesh appropriately with the knowledge the child brings to the learning situation (Kuhn, 1972; Turiel, 1969). Thus, when detecting signs sent through children's gestures, teachers may want to provide immediate feedback or scaffolding to make teaching effective. The findings

of our study supports this idea. In fact, when the adult detected the missing vocabulary that was indicated by the children's gestures in the experimental groups and supplied the vocabulary immediately and helped the children learn these words.

Taken together, teachers/adults can use the gestures as a teaching tool. Many children come to our educational system without sufficient vocabulary to communicate and learn (whether due to English language proficiency or disabilities); effectively using gestures as clues in reaching these children will help them to be successful academically. Since vocabulary is fundamental for children's narrative, literacy, and academic development, it is important to find effective ways to help them and maximize their learning potential.

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## The relations between reading comprehension and reading fluency: Their reciprocal roles as an indicator and predictor

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KEYWORDS: Reading comprehension, reading fluency, reading success

ABSTRACT:
There are several theories, which include automaticity theory, verbal efficiency theory, and instance theory of automaticity, explain the reasons why reading fluency is needed for literacy development. Considering these theories, word recognition automaticity, word recognition accuracy, and prosody emerge as important components of reading and comprehension processes. While a number of studies have shown that there are positive and strong relationships between reading fluency components and reading comprehension, there is a relative lack of research into this field focusing on their reciprocal relations as an indicator and predictor. In the current research, we aimed to explore the relations between reading comprehension and reading fluency and their connections with each other as an indicator and a predictor. For this overall aim, a total of 100 students from seventh grade level were enrolled. This research took place in fall semester, 2015, in Turkey's Denizli province. The participants from the all grade levels were willing and available to take part in the present study (however, the sample chosen was not representative of the population. Thus, we did not generalize the results from our sample to the population). Informed consent letters were obtained from all of the participants and their parents or guardians. The participants were relatively homogenous and of middle socioeconomic (SES) status. They ranged in age from 13 through 15 years. The participants of the recent research were not identified as learning disabled and their reading development was felt to be within grade level expectations according to their classroom teachers and the school counselor. All of the participants in the research were considered typically developing readers by their teachers. The predominant language (native language) of the students from all grade levels was Turkish and they were not fluent speakers of English. For the measures of fluency components were taken from students' oral reading of the same texts including narrative and expository according to grade levels. After then, the students' reading comprehension levels were assessed. Every comprehension test for the grade levels included a narrative text and an expository text, and 12 questions were prepared for every text, six of which were literal and another five of which were inferential. The path analyses were used to

identify the relations between reading fluency and reading comprehension. According to results of the research, some recommendations were given.

INTRODUCTION:

Learn to read is one of the important achievements in childhood period. Because, reading is the requirement of learning and academic success (Paris, 2005). The overall aim of learn to read is making meaning from texts (Veenendaal, Groen, & Verhoeven, 2016). Without drawing meaning, reading just the words in the texts has not any purpose. The thing, which motivates the reader reading more, is making meaning (Caldwell, 2008).

There are some underlying factors making reading process difficult or easy. Reading comprehension is a complex task including a variety of cognitive skills. Beside these skills affecting reading comprehension, reading fluency also is another important component helping the readers to extract the meaning from the texts (Caldwell, 2008; Cain, Oakhill, & Bryant, 2004). Because of this reason, the success in reading fluency is a crucial phase for becoming proficient readers (Kuhn & Schwanenflugel, 2008).

Reading fluency not only is word recognition accuracy and automaticity but also it includes chunking the text into significant segments. Additionally, it requires giving attention the significant connections in sentences and between sentences based on morphologic knowledge and punctuation while it is read (Pretorius & Spaull, 2016). This definition stresses the component of reading fluency including accuracy, automaticity, and prosody (Hudson, Pullen, Lane, & Torgesen, 2009; Kuhn, Schwanenflugel, & Meisinger, 2010; Nichols, Rupley, & Rasinski, 2009; Rasinski, 2014). In that regard, it is contended that reading fluency is the ability to read a text accurately, quickly, and with expression. Fluency is important because it provides a bridge between word recognition ad comprehension (Grabe, 2004; Veenendaal, Groen, & Verhoeven, 2014).

Considering the studies related to exploring the relations between reading fluency and reading comprehension, there have been a variety of studies in different grade levels at elementary school. In the study (Pretorius & Spaull, 2016), the relations between reading comprehension and reading fluency was investigated at fifth-grade students. The study conducted by Baker, Smolkowski, Katz, Fien, Seeley, Kame'enui, and Beck (2008) investigated the effects of reading fluency on reading development, reading difficulties, and reading comprehension from first grade through

third grade. According to the results obtained from the studies of Veenendaal, Groen, and Verhoeven (2015) and Duncan, McGeown, Griffiths, Stothard, and Dobai (2016), there were positive relations between reading fluency and comprehension in third and fourth grades. Similar to these results, the study of Park, Chaparro, Preciado, and Cummings (2015) documented that reading fluency had the positive and significant effects on reading comprehension levels of the third-grade students. Additionally, Cañizo Suarez, and Cuetos' (2015) study revealed that the lack of reading fluency resulted in reading comprehension problems. All the studies, which are given, have shown the positive relations between reading fluency and reading comprehension.

The reading-driven scientific studies national and international scale have documented that reading fluency is a strong and significant predictor of reading comprehension (Grasparil & Hernandez, 2015; Pearce & Gayle, 2009; Petscher & Kim, 2011; Roehrig, Petscher, Nettles, Hudson, & Torgesen, 2008; Ulu, 2016). In contrast to this, some of the studies documented that reading fluency is a result of reading comprehension sufficiency (e.g., Pikulski & Chard, 2005). Fuchs, Fuchs, Hosp, and Jenkins (2001) claimed that having sufficient background knowledge and making extracting meaning from a text help any reader to read fluently. The other study focusing on the proficient reader and the readers with reading difficulties showed that the readers having high reading comprehension levels had high-level reading fluency. It may be contended that the relations between reading fluency and reading comprehension is reciprocal as the indicator and the predictor. However, given the studies relevant to reading fluency and reading comprehension in Turkey, there is a need for doing research to explore their reciprocal relations. That is why, this research aimed to explore the reciprocal relations between reading fluency and reading comprehension.

THE PURPOSE OF THE STUDY:

In this research, the researchers investigated the reciprocal relationship as an indicator and a predictor between components of reading fluency and reading comprehension. The main research questions addressed in this investigation were:

1. What sort of bidirectional associations do occur between reading fluency and reading comprehension components in expository text reading?
2. What sort of bidirectional associations do occur between reading fluency and reading comprehension components in narrative text

reading?

METHOD:

*Participants*

The present study aimed to explore the relations among the components of reading fluency and reading comprehension among Turkish students. A total of 100 students from seventh grade level were enrolled in the study. This research took place in fall semester, 2015, in Turkey's Denizli province. The participants were willing and available to take part in the present study. Informed consent letters were obtained from all of the participants and their parents or guardians. The participants were relatively homogenous and of middle socioeconomic (SES) status. They ranged in age from 13 through 14 years. The participants were not identified as learning disabled and their reading development was felt to be within grade level expectations according to their classroom teachers and the school counselor. All of the participants in the research were considered typically developing readers by their teachers. The predominant language (native language) of the students from all grade levels was Turkish and the students were not fluent speakers of English.

*Measures and Procedures*

Students were asked to read a grade-appropriate narrative text and expository text and answer a set of comprehension questions related to the passages. The texts for reading comprehension and the components of reading fluency from seventh grade level were chosen from a collection of graded Turkish expository and narrative texts (Akyol, Yildirim, Ates, Cetinkaya, & Rasinski, 2014). We employed measures of reading comprehension, developed by the authors of the present study in Turkish. Twelve comprehension questions were prepared for every text, of which half were literal and another half were deep/inferential. Every test consisted of 12 questions included multiple-choice and open-ended questions. The actual student reading had a fixed time condition, as previous research has shown that additional/unlimited time did not enhance the performance of nondisabled students and fixed time limits allowed ample time for the great majority of students to complete the test (e.g., Alster, 1997; Bridgeman, Trapani, & Curley, 2004).

Prior to the study, the texts and accompanying questions were reviewed

by the experts in reading education to the extent to which the texts adequately corresponded to reading domain objectives of the grade levels Turkish language arts curriculum and the questions adequately measured comprehension of the texts. The experts also verified that each comprehension question was appropriate to test development standards and the students' reading levels. Correct responses to each question were scored as 1 point, and incorrect answers were scored as 0 points. Total scores ranged from 0 to 12. In the present study, we used Kuder-Richardson Formula 20 (KR20) as a measure of internal consistency reliability for measures with dichotomous choices. Although Cronbach's Alpha is usually used for scores that fall along a continuum, it will produce the same results as KR20 with dichotomous data (0 or 1) (Cortina, 1993; Kuder & Richardson, 1937; Tabachnick & Fidell, 2007). The comprehension tests' internal consistency reliabilities ranged from .72 to .77 KR20 coefficients for the total of 12 questions. These coefficient values indicated that the scores obtained from the comprehension tests had acceptable internal consistency and the scores of the students from the tests had a homogeneous construct.

Students were tested individually and asked to read orally the passage corresponding to their grade level placement. The students were asked to read the text in their best or most expressive voice and were told that they would be asked questions about what they had read following their reading. During the oral reading, the researcher administering the test marked any uncorrected word recognition errors made by the student as well as marking the text position of the student at the end of one minute of reading in order to determine reading rate, a measure of word recognition automaticity. Prosody or expressive reading, a second element of fluency, was measured by independent evaluators listening to the student reading of the grade-level text and then rating the prosodic quality of the oral reading using a multi-dimensional fluency scale or rubric that describes levels of competency on various elements of prosody: expression and volume, phrasing, smoothness, and pace (Rasinski, 2004a). The rubric was developed by Rasinski (2004b) and adapted by Yildiz, Yildirim, Ates, and Cetinkaya (2009) for Turkish students. Previous research with readers of English has demonstrated the rubric to be a reliable and valid measure of prosody (Paige, Rasinski, & Magpuri-Lavell, 2012; Rasinski, Homan, & Biggs, 2009). The Turkish adaptation of the scale has the following four main dimensions: (a) expression and volume, (b) phrasing, (c) smoothness, and (d) pace. Students' scores can range between a minimum of 4 and a maximum of 16.

RESULTS:

The data obtained from the students' reading narrative texts included measures of word recognition automaticity (words read correctly per minute), prosody (rating of expressiveness using the multi-dimensional fluency scale–scores ranged from 4-16), answers to comprehension questions (scores ranged from 0-12). Means and standard deviations by for the three variables according to narrative text reading were presented in Table 1.

| Grade | | *N* | *M* | *SD* |
|---|---|---|---|---|
| 7 | Literal Comprehension | 100 | 2.52 | 1.07 |
| | Deep Comprehension | 100 | 2.44 | 1.16 |
| | Prosody | 100 | 12.75 | 2.63 |
| | Automaticity | 100 | 111.17 | 26.19 |

*Table 1. Means and Standard Deviations for Reading Fluency and Reading Comprehension Components in Narrative Text Reading*

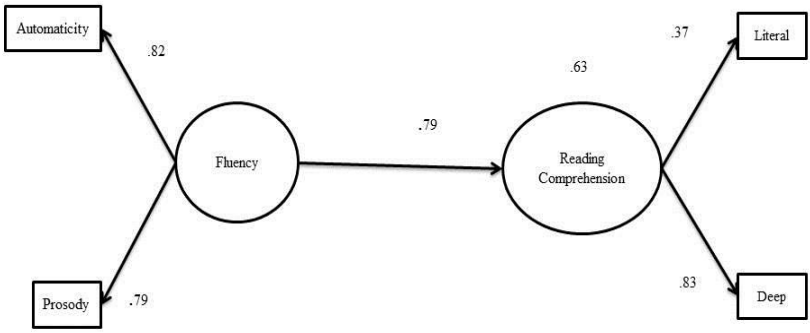
In order to determine the relationship between measures of fluency and comprehension, correlations were calculated among the key variables by grade level and presented in Table 2. All correlations were found to be statistically significant and substantial.

| Grade | Automaticity-Literal | Automaticity-Deep | Prosody-Literal | Prosody-Deep |
|---|---|---|---|---|
| 7 | .26** | .54** | .20* | .53** |

*Note. *p<.05. **p<.01*

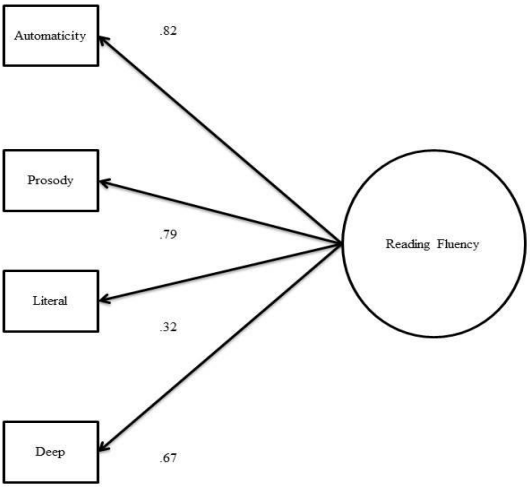
*Table 2. Correlations between Measures of Fluency and Comprehension Components in Narrative Text Reading*

Given the robust correlations between fluency and reading comprehension components, we ran structural model with AMOS and Mplus at seventh grade level to determine the relationship of the fluency variables and comprehension. Those results were presented in path diagram below.




*Note. The single-headed arrows show standardized regression coefficients and direct effects in the path model. All the coefficients are significant in the model. Since there were not enough constrains and residuals in the model, the model did not produce sufficient degree of freedom value. Due to this reason, the fit indices, which would be wrong, were not reported.*
**p<.05. **p<.01. ***p<.001.*
*Figure 1. The relationship between reading fluency and reading comprehension in expository text reading*

The results of the model indicated that reading fluency explained 63% of variance in reading comprehension. Additionally, it made significant contribution to the prediction of reading comprehension (β=.79, p=.010). In addition, the indicators of reading fluency and reading comprehension in the model were statistically significant. The measurement (CFA) model showing the relations as indicators between reading fluency and reading comprehension components were presented in the path diagram below.




*Not. ***p<.001*

*Figure 2. The CFA model showing the roles of the variables as indicators in narrative text reading*

For the full sample, the model yielded good fit indices. When reviewed overall model fit summary indices in the model, the χ2 test yielded a value of 2.455, which was evaluated with 2 degrees of freedom, had a corresponding p-value of .293. The χ2/df was 1.227. Additionally, the RMSA was .048. The TLI was .98 and CFI was 99. Moreover, SRMR was .0324. We would say that all of the indices suggested that the model appeared by the structural equation model analysis was a good fit to the data. Means and standard deviations by for the three variables according to expository text reading were presented in Table 3.

| Grade | | *N* | *M* | *SD* |
|---|---|---|---|---|
| 7 | Literal Comprehension | 100 | 2.41 | 1.22 |
| | Deep Comprehension | 100 | 1.22 | 1.06 |
| | Prosody | 100 | 11.89 | 2.81 |
| | Automaticity | 100 | 92.47 | 25.68 |

*Table 3. Means and Standard Deviations for Reading Fluency and Reading Comprehension Components in Expository Text Reading*

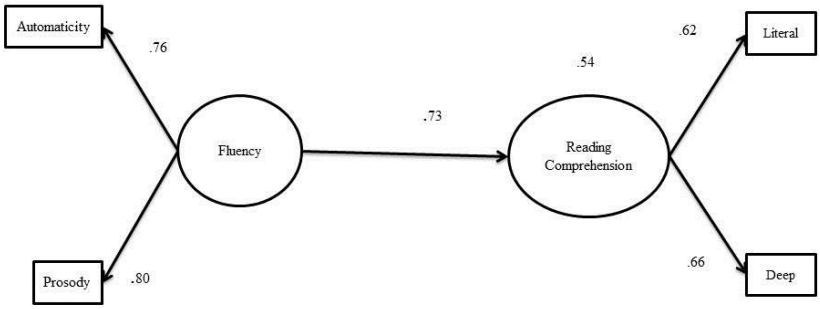
In order to determine the relationship between measures of fluency and comprehension, correlations were calculated among the key variables by grade level and presented in Table 4. All correlations were found to be statistically significant and substantial.

| Grade | Automaticity-Literal | Automaticity-Deep | Prosody-Literal | Prosody-Deep |
|---|---|---|---|---|
| 7 | .33** | .38** | .37* | .38** |

*Note. **p<.01*

*Table 4. Correlations between Measures of Fluency and Comprehension Components in Expository Text Reading*

Given the robust correlations between fluency and reading comprehension components, we ran the structural model with AMOS and Mplus at seventh grade level to determine the relationship of the fluency variables and comprehension. Those results were presented in path diagram below.



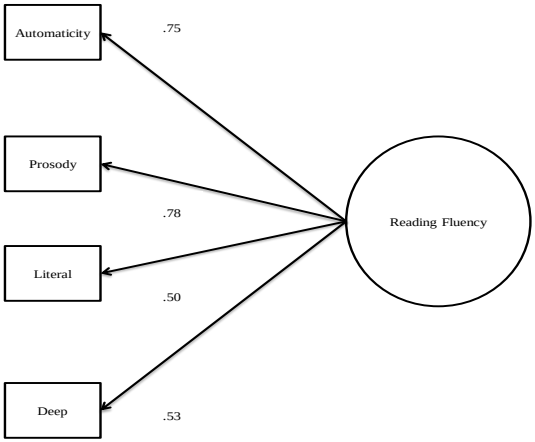

*Note. The single-headed arrows show standardized regression coefficients and direct effects in the path model. All the coefficients are significant in the model. Since there were not enough constrains and residuals in the model, the model did not produce sufficient degree of freedom value. Due to this reason, the fit indices, which would be wrong, were not reported.*

****p<.001.*

*Figure 1. The relationship between reading fluency and reading comprehension in expository text reading.*

The results of the model indicated that reading fluency explained 54% of variance in reading comprehension. Additionally, it made significant contribution to the prediction of reading comprehension (β=.73, p=.000). In addition, the indicators of reading fluency and reading comprehension in the model were statistically significant. The measurement (CFA) model showing the relations as indicators between reading fluency and reading comprehension components were presented in the path diagram below.

The measurement (CFA) model showing the relations as indicators between reading fluency and reading comprehension components were presented in the path diagram below.




*Not. ***p<.001*

*Figure 2. The CFA model showing the roles of the variables as indicators in expository text reading*

When reviewed overall model fit summary indices in the model, the χ2 test yielded a value of 5.242, which was evaluated with 2 degrees of freedom, had a corresponding p-value of .073. The χ2/df was 2.621. Additionally, the RMSA was .128. The TLI was .88 and CFI was 96. Moreover, SRMR was .0501. We would say that all of the indices suggested that the model appeared by the structural equation model analysis was a good fit to the data.

DISCUSSION:

Reading fluency is acknowledged as one of the underlying factors for reading comprehension. It is contended that there are reciprocal relations between reading comprehension and reading fluency. In other words, while reading comprehension skill may help reader to read a text accurately, quickly, and with expression, reading a text accurately, quickly, and with expression may help reader to derive meaning (Kuhn & Schwanenflugel, 2015). The current research aimed to explore the reciprocal relations between reading fluency and reading comprehension. The present research findings showed that there were statistically significant reciprocal relations between reading comprehension and reading fluency. These findings were consistent with the previous research (Dickens & Meisenger, 2016; Duncan et al., 2016; Paige, Rasinski & Magpuri-Lavell, 2012; Pretorius & Spaull, 2016).

The other result of the research showed that while reading fluency accounted for 63% of the variance in reading comprehension in narrative text reading, it predicted 54% of the variance in reading comprehension in expository text reading. This finding documented that reading fluency is good predictor of reading comprehension. Any reader having deficiency in reading fluency spends most of her/his attention to reading words one by one. Since the reader makes more pauses and repetition when she/he reads, they result in decreasing of word recognition automaticity and lead to reading comprehension problems (Schwanenflugel & Kuhn, 2008). Previous research also has underscored that reading fluency is a strong predictor of reading comprehension (Grasparil & Hernandez, 2015; Pearce & Gayle, 2009; Petscher & Kim, 2011; Roehrig et al., 2008; Ulu, 2016)

Additionally, another result of the study revealed that prosody, automaticity, literal and inferential comprehension skills were good and significant indicators of reading fluency in both narrative and expository text reading. In addition, they were strong indicators of reading comprehension as well. In that regard, it would be argued that good readers in reading comprehension may have more advantage to read a text fluently. The research, which argue that reading comprehension is an indicator of reading fluency, has indicated that reading comprehension makes readers read a text fluently (Canizo et al., 2015; Fuchs et al., 2001; Jenkins, Fuchs, Van Den Broek, Espin, & Deno, 2003; Pikulski & Chard, 2005). The research exploring reciprocal relations between reading fluency and reading comprehension supports this argument (Yildirim & Rasinski, 2014; Yildiz, Yildirim, Ates, Fitzgerald, Rasinski, & Zimmerman, 2014). The

study of Klauda and Guthrie (2008) showed the reciprocal relations between reading comprehension and reading fluency. In the research, reading fluency appeared as a strong predictor of reading comprehension and as well as reading comprehension was a good indicator of reading fluency. All previous research findings were consistent with the present research findings.

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## Global literacy problem solving and collaborative solutions

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ABSTRACT:
The researchers are the recipients of a National Science Foundation grant. It is an international multidisciplinary collaboration between Computer Science and Education Literacy professors. The researchers' goal is to answer the following: Can the teacher better identify reading comprehension disabilities based on the text-dependent questions and associated textual evidence from a close analytic reading assessment? The study's purpose is to assist teachers to identify the lexical properties of words that are impeding students' reading comprehension. Additionally, it will offer a tool to help educators examine the computer data so that their literacy instruction will be more effective.

A computer system was designed with lexical information for elementary grades Pre K to 4 educators. The computer science investigator created a technology program to facilitate data collection and data-mining research using New York State (NYS) English Language Arts (ELA) assessments and Engage New York suggested texts for grades Pre K through grade 4

The literacy professors interpreted the data-mining results, and evaluated the proposed approach based on research findings in education and professional development. The work of the research was to discover error patterns in assessment outcomes at the lexical level. This will facilitate literacy curriculum mapping.

INTRODUCTION:
The Common Core Learning Standards (CCLS) which were established in 2008, and have been adopted by forty-four United States and the District

of Columbia, are grade-specific standards and define the knowledge and skills that a student should demonstrate by the end of each grade(Common Core State STandards Initiative). They correspond to the College and Career Readiness (CCR) anchor standards to prepare students for the globally competitive workforce in the 21st century. One important skill emphasized by CCLS is the reading ability which is the precursor for learning in all content areas, including history/social studies, science, technology, engineering, and mathematics (STEM). Being able to read independently and analytically enables critical thinking and is essential to students' future success (Common Core State Standards for English Language Arts & Literacy in History/Social Studies, Science and Techinical Subjects, 2010).

In New York State, students in grades 3-8 take the English Language Arts (ELA) test each spring. These assessments measure the CCLS. An ELA test contains multiple choice questions and open-ended questions based on short passages in the test. To do well, students must be able to read the text closely for textual evidence and to make logical inferences from it. To report the results, the number of correct answers a student gives on a test is converted into a scale-score. The scale scores are divided into four performance levels: NYS Level 1 for well below proficient, NYS Level 2 for partially proficient, NYS Level 3 for proficient, and NYS Level 4 for exceptional in grade-level standards. Schools arrange academic intervention service for all students whose performance level is either NYS Level 1 or NYS Level 2.

PROFESSIONAL DEVELOPMENT:

The results from the NY State assessments serve multiple purposes. Educators examine school-wide ELA test results to identify broad instructional areas that are in need of improvement. School principals and teachers also assign students to appropriate classes based on the test results to individualize instruction. The Performance Level Descriptions (PLDs), developed by the New York State Education Department, describe the range of knowledge and skills students should demonstrate at a given performance level. This is essential in determining the threshold expectations (cut scores) for students to attain a Level 2, Level 3 or Level 4 on the assessment. Questions on the ELA test are developed based on PLDs to distinguish performance all along the continuum. PLDs serve a number of purposes in classroom teaching. Teachers are encouraged to adopt PLDs to differentiate instruction, to create classroom assessments and rubrics, and to track student growth along the proficiency continuum

as described by the PLDs. For each anchor standard in CCLS at a given grade level, PLDs provide high-level and generic descriptions on the performance characteristics at each level. Table 1 shows grade 4 PLDs for Level 1, Level 2, and Level 3 for the first and most essential item in CCLS(New York State Testing Program Common Core English Language Arts Test, Performance Level Descriptons, Grade 4, 2014):

| Anchor Standard | Level 3 | Level 2 | Level 1 |
|---|---|---|---|
| Students read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text. | Demonstrate a thorough understanding of a literary text by asking and answering questions, referring to the text as the basis for the answers. | Demonstrate a basic understanding of a literary text by asking factual questions and by answering questions, making inconsistent attempts to refer to the text as the basis for the answers. | Demonstrate a limited or inaccurate understanding of a literary text by asking and answering questions without referring to the text as a basis for answers. |

*Table 1: Performance Level Descriptions (PLD) for the first item in CCLS for grade 4. The table shows only the descriptions for Level 1, Level 2 and Level 3.*

The first anchor standard emphasizes close reading ability needed for analytical and critical thinking. As noticed, PLDs state the expectations at each level, but fail to shed any light on the roots for underperformance for individual students at Level 2 or Level 1. Specifically, it fails to answer “What does the student already know?” and “what does the student still need to learn?” Much of the diagnostic information has been lost when a student’s performance is summarized and discretized to one of four performance levels.

A student whose performance level is either NYS Level 1 or NYS Level 2 should be eligible for academic intervention service. A typical Response-to-Intervention (RTI) model consists of three components(Brown-Chidsey & Steege, 2005; Fuchs & Fuchs, 2001) : (a) matching research-based intervention to student’s educational needs, (b) continuous monitoring to assess the need for changes in instruction or goals, and (c) students’ progress in data driven educational decisions. In the proposed project, a new RTI model using ELA questions and students’ answers at the lexical level for assessment to discover common error patterns in reading comprehension for students of Level 2 and Level 1 were examined.

Success in this project can ultimately lead to effective literacy instruction. Looking at the lexical raw data from students performing at levels 1 and 2 on the NY State ELA can be transformed into informative and understandable structures for delivery of effective reading comprehension intervention. The long-term vision of this project is the development of an adaptive, intelligent RTI system that delivers instruction plans that occur as a function of the outcomes of the assessments for all grade levels. To be more specific, the system makes predictions on the outcome of teaching activities based on certain students' performance data to make reading intervention most effective. A flowchart of the envisioned system is shown in Figure 1:

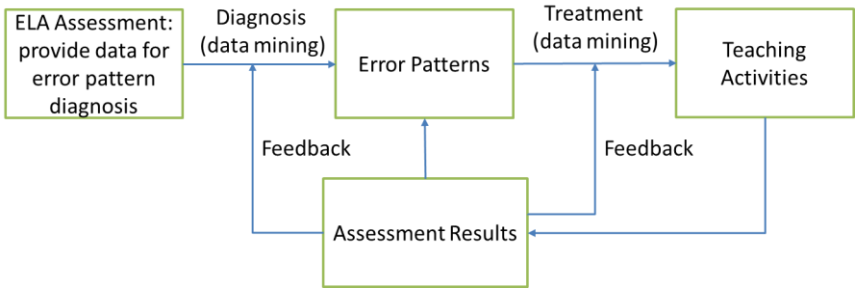


*Figure 1: Flowchart of the long-term goal of the proposed work. An adaptive, intelligent RTI system that makes predictions on the outcome of teaching activities based on certain students' performance data to make reading intervention effective.*

METHODOLOGY:

CCLS define the grade-specific standards for k-12, and students take the first ELA assessment in grade 3 in New York State. The assessment places strong emphasis on the very first reading anchor standard, as stated in Table 1, which is the most essential skill on analytical reading for critical thinking—students should be able to make logical inferences and support conclusions by citing textual evidence directly from the text. Such ability serves as the foundation for other literary skills to follow. The majority of questions on the ELA assessment can be linked to supporting textual evidence in the text. In other words, an incorrect answer given by a student for a specific question can be traced back to the misunderstanding of the corresponding pieces in the original text, which can possibly shed light on the underlying reading disabilities. For the current study, the focus was on the grade 4 assessments for three reasons. First, analytical/close reading

ability is expected starting at grade 4. Second, using a developmental stage model of reading, we decided to focus on the transition from Stage 2 in the primary grades 1 -3 to Stage 3, beginning in grade 4— in other words from "learning to read" to "reading to learn" (Chall & Jacobs, 2003). Third, a student receiving effective intervention at grade 4 is more likely to meet grade-specific standards in subsequent grades to avoid the need for further intervention at higher grades with greater level of difficulty and less chance for improvement. Data-mining tasks can be divided into two categories: knowledge discovery and prediction.

- Classification: Models/patterns constructed from a predetermined set of data classes can be applied to new data point (person) in order to place the person with disorder in one of the predefined classes.
- Clustering: Without using known structures in the dataset, data points are grouped based on the similarity of some characteristics. Clustering can be done within a predefined class or on the entire dataset if prior information not available.
- Association rule learning: It searches relationships among variables, which can be disorder characteristics and responses to therapy/intervention.
- Anomaly detection: It identifies unusual data points which deviate from the norm for error detection or detection of unknown characteristics for further investigation.

The first task belongs to the prediction category while the other three for knowledge discovery. In addition, to ensure the usefulness of the information extracted by the data-mining algorithms, proper interpretation of the data-mining results by the experts in the problem domain is required.

The research project was a multidisciplinary collaboration among Computer Science and Education and Literacy. The computer science investigator was in charge of the computer infrastructure to facilitate data collection and data-mining research for data analysis, whereas the education and literacy investigators are in charge of data collection, analysis and professional development. Education and literacy are also responsible for interpretation of data-mining results, and evaluation of the proposed approach based on findings in education, literacy, pedagogy, and psycholinguistics. Since the computer science investigator is a full-time faculty member in a primarily undergraduate institution, we involved undergraduate students in design and implementation of computer systems to facilitate data collection and interpretation of data-mining

findings. For research in data mining, we established an international collaboration with National Chung-Chang University (CCU) in Taiwan to involve graduate students to explore techniques in machine learning in multiple dimensions.

*Data Collection*

Data collection consists of three parts: transcription of children literature, annotation of ELA questions, and recording of assessment results. ELA places strong emphasis on analytical reading, as stated in CCLS for k-5 "Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text." The researchers collected multiple-choice and short-response ELA questions from 2005 to 2010. Each question was annotated with the following information:

- Textual evidence: Sentences/phrases in the text from which the answer can be inferred.
- Performance Indicator: The skill(s) required for answering the question. For example, "identify important and unimportant details" and "identify main ideas and supporting details".
- Answer key: The correct answer choice.
- Standard: The level of difficulty

Two different district schools of grade 4 students were involved in the proposed study. All students were assessed using the Book 1 multiple-choice questions from past ELA exams 2005-2010. All participants were given pseudonyms that ensured anonymity and confidentiality.

*Research Project Plan*

The two-year project and collaboration plan is summarized below.

| | Year 1 | Year 2 |
|---|---|---|
| Computer Science | - Set up the system for building children literature, children dictionary, ELA database, and assessment record database.<br>- Worked with CCU on data mining research | - Performed data mining research with CCU<br>- Worked with teachers to collect ELA assessment records<br>- Disseminated the research results.<br>- Designed the formative assessment (questionnaires for observations for teachers) |
| Education | - Selected participants and provide the study's goals and implementation procedures to the school district-wide and building personnel for both groups.<br>- Selected books from NYS Engage modules<br>- Collected ELA tests since 2005 to 2010.<br>- Created ELA test questions' vocabulary for database<br>- Designed the formative assessment (questionnaires for observations for teachers) How do they use the data they collect about their students work to inform instruction | - Reviewed children literature database and make adjustments if necessary<br>- Disseminated the research results.<br>- Provided periodic professional development based on the findings |

| | | |
|---|---|---|
| Literacy | - Selected books from NYS Engage module<br>- Collected 5 ELA tests since 2005 to 2010<br>- Create ELA test questions' vocabulary for database<br>- Designed the formative assessment (questionnaires for observations for teachers) how do they use the data they collected? How did this information inform their instruction? How do they use the data they collected to information inform their instruction for individual students? | - Reviewed children literature database and make adjustments if necessary<br>- Provided professional development |
| EDU/CS Research Assistant | - Assisted with data entering and monitoring accuracy<br>- Journaling | - Verified data and monitoring accuracy<br>- Journaling |
| Undergrad students | - Transcribed children's literature/coding<br>- Verified validity of ELA assessment records | - Verified validity of ELA assessment records |

ELA places a strong emphasis on analytical reading, as stated in CCLS. "Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text." Data were collected from multiple-choice and short-response ELA questions from NYState assessments from 2005 to 2010 and annotated each question with the following information:

- Textual evidence: Sentences/phrases in the text from which the answer can be inferred.
- Performance Indicator: The skill(s) required for answering the question. For example, “identify important and unimportant details” and “identify main ideas and supporting details”.
- Answer key: The correct answer choice.
- Standard: The level of difficulty

Two different district schools of grade 4 students were involved in the study. Each class was administered past NY State issued ELA assessments. Students’ answers on the test were stored for analysis.

FINDINGS:

*Indicators*

While NYS gives an indicator for each question, this information is not specific enough to help the teacher determine what is the cause of the error. Each question requires several reading skills and it is difficult to determine on a particular multiple-choice question. This study will shed light on this lack of specificity of the indicators and provide professional development strategies necessary for teachers to better understand test data. During the PD sessions the researchers created an inquiry approach from the data analysis computer program that guided and led teachers to closely examine the error patterns of their students.

*RTI*

In the current practice, it is suggested every school using the RTI model have a data specialist responsible for managing, maintaining and facilitating the interpretation of the data for decision-making. Because of the workload, the role as an RTI data specialist should not be something “piled on” to already existing roles and assignments. Schools with limited personnel resources can find such a requirement a major challenge/obstacle for implementation of RTI. Findings from this project should be introduced to local schools to reduce the workload of the data specialists and make the RTI model possible for most schools within their existing district-wide budget.

*Data Driven Instruction*

This study additionally supports the Data-Driven Instruction (DDI) framework (Bambrick-Santoyo, 2010; James-Ward, Fisher, Frey, & Lapp, 2013), which has been widespread since the No Child Left Behind Act was signed into law in 2002. DDI is about using the data to identify areas in which students have difficulty and developing instruction at the group as well as the individual level. The implementation of DDI in classrooms can be difficult and time consuming. The application of data-mining techniques to uncover useful information from each assessment can result in assisting teachers in identifying clusters and patterns in common errors.

SUMMARY:

A single performance score as the outcome measure is insufficient in identifying underlying learning problems. To this end, the proposed multidisciplinary project focused on discovering error patterns in assessment outcomes using data-mining analysis techniques to facilitate individualized student mapping to effective instruction for reading comprehension. The work of this project led to understanding how the lexical raw data from a pool of text-based analytic reading assessments can be transformed into informative and understandable structures for delivery of effective reading comprehension intervention. This research project is essential for literacy acquisition. The information gathered in this study can have a profound impact on professional development to prepare teachers to instruct students. With effective reading comprehension intervention, students have a better chance to meet each year's grade-specific standards and further develop skills and understandings. Students need to comprehend a broad range of high-quality, and increasingly challenging literary and informational texts. If students are able to read independently and closely, they will be prepared for a successful career in the globally competitive workplace.

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# Posters

POSTER

# En busca del lector del siglo XXI: las APP para niños y jóvenes

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RESUMEN:
La conferencia internacional y foro iberoamericano en torno a la lectura y la escritura en la sociedad actual refleja en sus planteamientos y contenidos cómo hoy la lectura se expande, se diversifica, transita nuevos derroteros y se abre a nuevas propuestas. Por ello desde AppTK.es queremos atraer la atención de los participantes de estos encuentros sobre una parte del territorio por el que se mueve la lectura y la narración de historias en la esfera digital. Nos interesa, en concreto, presentar y dar a conocer aquellos materiales de lectura que acercan historias, que proporcionan conocimientos y que desarrollan competencias y destrezas, que se dirigen al público infantil y juvenil y que se presentan en forma de aplicaciones. Nuestro propósito como grupo de trabajo e investigación es explorar las nuevas formas de lectura y ofrecer a todos los mediadores de lectura un espacio de orientación y recomendación de apps dirigidas al público infantil y juvenil. Nuestra intención es apoyar la labor que todos ellos realizan en la promoción de la lectura en el hogar, la escuela, la biblioteca o desde otros ámbitos de actuación sociales, culturales o educativos.

*Un póster para despejar interrogantes*

El propósito de esta contribución es despertar el interés de los asistentes a este evento por el dinámico y amplio mundo de las aplicaciones de lectura y libros app para niños y jóvenes y ofrecer a través de nuestra

propuesta información y consejos sobre las prestaciones, calidades y usos que ofrecen estos materiales de lectura. El póster que presentamos está elaborado con la intención de dar respuesta a las preguntas que surgen entre padres y madres, docentes, bibliotecarios y otros agentes relacionados con la promoción de la lectura entre el público infantil y juvenil.

Su contenido está hilvanado a partir de algunas cuestiones tales como: qué son y cómo conseguir las aplicaciones; cuándo y cómo presentárselas a los niños y niñas; qué las caracterizan y cómo aprovecharlas al máximo. En el póster se ofrecen, de forma sucinta y con apoyos gráficos, diversas informaciones y consejos que se estructuran en torno a estos tres bloques de contenido:

- *Con qué empezar*: Aspectos que hay que considerar respecto al contenido, la forma de adquisición, seguridad, privacidad y calidad:
  - Contenido:
    - Adecuado a la edad y capacidad del lector.
    - De calidad (texto, imagen, audio...).
    - Actualizado y accesible.
    - Bien estructurado y organizado.
    - Con buen nivel de interactividad.
    - Con opciones de personalización.
  - Otras cuestiones:
    - Modelo de adquisición, compras in-app, suscripción, bundles...).
    - Fórmulas de confidencialidad, privacidad y seguridad.
    - Popularidad, premios y reconocimientos.

- *Cuándo y cómo empezar*: Pautas y consejos respecto al tiempo de contacto con los dispositivos electrónicos y los niveles de autonomía según la edad, y las medidas de control parental que se pueden establecer:
  - Edades y tiempos:
    - 2-6 años: 20/30 máx.
    - 6-10 años: 1 h máx.
    - + 10 años: 2 h máx.

    * Antes de los 2 años no es recomendable exponer a los niños a las pantallas.
  - Niveles de autonomía:
    - 2-6 años: en compañía de un adulto.

  - 6-10 años: con el acompañamiento de un adulto.
  - + 10 años: uso autónomo.
- Control parental:
  - Recomendaciones:
    - Establecer lugares y momentos de uso para evitar que los chicos estén conectados en situaciones u horarios inadecuados (actividades familiares, por la noche).
    - Establecer tiempos de uso para evitar que los chicos estén conectados más tiempo del recomendable.
    - Establecer límites de gasto para hacerlos conscientes y responsables de su consumo (en edades avanzadas).
    - Aprovechar las funcionalidades incorporadas en los dispositivos y en las aplicaciones, así como las herramientas específicas que permiten gestionar el uso que hacen los menores de la tecnología, su acceso a determinados contenidos o el modo de compra.
  - Objetivos:
    - Evitar el acceso a contenidos no adecuados y gastos indeseados; y, sobre todo, prevenir ansiedades indebidas, trastornos del sueño, descensos del rendimiento escolar y adicciones.

- *Qué hacer:* Posibilidades múltiples que ofrecen las aplicaciones para buscar y navegar entre sus contenidos, cómo interactuar con ellos y hacer anotaciones, así como las opciones de personalización que pueden incorporar:
  - Buscar:
    - Palabras en el libro.
    - La definición de palabras en el diccionario o en Internet.
    - La traducción de palabras.
  - Anotar:
    - Subrayar y destacar contenidos.
    - Incluir notas y comentarios.
    - Hacer índices de notas y comentarios.
  - Interactuar:
    - Con las opciones de sonido de la app.
    - Con las opciones de movimiento de textos, personajes y objetos.
    - Con los efectos de focalización.
    - Con las capas de realidad aumentada.

- Con los enlaces e hipervínculos.
- Navegar:
  - Mostrar la barra de progreso de lectura.
  - Ir a una página concreta.
  - Ir al índice de la historia.
  - Incluir marcapáginas.
  - Generar el índice de marcapáginas.
  - Elegir el sistema de pase de páginas.
- Personalizar:
  - Cambiar la tipografía: tipo, tamaño...
  - Ajustar el fondo de pantalla, el brillo.
  - Activar las opciones de audio y vídeo.
  - Activar el movimiento de personajes, objetos u otros elementos interactivos.
  - Leer una o a doble página.
  - Reproducir la historia con o sin la voz del narrador.
  - Seleccionar de la lengua de la narración o el texto.
  - Grabar la historia con nuestra propia voz.

*Fig. 1 ¿Te animas con las apps?*
*Fuente: http://apptk.es/wp-content/uploads/2016/09/Infografia_Te-animas-con-*

*¿Quién te puede ayudar?*

La aportación que hacemos desde AppTK.es es poner a disposición de todas las personas interesadas una herramienta sencilla, accesible y actualizada con objeto de facilitarles la tarea en casa, en el aula o en la biblioteca para identificar, conocer y localizar las apps de calidad concebidas para niños y jóvenes que están disponibles en las diferentes plataformas. Desde AppTK.es ofrecemos orientaciones sobre los estándares a seguir desde un punto de vista tecnológico, pedagógico y cultural en relación con las aplicaciones de lectura y libros app para niños y jóvenes.

En este sentido, la tarea que se plantea el equipo de profesionales que promueve y alimenta esta plataforma es mantener una mirada crítica a la producción de estos materiales de lectura basada en el análisis de los componentes de las obras y la calidad de las mismas, centrando la atención preferentemente en dos focos:

- Las apps en sí mismas: Valoramos y seleccionamos las mejores en función de distintos parámetros de análisis.
- Los destinatarios: Destacamos aquellas aplicaciones de interés para niños y jóvenes, que responden a sus necesidades y son adecuadas para las diversas edades.

Se trata, en definitiva, de resaltar la importancia de la tarea de selección de contenidos digitales para niños y jóvenes, y de fomentar su uso en todos aquellos ámbitos directa o indirectamente relacionados con la lectura y el libro.

Además de la selección y recomendación, AppTK.es se articula en torno a otros tres ejes fundamentales:

- El diseño y elaboración de materiales divulgativos y formativos tales como infografías y guías de ayuda sobre lectura digital.
- El mantenimiento de una oferta formativa actualizada sobre la aportación de las apps al panorama de la literatura infantil y juvenil, tipología, características, oferta, criterios de selección, etc.
- La oferta de un servicio de consultoría para desarrolladores y editores de contenidos digitales para niños y jóvenes.

*Selección y accesibilidad*

La base de datos que ofrece la plataforma contiene actualmente más de 200 aplicaciones seleccionadas de un conjunto aproximado de 500 analizadas y valoradas a partir de una matriz de análisis con cerca de 50 indicadores que nos permiten parametrizar los aspectos relevantes de las aplicaciones, sus fortalezas, debilidades y posibilidades de mejora.

El acceso y consulta de este corpus selectivo es libre e incorpora diferentes opciones de recuperación, desde la búsqueda simple por cualquier campo a la posibilidad de consultar por edades, categorías o materias de las app seleccionadas.

Cada aplicación dispone de una ficha con una completa información de la obra en la que se ofrece información descriptiva y valorativa de la misma:

- Datos de identificación, autoría, edición y año.
- Enlace a las plataformas en las que está disponible.
- Edades de los destinatarios recomendadas.
- Idiomas en los que está disponible.
- Breve reseña descriptiva y analítica.
- Categorización por género, formato y materia.
- Imágenes y appträiler.
- Premios y reconocimientos.
- Valoración de la app por parte del equipo y opción de emitir valoraciones personales de los visitantes.

Periódicamente se elaboran también los especiales AppTK, selecciones monográficas en torno a un tópico que buscan reforzar las opciones de recomendación y dinamizar el corpus de aplicaciones seleccionado.

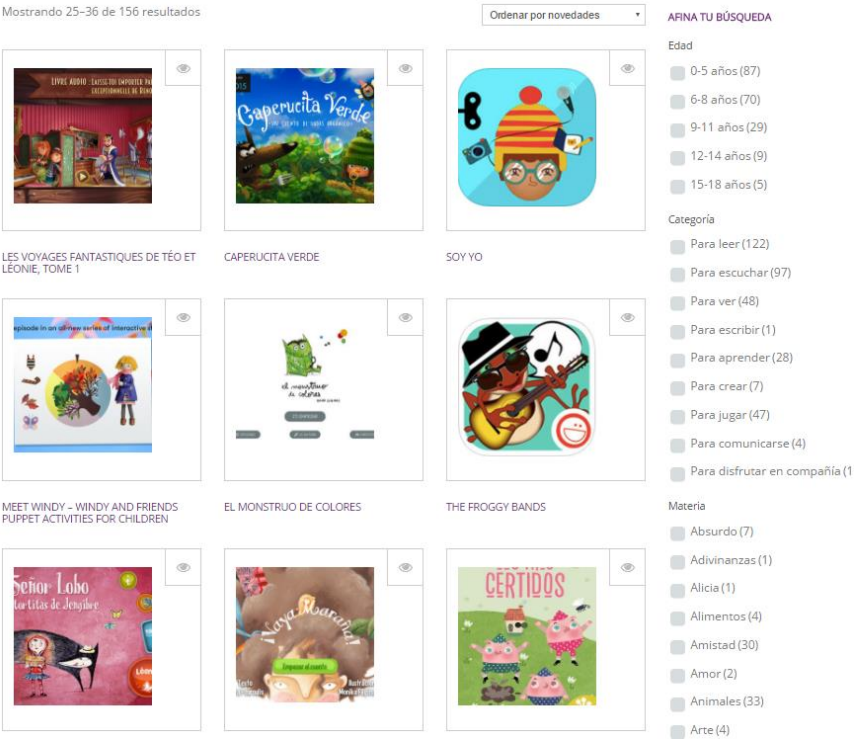


*Fig. 2 Página de búsqueda de las aplicaciones en AppTK.es*

*¿Quiénes somos?*

AppTK.es es un proyecto realizado por miembros del grupo E-Lectra (Grupo de Investigación sobre Lectura, Edición Digital, Transferencia y Evaluación de la Información Científica) de la Universidad de Salamanca y la empresa Elisa Yuste. Consultoría en Cultura y Lectura, cuya finalidad es la articulación de un espacio de trabajo innovador y participativo abierto a la comunidad educativa, las bibliotecas, la familia y otros espacios relacionados con la lectura y la escritura.

# Communication literacy of practing and student teachers: Review of research in regional journals

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ABSTRACT:
Communication competence is one of the three core professional competences of teachers. Communication literacy is a component of communication competence. Investigations of teachers' communication literacy focus on teachers' knowledge and skills to decode communication signs in teaching communication and to use adequate signs. The main topic of this paper (a part of the project IO179026) is to review the status of communication literacy in the research of teachers' communication competence and compare communication literacy between practicing teachers and student teachers presented in selected works. Selected papers were published in the regional journals in Western Balkan countries (Bosnia and Herzegovina, Croatia, Montenegro and Serbia). These papers presented investigations of communication literacy in the context of regional (similar or same) languages. Communication literacy is the topic of psychological journals, educational journals and journals of language sciences. The results show that the majority of analysed scientific papers explores/investigates the general concept of teachers' communication competence. Only 11% of the papers about teachers analysed teachers' or student-teachers' communication literacy (only 0.3% of the total number of papers in the selected journals). According to the literature review presented in this paper, decoding (or reading) of the pupils' emotional expression is the main component of teachers' communication literacy.

KEY WORDS: communication competence, communication literacy, teacher, BCMS language context, regional journals.

INTRODUCTION: teachers' communication competence and communication literacy

Teachers realize complex professional activities. Therefore, it is necessary that they have a complex system of professional competence. "Teachers' professional competence is the system of knowledge, skills, abilities and motivational dispositions which provide the effective realization of professional teaching activities." (Zlatić, Bjekić, Marinković, & Bojović, 2014:606). There is no generally accepted structure of teachers' competence (Zakarova, 2016). In some approaches, teachers' competence is operationalized by considering various domains of teachers' professional actions (Bjekić & Zlatić, 2006; Pantić & Wubbels, 2009; Zakirova, 2016). Bjekić & Zlatić (2006) differentiated three groups of fundamental professional competences of teachers: educational competence, programme competence (course content competence) and communication competence (fig. 1).

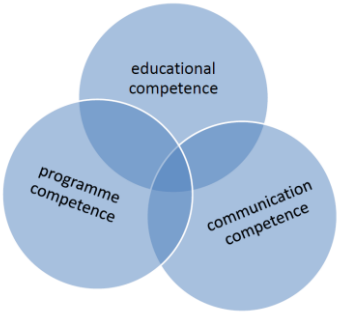


*Fig. 1. The structure of teacher competence (Bjekić & Zlatić, 2006)*

The teacher communication competence, as the system of knowledge, skills, abilities, motivational dispositions, attitudes and properties in teaching communication and social interaction, is the essential competence of a teacher. The teacher's communication competence has been one of the most important contents of the teachers' pre-service and in-service education (Zlatić et al., 2014). Communication competence, as a subtype of social interaction, is based on some cultural framework and language context.

*Communication competence: psychological and linguistic approaches*

Communication competence is a complex concept. There are some

approaches to the communication competence based on different sciences and theoretical approaches. Sciences of language, especially linguistic approaches, focus on the communicative competence (Bagarić & Mihaljević Djigunović, 2007; Bojović, 2013). Psychosocial and educational sciences, especially social interaction approaches, focus on the social/interpersonal communication competence and/or competencies (some social skills integrated into the communication, communication abilities, emotional dimensions of interaction and communication, etc.) (Wiemann, Takai, Ota, & Wiemann, 1997).

According to the psychosocial approaches to the communication competence, some authors considered a structure of the communication competence in the relationship models' framework (for example: Reardon, 1998; Riggio & Carney, 2003). Reardon (1998) suggested cognitive and behavioural dimensions of the communication competence, and two groups of the basic communication skills (cognitive skills and behavioural skills). She emphasized a cognitive dimension of communication competence as a broad concept (Reardon, according to Zlatić et al., 2014: 607). The cognitive dimension consists of the awareness process and cognitive processing of information (interpersonal awareness, social perspectives, capturing, cognitive constructs, self-monitoring, empathy, etc.). A behavioural dimension consists of the manifestations of communication competence (interaction involvement, behaviour flexibility, listening, communication style, and other behaviour components). Riggio (1986) considered three separate dimensions of the communication competence/skills (sensitivity to communication, communication expressivity and monitoring or control of communication) and differentiated two subgroups of the socio-communication skills (emotional and social) and six basic components (emotional expressivity, emotional sensitivity, emotional control, social expressivity, social sensitivity and social control) (Riggio, 1986: 650; Riggio & Carney, 2003).

According to the linguistic approaches, communicative competence is the central topic of the research of the competence in communication as social interaction. Canale and Swain (1980) defined communicative competence as a primary system of the vocabulary knowledge and skills to use sociolinguistic rules of the language. Their model of the communicative competence consists of four components: grammar competence, discourse competence, sociolinguistic competence and strategic competence. Sociolinguistic competence (or sociocultural competence, Savignon, 1983, 2002; according to Bojović, 2013: 21) is related to the

psychosocial dimensions of communication and communication competence. Sociolinguistic competence includes the following activities and behaviour: “activating and using background knowledge and knowledge of the target culture; figuring out writer’s assumptions and experiences; communicative functions of a certain structure (illocutionary force); understanding intended meaning correctly; going beyond the literal meaning of sentences/phrases/words; identifying facts from opinions to reach at an appropriate meaning for a given context; making inferences based on the contextual factors involved; identifying the writer’s intention and the tone of the text (irony, satire, anger, persuasion, etc.)” (Grellet, 1983, according to Bayraktar, 2005: 178-179).

Communication literacy is an integral component of communication competence as a more comprehensive concept. Communication literacy can be defined as a system of knowledge and skills that enables a person to understand (decode) signs in various communication situations and use appropriate signs (encode) in a particular situation. The investigations of communication literacy focus on the process of coding – on the knowledge and skills necessary to decode communication signs in communication and encode adequate signs. Coding (encoding and decoding) is the basis of the understanding between people. Decoding of communication signs is based on different cognitive processes and activities. Listening is the basis of decoding. Listening is a multidimensional phenomenon – cognitive, affective and behavioural (Bodie, 2016): as a cognitive process, listening consists of attending to, understanding, receiving, interpreting, and evaluating spoken language; as complex affective processes, listening consists of the listener’s attitudes like empathic concern and willingness to listen; as a complex behavioural process, listening consists of responding with verbal and nonverbal feedback (Bodie, 2016).

*Description of teacher communication competence and communication literacy*

Researchers of teaching and education generally consider teaching communication as one of the most important components of the teaching process (Bavčević, 2016; Bjekić & Zlatić, 2006; Blandul, 2014; Vangelisti, Daly, & Friedrich, 1999; Zlatić & Bjekić, 2015). Blandul analysed didactic (teaching) communication in two different ways: a. didactic communication as a positive relationship between teachers and pupils, based on empathy, cooperation, mutual respect and trust, and b. communication in teaching as a way of teacher’s transmission of didactic messages (teaching content)

to their students who acquire and integrate it in their cognitive structure. Both approaches to the communication competence – psychosocial and linguistic – are recognized in Blandul's investigation of didactic/teaching communication.

Regarding the complexity of the communication competence and communication behaviour, and complexity of teaching and teacher's professional activities and roles, the communication competent teacher is described in the following way (Bjekić & Zlatić, 2006; Bjekić, Zlatić, & Arsović, 2011: 2):

- teacher is adaptable and flexible;
- teacher is coding messages effectively (encoding his/her own messages and decoding students' messages);
- teacher is involved in the conversation – he/she manifests the involvement in conversation by behavioural manifestations (gestures, visual direction) and by cognitive activities (concluding, repeating key sentences, paraphrasing);
- teacher has skills to manage conversation (to regulate interaction and control social situations, define and change the aims of the conversation);
- teacher considers social relations and makes a plan of the engagement;
- teacher has developed empathy;
- teacher is effective in the communication process – sustains the aims of conversation and personal aims;
- teacher has expectations coordinated to the situation;
- teacher is ready for team work and intergroup communication;
- teacher is learning continually about communication process, and is gaining insights about communication situation;
- teacher is aware of his/her communication behaviour;
- teacher develops the communication skills, train and test exchange of messages continually;
- teacher continually masters different communication means.

Teacher communication literacy can be defined as a system of knowledge and skills that enables a teacher to understand (decode) signs in various teaching and education communication situations and to use appropriate signs (encode) in a particular situation. Coding in teaching communication is the process both between teachers and students, and among the

students themselves. Teachers should decode students' verbal and nonverbal sings and behaviour. Communication is realized in cultural settings. Cultural framework of the communication competence and communication literacy is a multilevel framework with languages in the central position.

*Language and educational policy as a context of teachers' communication literacy*

In the study of the professional development of education practitioners in South-East Europe (Zgaga, 2005), the teachers assessed that the development of communication skills is in the fourth place out of 10 themes which are very important for teachers' effectiveness. The teachers from some Western Balkan countries participated in this research. Some of them use similar (or same) languages. People in four Western Balkan countries – Bosnia and Herzegovina, Croatia, Montenegro and Serbia (acronym for the countries in the following text is BHCMS, these countries are former parts of Yugoslavia in the period from 1918 to 1941 and from 1945 to 1991) use the languages based on Serbo-Croatian: Bosnian, Croatian, Montenegrin and Serbian (acronym for these languages in the following text is BCMS). There is no compliance between the language experts and politicians of the relationship between these languages, and of the root of these languages. Most of them recognize it as a polycentric language. However, all the people who use these languages (or this language) understand each other both in vocal and non-vocal (written) verbal communication. Mutual understanding (based on the BCMS language(s) is very important for dissemination of the research results published in BHCMS' journals in the region. In the same period (part of 20th century), BHCMS as a part of one state, had the same (common) educational policy. Now, academicians and researchers from this region read the journals from regional countries and develop educational systems collaboratively.

RESEARCH OBJECTIVES:
The main objectives of this paper are the following:

- To review a status of communication competence and communication literacy in the research published in the representative journals in the Western Balkan countries with similar languages experience;
- To compare communication literacy between different teachers groups – between practicing teachers and student teachers, based on the review of the research papers published in the journals from the

Western Balkan countries with similar language experience (BCMS).

The research questions are as follows: Did academicians and educational practitioners research teacher communication literacy in the context of (specific) languages and cultural framework? Is there research of relationship between the teacher's general communication literacy and languages, especially BHCMS language(s), published in the regional journals?

RESEARCH METHODOLOGY:
Communication competence and communication literacy are the topic of the journals in different scientific and practical fields (psychology, communication sciences, science of language, neurosciences, educational sciences, journalism, management). In this paper, the psychological journals, educational journals and journals of language sciences in the societies with similar languages (or with the same root of languages) from BHCMS – four Western Balkan countries, were analysed.

Criteria for the selection of journals are:

- The status of the journals from BHCMS in international and national reference lists:
  - journals presented in WoS – Web of Science (international journals from these countries with impact factors);
  - journals presented in SJR – Scimago Journal & Country Rank (international journals from these countries in categories Q1, Q2 and Q3), and
  - national journals classified in national lists as the very important national journals;
- period of publishing from 2007 to 2016;
- availability of the papers/journals in digital repositories – national repositories and scientific portals or journal web site (journals' publishing in Serbia is supported by national digital repository SCIndeks – Serbian citation index, journals' publishing in Croatia is supported by national digital repository HRCAK – Portal of scientific journals of the Republic of Croatia).

The first step of the research: analysis of the papers published in 16 journals in ten-year period (from 2007 to 2016) and selection of the papers of teachers' non/verbal communication competence and communication literacy linked with the language.

The second step of the research: (meta)analysis of the papers selected during the first step and comparison of communication competence and literacy between practicing teachers and student teachers. The results presented in the papers were analysed in accordance with the logical framework of communication literacy component structure.

RESULTS AND DISCUSSION:

According to the defined criteria, we selected 16 journals from Bosnia and Herzegovina, Croatia, Montenegro and Serbia (four Western Balkan countries with similar languages) in the field of educational sciences, psychology, sciences of language: in these journals, teacher communication competence and literacy are included in some of the journals' topics. Most of the journals are from Serbia and Croatia. The basic languages of publishing are BCMS.

Table 1. Representation of topics in journals (number of papers)

| | Journals / original title of the journal | Title of the journal on English | Issues per year | Numbers of the papers from 2007/2016 | papers about teachers | papers about communication | papers about language in instruction and language instruction | papers about teachers' communication competence and literacy |
|---|---|---|---|---|---|---|---|---|
| 1 | *Andragoški glasnik* | *Andragogy : journal of the Croatian Andragogy Society* | 2 | 136 | 13 | 3 | | |
| 2 | *Andragoške studije* | *Andragogical studies* | 2 | 169 | 12 | 2 | 4 | |
| 3 | *Croatian Journal of Education (WoS, SJR)* | | 4 | 493 | 71 | 5 | 9 | 1 |
| 4 | *Facta Universitatis, Series: Linguistics and Literature* | | 2 | 125 | | 5 | 10 | 2 |
| 5 | *Filologija (SJR)* | *Philologia* | 2 | 135 | | | 2 | |
| 6 | *Jezikoslovlje (SJR)* | *Linguistics* | 3 | 166 | | 8 | 10 | |
| 7 | *Metodički obzori: časopis za odgojno-obrazovnu teoriju i praksu* | *Methodological horizons* | 3 | 212 | 16 | 11 | 15 | |
| 8 | *Наслеђе* | *Journal of literature, language, arts and culture* | 3 | 568 | 3 | 3 | 46 | 4 |
| 9 | *Настава и васпитање* | *Journal of Education* | 4 | 424 | 52 | 33 | 42 | 3 |
| 10 | *Psihologija (WoS; SJR)* | *Psychology* | 4 | 285 | 6 | | | 1 |
| 11 | *Psihologijske teme (SJR)* | *Psychological Topics* | 2/3 | 227 | 5 | | | 1 |
| 12 | *Review of Psychology (WoS)* | | 2 | 115 | 6 | 1 | 3 | |
| 13 | *Suvremena psihologija* | *Contemporary Psychology* | 2 | 141 | 3 | 2 | 3 | |
| 14 | *Školski vjesnik: časopis za pedagogijsku teoriju i praksu* | *Journal of Pedagogic Theory and Practice* | 4 | 347 | 94 | 6 | 19 | |
| 15 | *Teme* | *Theme* | 4 | 855 | 68 | 9 | 19 | |
| 16 | *Зборник Института за педагошка истраживања (SJR)* | *Journal of the Institute for Educational Research* | 2 | 215 | 79 | 15 | 16 | |
| WoS- Web of Science; SJR – Scientific Journal Ranking – Scimago | | | N | 4572 | 428 | 83 | 198 | 12 |
| [a] Number of papers (book reviews and discussions are excluded) | | | | 100% | 9.4% | 1.8% | 4.3% | 0.3% |

The number of the papers in selected journals (educational sciences, psychology, sciences of language) has increased in the second decade of the twenty first century (fig. 2).

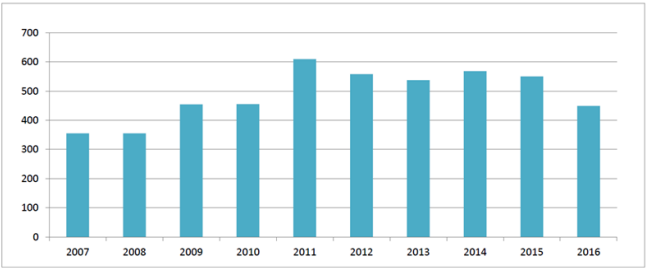


*Fig. 2. Number of papers in selected BHCMS journals in the period 2007-2016*

The researchers' interest in teachers' professional activities, their competence and education, has also increased (fig. 3). For example, Tot found that the teachers and their professional associates "considered the following indicators of contemporary teacher competences as the most important: established nice relationship with learners and other school employees; respect for general ethic and spiritual values, and respect for differences and competence and skill of communication and expression" (Tot, 2013: 804); "they emphasised the social competences and competence for detecting learner's needs, abilities and skills"(Tot, 2013: 810).

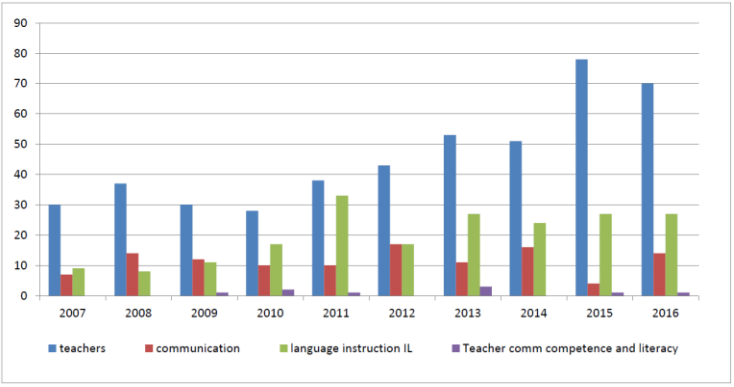


*Fig. 3. Number of papers about teachers, communication, language instruction and teacher communication literacy in selected BHCMS journals in the period 2007-2016*

Although the teacher's communication competence and teacher's communication literacy are important for the teacher's effectiveness, the papers on these teacher properties are very rare and this research field

(the conclusion is based on the status of the topic in regional journals) is underdeveloped. Some components of teacher's communication literacy are investigated. For example, Madalinska–Michalak (2015) analysed emotional literacy as the factor of teaching communication, and considered it in the context of teacher 's emotional education.

Comparison of communication competence and communication literacy of student teachers and practicing teachers focuses on the comparison of their attitudes and perception of communication education – the content and teaching of communication (Zlatić, Marinković, & Kundačina, 2013).

Most of the papers about teachers presented investigations of the general concept of teachers' competence. Only 11% of the papers on teacher's competence analysed some components of teachers' or student teachers' communication literacy; it is only 0.3% of the total number of the papers in the journals analysed. Most of these papers focused on communication literacy and competence of student teachers. Researchers suggested that decoding (or reading) students' emotional expression is the main component of teachers' communication literacy.

CONCLUSIONS:

The teacher's communication competence, as the system of knowledge, skills, abilities, motivational dispositions, attitudes and properties in teaching communication and social interaction, is the essential competence of the teacher. Cultural framework of communication competence and communication literacy is a multilevel framework with languages in the central position. This paper focuses on the language as tools for communication about teaching communication, as tools for dissemination of the researchers' ideas about communication literacy to the educational policies and practices in the countries with similar languages. For that reasons, the review of the papers of communication competence and literacy in journals in language shaped region (Bosnia and Herzegovina, Croatia, Montenegro and Serbia) is presented. Only 0.3% of the papers published in 16 representative regional journals focus on the teacher's communication competence and communication literacy. Most of the papers emphasised decoding of pupils' emotional expression as the main component of teachers' communication literacy. Teachers' communication literacy (encoding and decoding signs in teaching communication) is the process both between teachers and students, and among the students themselves and teachers themselves. It is the basis of the teaching quality.

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## Contribución del teatro al aprendizaje de la lengua. Una propuesta didáctica para 4º de ESO

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RESUMEN:
Este trabajo versa sobre la contribución del teatro al aprendizaje de las lenguas y pretende describir una experiencia didáctica teatral, implementada en el 4º curso de ESO durante el curso 2015-16. Se parte de la convicción de que el teatro es una herramienta didáctica muy eficaz

en la educación secundaria, porque mejora las competencias lingüísticas de los alumnos y porque es altamente motivadora, lo que es indispensable para que el aprendizaje se produzca. Su carácter integrador e interdisciplinario hace posible que se relacione con la mayor parte de los contenidos curriculares. Esta experiencia forma parte del proyecto transversal de investigación para 4ª de ESO, que tenía como objetivo la final la elaboración de un cortometraje de ficción. La han llevado a cabo un grupo de alumnos, el equipo de actores y actrices, que supuestamente ha recibido el encargo de escribir y representar una obra teatral a partir del cañamazo de El criado de dos amos, de Carlo Goldoni, a la manera del género de la comedia del arte. La primera tarea que se les asignó fue la escritura del guion teatral, que presentaron en dos lenguas, castellano y catalán. Posteriormente, se escenificaron y grabaron algunos fragmentos del texto teatral, en diferentes localizaciones de la Toscana y de nuestro municipio, Sort (Lleida). Estas grabaciones se incluyeron en el cortometraje que elaboraron los alumnos de 4º de ESO para su proyecto final. De la implementación de esta propuesta se concluye que el diseño de actividades motivadoras, como las teatrales, propicia la creatividad de los estudiantes y, consecuentemente, mejora sus habilidades lingüísticas. La experiencia es, pues, una buena muestra de los beneficios del teatro como herramienta didáctica.

PALABRAS CLAVE: teatro, educación secundaria obligatoria, competencia lingüística, expresión oral, expresión escrita

INTRODUCCIÓN:

Este trabajo versa sobre la contribución del teatro al aprendizaje de las lenguas catalana y castellana. Pretende describir una experiencia didáctica teatral, implementada en el 4º curso de ESO durante el tercer trimestre del curso 2015-161.

La investigación parte de la convicción de que el teatro es una herramienta didáctica muy eficaz en la educación secundaria, porque mejora las competencias lingüísticas de los alumnos y porque es altamente motivadora, lo que es indispensable para que el aprendizaje se produzca. El carácter integrador e interdisciplinario de las actividades dramáticas hace posible que se relacionen con la mayor parte de los contenidos curriculares, y la experiencia que aquí se analiza es una muestra de ello.

La práctica se ha llevado a cabo con un grupo de 16 alumnos (10 chicas y 6 chicos), que han elegido voluntariamente formar parte del equipo de

actores y actrices. Todos han participado en la elaboración de los guiones dramáticos, pero solamente 11 de ellos los escenificaron, el resto actuaron en el cortometraje en el que se enmarca la obra teatral.

*El teatro en el currículo educativo actual*

Actualmente aún es difícil encontrar referencias explícitas a las técnicas teatrales en los planes de estudio. Sí pueden verse muchas implícitas, sobre todo por la tendencia al enfoque competencial de la educación de hoy. No obstante, en los últimos documentos publicados por el Departament d'Ensenyament para la concreción curricular del curso 2016-17 se hace mención de una optativa de teatro en 4º de ESO (Arts escèniques i dansa), ofertada para favorecer el itinerario académico de aquellos alumnos que se inclinen por un bachillerato artístico o por estudios postobligatorios relacionados con las artes escénicas. Esto es, cuanto menos, esperanzador.

El currículo de la educación secundaria vigente en estos momentos está regulado por el Decreto 187/2015 de 25 de agosto, que se comenzó a aplicar el curso 2015-16 y que el 2016-17 se extiende a toda la etapa secundaria. La principal aportación del documento es el carácter competencial que se otorga al proceso de enseñanza-aprendizaje, con la finalidad de que los alumnos mejoren su autonomía en el aprendizaje y su desarrollo social y personal. En este marco, la inclusión de teatro en las aulas es totalmente viable y asequible, lo que nos empuja a continuar trabajando en esta línea. Dice Motos (2009, p.3) que:

> En la práctica didáctica los principios del nuevo paradigma educativo emergente se han de traducir en la integración del currículum a través de procedimientos que impliquen inter o transdisciplinariedad y transversalidad. Consideramos que uno de los elementos nucleares para este cometido ha de ser la Dramatización/Teatro (estrategias expresivas dramáticas), dada su virtualidad de generar nuevos ambientes de aprendizaje y porque constituye un lenguaje total.

El modelo educativo se articula, según el decreto, en diferentes ámbitos (lingüístico, matemático, científico-técnico, de educación física, y de cultura y valores). Cada uno de ellos contiene las competencias básicas del ámbito y los criterios de evaluación. El presente trabajo se centra en el primero, el lingüístico, puesto que el objeto de análisis describe una

propuesta diseñada con la intención de mejorar las habilidades lingüísticas.

Las diferentes competencias que forman parte del ámbito de lengua y literatura se agrupan en 5 dimensiones: la dimensión de comprensión lectora, la de expresión escrita, la de comunicación oral, la literaria, y la actitudinal y plurilingüe. Todas ellas están interrelacionadas y su dominio es necesario para avanzar en el resto de áreas curriculares. Además, tanto en el currículo como en los documentos que lo despliegan, se recoge la necesidad de tratar la lengua de forma conjunta y coordinada desde las materias de lengua catalana y castellana. Así se ha realizado en la propuesta didáctica que se analiza en este trabajo (se parte de textos en lengua castellana, se utiliza el catalán para las representaciones orales, y se han elaborado guiones escritos en ambas lenguas)

Por consiguiente, podemos decir que la legislación educativa configura un contexto adecuado para el uso del teatro como estrategia didáctica en las materias de lengua catalana y castellana. En concreto, las competencias vinculadas estrechamente con las actividades de dramatización serían las siguientes:

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| DIMENSIÓN COMPRENSIÓN LECTORA | Competencia 2 | Reconocer los géneros textuales, su estructura y formato, e interpretar los rasgos léxicos y morfosintácticos para comprenderlos |
| DIMENSIÓN EXPRESIÓN ESCRITA | Competencia 4 | Planificar el escrito según la situación comunicativa (receptor, intención), a partir de la generación de ideas y su organización |
| | Competencia 5 | Escribir textos de tipología diversa y en diferentes formatos y soportes con adecuación, coherencia, cohesión y corrección lingüística |
| | Competencia 6 | Revisar y corregir el texto para mejorarlo, y cuidar la presentación formal |
| DIMENSIÓN COMUNICACIÓN ORAL | Competencia 8 | Producir textos orales de tipología diversa con adecuación, coherencia, cohesión y corrección lingüística, usando los elementos prosódicos y no verbales pertinentes |
| DIMENSIÓN LITERARIA | Competencia 10 | Leer obras y conocer los autores y los períodos más significativos de la literatura catalana, castellana y universal |
| | Competencia 12 | Escribir textos literarios para expresar realidades, ficciones y sentimientos |

Asimismo, el diseño curricular de nuestra comunidad autónoma ofrece para la etapa de secundaria ofrece dos espacios que garantizan la puesta en práctica de las actividades teatrales: el trabajo de síntesis (de 1º a 3º de ESO) y el proyecto de investigación de 4º de ESO, en el que se inscribe la experiencia didáctica que recoge este estudio. Por una parte, el trabajo de síntesis lo componen un conjunto de actividades interdisciplinares que favorecen la integración de los conocimientos y el trabajo en equipo. Su finalidad es fortalecer el trabajo de todas las competencias transversales. Por otra, el trabajo de investigación de 4º de ESO tiene como objetivo el desarrollo de las competencias básicas de la ESO. Está constituido por actividades de descubrimiento e investigación sobre un tema concreto bajo la guía del profesor.

Por último, las materias optativas también posibilitan la introducción del teatro en el currículo. Hemos mencionado arriba la referencia explícita que se hace a las artes escénicas en los documentos que concretan el currículo de secundaria ara 4º de ESO pero, además, también es posible incluirlas en alguna de las optativas que se ofrecen para 1º, 2º y 3º de ESO. La oferta curricular del centro, por ejemplo, propone para el curso

2016-17 una optativa de teatro, pese a que ha sufrido el riesgo de perderse con la nueva distribución prescriptiva de materias de la LOMCE.

*Competencias básicas*

Afirma Motos (2009, p.9) que:

> La dramatización y las estrategias didácticas teatrales por su carácter transversal e interdisciplinario se revelan como un instrumento didáctico eficaz para desarrollar aspectos de las competencias básicas y especialmente: competencia en comunicación lingüística; competencia cultural y artística; competencia social y ciudadana; competencia para aprender a aprender; y competencia en autonomía e iniciativa personal.

En este trabajo el interés se centra en la primera, la competencia en comunicación lingüística, que se expone en las dimensiones descritas en el apartado anterior, relativas a la comprensión lectora, la expresión escrita, la comunicación oral y a los componentes actitudinales y plurilingües.
No obstante, la descripción de las competencias lingüísticas en los documentos oficiales es siempre demasiado general, y es conveniente definirlas de una manera más precisa. Con esta intención, Motos (2009) propone la siguiente concreción:

## Competencias de Dramatización en Educación Secundaria

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| **Competencia de expresión corporal** | - Encontrar diferentes maneras de moverse para realzar la interpretación de un personaje dado y para crear unos efectos específicos.<br>- Elegir y usar técnicas de movimiento específicas para exteriorizar y comunicar sensaciones, sentimientos e ideas, adaptando el movimiento en respuesta a diferentes circunstancias dadas.<br>- Demostrar fluidez proporcionando distintas respuestas de movimiento ante una situación y un tiempo limitados.<br>- Demostrar flexibilidad en los movimientos incorporando niveles, velocidad, intensidad y direcciones diferentes en las actividades de movimiento<br>- Mostrar desinhibición y espontaneidad en las actividades de movimiento. |
| **Competencia de expresión oral** | - Encontrar diferentes maneras de utilizar la voz para realzar la interpretación de un personaje y para crear efectos concretos.<br>- Elegir y utilizar técnicas de voz específicas y de efectos vocales adecuados en respuesta a una interpretación concreta y a diferentes circunstancias.<br>- Proyectar la voz apropiadamente en el espacio del taller con intención de comunicar.<br>- Emplear una articulación y dicción claras para elaborar la caracterización de un personaje o situación,<br>- Sonorizar poemas, situaciones, imágenes, etc.<br>- Realizar la lectura expresiva e interpretativa de textos dados. |

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| **Competencia de improvisación** | - Combinar palabra, gesto y movimiento para realizar una interpretación eficaz y para caracterizar un personaje.<br>- Recurrir a la memoria emocional y representar gestos y expresiones del cuerpo, voz, movimiento y hacer uso del espacio.<br>- Elegir las formas dramáticas más efectivas y los medios teatrales más apropiados para representar ideas, experiencias, sentimientos, pensamientos y creencias determinados.<br>- Aplicar convenciones teatrales para la caracterización de personajes |
| **Competencia de uso de los elementos y estructuras del lenguaje dramático** | - Planificar y representar escenas con coherencia, desarrollando el comienzo, el medio y el final y proponiendo finales alternativos a una situación dada.<br>- Sintetizar y comunicar claramente el objetivo o tema de una situación o escena.<br>- Utilizar elementos técnicos y escenográficos para realzar el efecto dramático.<br>- Teatralizar textos no dramáticos (poemas, relatos, canciones, imágenes, noticias, etc.)<br>- Adoptar diferentes roles teatrales (autor, actor, escenógrafo, crítico). |
| **Competencia de composición dramática: composición individual y colectiva** | - Realizar la adaptación de un texto u obra dramática corta mediante el análisis y determinación del uso de los elementos estructurales de la obra.<br>- Hacer elecciones razonadas dentro de las de los límites de una situación dramática dada, enfrentándose a las dificultades y sabiendo resolverlas.<br>- Elaborar colectivamente textos dramáticos.<br>- Participar de manera constructiva en el trabajo del grupo, proponiendo y tomando iniciativas |

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| **Competencia en contextualización, análisis y valoración** | - Valorar las propias habilidades, haciendo balance de las adquisiciones alcanzadas (técnicas, culturales y comportamentales) y tomando conciencia del propio saber expresar.<br>- Analizar textos teatrales.<br>- Valorar críticamente textos teatrales, espectáculos y otras manifestaciones escénicas.<br>- Adquirir criterios para comprender cómo han cambiado las manifestaciones teatrales lo largo del tiempo y cómo se relacionan con otros ámbitos (ciencia, religión, sociedad, arte). |

OBJETIVOS:
La intención de nuestro proyecto es mostrar un ejemplo real de cómo el teatro ayuda a mejorar la competencia lingüística, oral y escrita, en catalán y en castellano, de los estudiantes de secundaria. La propuesta didáctica se centra en las actividades desempeñadas por el equipo de actores y actrices, cuyos objetivos generales son los siguientes:

*Mejorar la expresión escrita*

La primera tarea que se asigna a los alumnos es la escritura del guion teatral. El punto de partida del texto escrito es un resumen argumental, el cañamazo de *El criado de dos amos*, de Carlo Goldoni. Las pautas de escritura que se les demandan son poco restrictivas, dado que ya conocen las características del lenguaje teatral: pueden elegir la lengua de escritura (catalán o castellano), incluir elementos humorísticos o anacrónicos y variar el contenido, siempre que no se modifique el sentido global de la obra. El equipo de actores y actrices se reparte la redacción de las diferentes escenas y, posteriormente, se ponen en común para mejorar la coherencia y la conexión argumental. El trabajo de redacción requiere poner en práctica las habilidades de planificación, selección y revisión del escrito. Como producto final presentaron dos versiones, en catalán y en castellano.

*Mejorar la expresión oral*

La mejora de la expresión oral es uno de los objetivos básicos de la educación en todos los niveles y, para Motos (2009), “se materializa en las actividades dramáticas no solo con la finalidad expresiva sino también

comunicativa y funcional, de aquí su empleo como estrategia didáctica para el aprendizaje de la lengua materna y de segundas lenguas". No obstante, dadas sus dificultades de sistematización, no siempre se evalúa de la manera adecuada y, por ejemplo, no se tiene en cuenta en las pruebas lingüísticas de competencias básicas de 4º de ESO.

Los textos teatrales escritos por los alumnos deben ser interpretados oralmente, para lo cual se organiza el trabajo en dos fases:

- Lectura expresiva, con la finalidad de familiarizarse con el texto y adquirir fluidez verbal y un tono y dicción adecuados.
- Lectura interpretativa, en la que entra en juego la expresión corporal como complemento de la palabra.

Las muestras orales que se tratan en este trabajo son solamente ensayos de algunos actos de la obra, que se han incluido en el cortometraje final. En este caso, interesa más el proceso que el resultado final. Son, por tanto, textos orales que aún necesitan ensayo y que contienen incorrecciones propias de la lengua oral y consecuencia de la elevada improvisación.

*Adquirir conocimientos sobre el lenguaje dramático*

La lectura, la escritura y la interpretación de textos teatrales son actividades que acercan al estudiante al conocimiento útil de este género, de su lenguaje y de sus técnicas. Para la escritura de los guiones, los alumnos desplegaron sus conocimientos previos sobre el lenguaje teatral (estructura, elementos dramáticos, acotaciones, …), sin los cuales no podrían llevar a cabo la tarea.

*Desarrollar el gusto por las manifestaciones artísticas*

Los alumnos participantes en el proyecto han tenido la oportunidad de introducirse en el estudio de la *Commedia dell'Arte* italiana, desde la práctica, y han realizado una interpretación personal de una de sus obras más conocidas, *El Criado de dos amos*.

*Participar de forma activa en el proyecto grupal.*

El teatro es siempre trabajo en equipo, y los alumnos han de ser capaces de participar de forma constructiva en el trabajo de grupo, proponiendo y tomando iniciativas, compartiendo y aportando ideas. Actividades

teatrales como la aquí propuesta favorecen la creación de ambientes propicios para que se lleve a cabo este objetivo.

DESCRIPCIÓN DE LA INVESTIGACIÓN O DE LA EXPERIENCIA PRESENTADA:
El proyecto de investigación de 4º de ESO está regulado por el Decreto 187/2015, de 25 de agosto, de ordenación de las enseñanzas de la educación secundaria obligatoria, y se recoge también en el documento de concreción y desarrollo del currículo de la ESO para el curso 2015-16 (ver bibliografía). Tiene como objetivo contribuir al desarrollo de las competencias básicas de la ESO, e intervienen diferentes materias de forma transversal. Los alumnos han de trabajar en equipo. En el INS Hug Roger III se programa de forma intensiva, en junio, y se asocia al viaje final de curso.

El curso 2015-16 han participado en el proyecto los departamentos didácticos de ciencias sociales, tecnología y lenguas catalana y castellana. El objetivo final era la realización de un cortometraje, para lo que se creó un marco ficticio argumental. Según este, una productora de cine a punto de arruinarse recibe un encargo esperanzador por parte de un multimillonario americano: el rodaje de una película a partir del canovaccio13 que él mismo encontró, de Carlo Paperini (en realidad, de Carlo Goldoni). Viajan a Italia y la Toscana e inician los rodajes, pero una historia amorosa entre el americano y una de las actrices propicia un desenlace trágico.

Los 36 alumnos de 4º de ESO se repartieron en 3 grandes equipos, atendiendo a sus preferencias: actores y actrices, equipo técnico, y equipo de redacción y comercial. Trabajaron antes, durante y después del rodaje, según las tareas asignadas a cada grupo de trabajo. El resultado final puede verse en el canal de YouTube de la biblioteca escolar del centro: https://goo.gl/6fXcRT.

*El grupo de alumnos participantes*

El equipo de actores y actrices está formado por 16 alumnos, y 11 de ellos participaron directamente en las grabaciones de los fragmentos teatrales. El grupo presenta una predisposición hacia la participación en actividades dramáticas, fundamentada quizás por el hecho de que la mayoría son miembros del grupo de teatro extraescolar (9 alumnos, el 81.8 %). No se han seleccionado en función de sus habilidades expresivas, no se han

realizado audiciones ni ningún otro tipo de proceso selectivo, han participado todos aquellos que así lo han querido, de manera que en los resultados podrá apreciarse la heterogeneidad del equipo. El carácter inclusivo de la propuesta es otra de las características fundamentales de esta propuesta.

La mayor parte de los componentes (10 alumnos) tienen el catalán como lengua materna, y utilizan con asiduidad la lengua castellana en el ámbito académico y fuera de él.

*Secuenciación de las tareas*

Las tareas de los estudiantes se han secuenciado en tres momentos del curso, antes, durante y después del viaje a Italia de final de curso:

- Marzo-abril de 2016
  Como actividad previa, se han dedicado algunas sesiones de tutoría de este periodo a la realización de actividades de sensibilización, para la introducción a la comedia del arte. Posteriormente, se elaboraron los guiones teatrales, en grupos de 2 o 3 persones, y se pusieron en común para preparar la escenificación.
- 4-11 junio 2016
  Durante el viaje final de curso se llevó a cabo la grabación de los ensayos de la obra teatral, además de las escenas principales cortometraje. Los escenarios seleccionados se ubicaron en Florencia, San Gimignano y Cannes.
- 15-17 junio 2016
  Coincidiendo con el desarrollo del crédito de síntesis de 1º a 4º de ESO, los alumnos de 4º concluyeron el proyecto de investigación. Se grabaron las escenas del cortometraje y de la obra de teatro necesarias para completarlo (en este caso, en el municipio de Sort), y se realizó el montaje. Por otra parte, se revisaron y maquetaron los guiones teatrales.

RESULTADOS Y/O CONCLUSIONES:
La principal idea que podría concluirse de esta investigación es que el diseño de actividades motivadoras, entre las cuales destacan las teatrales, propicia la creatividad de los estudiantes y, consecuentemente, mejora sus habilidades lingüísticas. Como se ha visto en los primeros capítulos del trabajo, el teatro siempre ha ido vinculado a la educación, pero no ha sido hasta entrado el siglo XX que se ha tomado conciencia de sus

beneficios como herramienta didáctica y pedagógica. En nuestros días, aún es más necesaria su presencia: vivimos en un mundo en constante cambio, donde el ritmo de los avances tecnológicos es trepidante y donde, cada vez más, los saberes aparecen interconectados. El aprendizaje se ha vuelto “invisible”, y exige centrarse más en cómo aprender que en qué aprender. Los antiguos modelos educativos, de carácter teórico y unidireccional, han quedado superados. Las necesidades son otras ahora, y han de adecuarse al mundo en el que vivimos, que demanda un aprendizaje forzosamente significativo, interactivo y orientado a la práctica. En este contexto, el teatro es un instrumento idóneo para abordar el nuevo paradigma educativo, “dada su virtualidad de generar nuevos ambientes de aprendizaje y porque constituye un lenguaje total” (Motos, 2009, p.4). Permite traspasar las fronteras de las tradicionales asignaturas y hace posible que lo aprendido por los estudiantes se transfiera a las nuevas situaciones con que se encuentran. La propuesta didáctica que se analiza aquí constituye una evidencia de esta primera observación.

Si esto es así, podría decirse que la inclusión de actividades dramáticas en el currículum educativo no solo es posible, sino que puede llevarse a cabo de múltiples maneras (dentro de cada materia, en proyectos transversales, etc.). La experiencia que se describe en este trabajo es únicamente una muestra de una de estas posibilidades, que ha de servir como justificación para continuar trabajando en esta línea en las aulas de secundaria. En el ámbito de la enseñanza de las lenguas primeras, aún es más imperiosa esta necesidad, ya que el peso de la tradición y el exceso de academicismo han dificultado a menudo la introducción del teatro en las clases de lengua y literatura.

Los resultados obtenidos por los alumnos en la experiencia didáctica analizada en esta investigación ponen de manifiesto su capacidad creativa para la escritura de textos teatrales. Asimismo, han sido capaces de comunicarse utilizando los recursos de la expresión oral y corporal, y han sabido hacer uso de la improvisación en las situaciones que lo requerían. Sus producciones orales y escritas revelan su conocimiento de los elementos del lenguaje teatral. Al mismo tiempo, han participado activamente en la construcción colectiva de la obra teatral, enfrentándose a las dificultades encontradas y resolviéndolas adecuadamente. Todos estos logros son transferibles a otros ámbitos del conocimiento, de manera que sus destrezas orales y escritas también pueden materializarse en otras situaciones comunicativas.

Además, tal como prescriben los documentos oficiales que regulan el currículum educativo, estas metodologías posibilitan el trabajo transversal de las dos lenguas oficiales de nuestra comunidad, el catalán y el castellano. La interconexión entre ambas no presentó inconvenientes en ningún momento. Muy al contrario, favoreció el desarrollo de las capacidades lingüísticas de los alumnos. Así, se partió de textos escritos en castellano, se escribieron guiones en las dos lenguas, y se representaron en catalán. Los estudiantes no presentaron quejas ni descontento, y sus producciones, orales y escritas, resultaron naturales en los dos casos.

Para finalizar, es obligado mencionar algunas propuestas de mejora de la experiencia didáctica analizada. La primera tiene que ver con el tiempo de realización, que no permitió la representación definitiva de la obra teatral ni la revisión cuidadosa de los textos presentados. Es conveniente, pues, planificar con detalle la secuenciación de las tareas e intentar acotar los objetivos y ajustarlos a los condicionantes que se presenten. Por otra parte, en esta propuesta didáctica se ha optado por un planteamiento pedagógico concreto de la actividad: trabajo en pequeño y gran grupo, el resumen argumental (cañamazo) como punto de partida, los textos en catalán y castellano como producto final, etc. Pero esta, es solamente una elección, la que se ha creído conveniente para el grupo de alumnos participantes. Es interesante siempre experimentar con el planteamiento de las actividades en nuevas experiencias didácticas, y adaptarlas a los objetivos fijados y a las características de los estudiantes. Solo así se podría mejorar en el diseño de este tipo de propuestas.

En definitiva, los resultados de esta investigación han constatado, una vez más, que el teatro es un “atajo pedagógico” excelente que contribuye a mantener viva la labor de los docentes y la ilusión de los estudiantes, que no es poco. El teatro no ha de permanecer ajeno al hecho educativo, y debería formar parte de todas las materias, enriqueciendo el trabajo del profesor y estimulando el aprendizaje de los alumnos. Su carácter inclusivo y transversal lo convierten en una herramienta educativa maravillosa. Sirva esta idea, pues, como cierre de este trabajo:

> El teatro es un medio al servicio del alumnado y no un fin en sí mismo. No se trata de formar actores o actrices sino de utilizar las técnicas dramáticas para formar personas. Por lo tanto, ha de ser una actividad o materia articulada para todos y no solo para los más dotados.” (Motos, 2007, p.31).

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# 6º Foro Iberoamericano sobre Literacidad y Aprendizaje

## Universidad Complutense de Madrid

## 3-6 Julio, 2017

6º FORO IBERO-AMERICANO SOBRE LITERACIDAD Y APRENDIZAJE

VI FÓRUM IBERO-AMERICANO SOBRE LITERACIAS E APRENDIZAGEM

Organizado por:

Asociación Española de Lectura y Escritura

ECOLE Estudios sobre Comunicación y Lenguajes para la Inclusión y la Equidad Educativa

UNIVERSIDAD COMPLUTENSE MADRID

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# SALUDO DE BIENVENIDA

ESTELA D'ANGELO MENÉNDEZ
Presidenta de AELE, Asociación Española de Lectura y Escritura
Profesora e Investigadora de UCM, Universidad Complutense de Madrid

Reciban un profundo agradecimiento por haber hecho posible que, desde diferentes lugares del mundo, lleguen a la Universidad Complutense de Madrid para celebrar el 6º Foro Iberoamericano sobre Literacidad y Aprendizaje.

Este saludo se expresa con el deseo de que cada uno vea cumplidas sus expectativas en relación con este nuevo encuentro en torno a los haceres, quehaceres y deshaceres de las culturas escritas actuales. Las expectativas de la red colaborativa que ha convocado y organizado este Foro, se verán cumplidas en tanto cada participante pueda transitar con satisfacción los recorridos temáticos que elija dentro de la variedad de propuestas que ofrece este evento atendiendo a la interrelación de prácticas comunicativas que confluyen en lo que hoy relacionamos con el concepto literacidad.

Como es habitual en todas sus ediciones, el Foro Iberoamericano establece conexiones entre su programa académico y el de otros eventos con los que comparte metas y actuaciones, conformando de este modo un macro contexto de intercambio, estudio y proyección cultural. En esta edición, se articula con la 20th European Conference on Literacy y, por lo tanto, sus respectivos programas están a disposición de los asistentes de ambos eventos. Esta circunstancia propicia que alrededor de 700 asistentes, provenientes de 40 países, tengan acceso a una notable riqueza y variedad de temas a desarrollar durante cuatro días de actividad, así como, óptimas oportunidades de intercambio y diálogo al amplio programa de mesas redondas, simposios, talleres, comunicaciones y pósteres, así como, de conferencias plenarias y encuentros con ponentes que se presentan en cada uno de los programas, conformados en una unidad. Para potenciar esta interconexión entre sendos programas, las ponencias magistrales – lunes 3 y jueves 6– se presentan en sesiones plenarias para todos los asistentes, contando con interpretación simultánea al español o al inglés, según la lengua utilizada por cada conferenciante. Asimismo, para incrementar el intercambio y el diálogo entre asistentes que compartan intereses específicos, se ha optado por potenciar -durante los días martes 4, miércoles 5 y jueves 6- la presentación de sesiones en paralelo con contenidos diversificados, repitiéndose algunas de ellas en los dos eventos, utilizando el español y el inglés dependiendo de la lengua oficial en cada caso.

# SALUDO DE BIENVENIDA

ESTELA D'ANGELO MENÉNDEZ
Presidenta de AELE, Asociación Española de Lectura y Escritura
Profesora e Investigadora de UCM, Universidad Complutense de Madrid

Todo este proceso ha requerido que una amplia red asumiera compromisos y realizaciones, incertidumbres y alegrías, dudas y decisiones… Todo ello merece un profundo agradecimiento de parte de quienes coordinamos este proceso y simplemente somos la cara visible de esta red colaborativa.

Teniendo en cuenta que el "territorio del color" es muy subjetivo, esperamos que todos los sentimientos, recuerdos e historias que se relacionen con este encuentro, estén pintados con colores que convoquen fuerza y energía para seguir trabajando por la equidad social en el acceso y uso de la cultura escrita.

# TÓPICOS

## 1.

Participación ciudadana en contextos plurilingües y multiculturales: acceso, igualdad/desigualdad, equidad e inclusión; la voz de los ciudadanos; interacción positiva y entendimiento mutuo; cambios sociales.

## 2.

Comunidades de lectores y escritores a lo largo de todo el ciclo vital: prácticas del lenguaje en contextos comunicativos generados en escuelas, bibliotecas, grupos familiares, centros culturales y otros contextos sociales; inclusión de población con diversidad funcional, cultural, lingüística, emocional, etc.; comunidades de estudio en ámbito educativo; comunidades profesionales; etc.

## 3.

La participación activa de los individuos en las culturas escritas de las sociedades actuales acredita el nivel de alfabetización de los sujetos del siglo XXI: la alfabetización, un proceso complejo y en constante evolución; la sociedad en su conjunto (los servicios educativos, sanitarios y sociales; el mundo laboral; etc.) y su responsabilidad de incluir a los ciudadanos en las sociedades actuales; la escuela y su responsabilidad de incorporar a todo el alumnado en el uso y recreación de la cultura escrita; equidad y retroalimentación de la alfabetización.

## 4.

Las distintas alfabetizaciones (audiovisual, tecnológica, informacional y plurilingüe): textos, contextos, conceptos, prácticas, identidades; géneros nuevos y tradicionales; sitios web y medios de difusión. Distintas alfabetizaciones en diversos ámbitos sociales: proyectos de trabajo y resolución de tareas; proyectos multidisciplinares e integrados; proyectos lingüísticos de centro educativo; específicos para la diversidad funcional; etc.

# TÓPICOS

## 5.

Literatura infantil y juvenil: construcción de identidad y ciudadanía; mediadores; ilustración y autoría; edición y puntos de encuentros con las obras (bibliotecas, librerías); programas diversos; etc.

## 6.

Políticas de alfabetización, diversidad de lectores y escritores, y promoción de la lectura y la escritura dentro y fuera de las instituciones educativas: escuelas, bibliotecas, clubes de lectura, concursos y otras instituciones.

## 7.

Aprender a enseñar la lectura y la escritura: enseñanza de lenguas propias y extranjeras; leer y escribir para aprender conocimientos científicos y sociales; sistema de escritura y primera alfabetización; la escritura en la educación superior; etc.

## 8.

Presencia de la cultura escrita en la sociedad: arte plástico, teatro, periodismo, literatura, cine, danza, etc.

# GUÍA DE ICONOS

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**MESAS REDONDAS Y SIMPOSIOS**

**COMUNICACIONES ORALES**

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# Encuentros con ponentes

ENCUENTROS CON PONENTES

# Mirar con otros lentes eso que llamamos leer: la lectura literaria en escuelas secundarias penitenciarias

**Fernando Avendaño**. Universidad Nacional de Rosario (ARGENTINA)

PALABRAS CLAVE: educación carcelaria, talleres de lectura, práctica docente.

RESUMEN:
Esta presentación expone una experiencia de talleres de lectura literaria en escuelas de contexto de encierro de la ciudad de Rosario (República Argentina), a cargo de los alumnos de la Residencia del Profesorado en Letras de la Facultad de Humanidades y Artes, Universidad Nacional de Rosario.
Uno de los objetivos de la cátedra es contribuir a transformar la práctica de los alumnos como mediadores de experiencias de lectura de alta significatividad en espacios no habituales, para proyectar y realizar una propuesta alternativa que reconstruya dialécticamente el proceso de enseñanza y el de aprendizaje en situaciones reales y concretas de trabajo. Es así como uno de los momentos de la práctica es proponer la lectura de textos literarios a lectores y oyentes “extranjeros al libro, ajenos a todo interés lector, perdidos con respecto a la lectura en el más yermo de los desiertos”, para que se integren a una discusión creativa.
El objetivo fundamental de este proyecto es alentar las posibilidades de “integración social” de las personas privadas de libertas, “a pesar” de la prisión.

DESCRIPCIÓN DE LA PROPUESTA:

*Contextualización de la experiencia*

Cuando los alumnos llegan a la cátedra de Residencia, culminan los profesorados que se cursan en el Departamento de Formación Docente de la Facultad de Humanidades y Artes de la Universidad Nacional de Rosario. Estos profesorados son: Letras, Historia, Filosofía, Ciencias políticas, Comunicación Social, Ciencias Económicas, Matemática, Bellas

Artes, Antropología y Arquitectura.
Uno los objetivos de esta cátedra es que los alumnos proyecten y realicen una práctica de la enseñanza que no sea repetición acrítica de modelos recibidos, sino una propuesta alternativa que intente reconstruir la unidad dialéctica del proceso de enseñanza y de aprendizaje en situaciones reales y concretas de trabajo. Este objetivo se cumple de diferente manera según sea la formación específica de cada carrera.

Un camino de reflexión crítica favorecedor de auténtica conciencia de "profesionalidad" se abre en la inserción de los futuros docentes de Letras en Escuelas de Enseñanza Media para Adultos en establecimientos penitenciarios, en tanto no sólo se encuentran interpelados a partir de los saberes específicamente escolares, sino también desde el posicionamiento frente a las condiciones en las que se inscriben los sujetos privados de libertad y a la función de la escuela en esos lugares.

La educación de jóvenes y adultos dentro de las prisiones es uno de los escenarios más complejos de la enseñanza en la República Argentina. La particularidad de su alumnado y el difícil contexto de funcionamiento hacen, entre otras cuestiones, que se desenvuelva en un irredimible campo de tensiones debido a las dificultades derivadas de la articulación entre el sistema penitenciario y el sistema educativo.

Los datos estadísticos de estos establecimientos penitenciarios confirman que el origen de exclusión y marginalidad es la tendencia habitual de la población reclusa. Un informe realizado por el Programa Nacional de Educación en Establecimientos Penitenciarios y de Minoridad refleja que "la mayor parte de la población privada de la libertad pertenece a grupos sociales provenientes de sectores altamente desfavorecidos, cuyas condiciones de vida están enmarcadas en una cultura caracterizada por la pobreza, el desempleo, la violencia, las adicciones y la inasistencia sanitaria". Su difícil posición se agrava si advertimos que este hecho se correlaciona con escasos o prácticamente nulos niveles educativos. En tal sentido, si bien son varios los factores que influyen en la conducta delictiva recurrente, de acuerdo con datos estadísticos de la Organización de Estados Americanos el 90% de los reincidentes no asistió a las escuelas carcelarias. Al respecto coincidimos en que *"… la lectura, aunque sea episódica, permite estar mejor armado para resistir a ciertos procesos de exclusión."* (Petit, 2001)
Los alumnos que asisten a estas escuelas han sido, pues, sujetos de múltiples exclusiones, a las que se suma otra: la privación de la libertad.

Estudiar en la cárcel les posibilita recuperar, al menos, un derecho negado: el de la educación. Así, no sólo serán "reclusos", sino también "alumnos", en un espacio real y simbólico que les abre posibilidades diferentes. Tal vez en este hecho radique la esperanza de que estos hombres y mujeres desarrollen sus propias potencialidades y generen oportunidades autohabilitadoras.

Los residentes hacen referencia a esta situación al afirmar que: *"El espacio escolar se encuentra atravesado por un "doble" afuera, es decir, la ciudad contiene a la prisión, a su vez, la escuela funciona en su interior. Es en este sentido que decimos que la escuela es un "adentro" del adentro. Como resultado de esta singularidad, por el espacio escolar se filtran la realidad de la cárcel y la de la ciudad."*

Se interrogan, además, acerca de los objetivos personales que hacen al recluso acercarse a la escolaridad, como punto de partida del análisis situacional de la escuela y afirman que. *"…muchos realizan el secundario pensando en el afuera, concibiendo al estudio como instrumento para el mañana. Dentro de la cárcel tal vez no vale más que para estar entretenido, pero una vez recobrada la libertad física resulta un saber para la vida. En este sentido, ir a la escuela podría ser algo como un proyecto a largo plazo y una forma de que no se pierda el vínculo con el exterior mientras se está privado de la libertad."*

En el caso de quienes serán profesores de Letras (Lengua y Literatura) uno de los dispositivos de práctica reflexiva consiste en organizar talleres de lectura de textos literarios en los espacios curriculares específicos en los diferentes cursos de las Escuelas de Enseñanza Media para Adultos carcelarias, para llevar adelante propuestas y prácticas que consideren a los sujetos y las condiciones en las que actores y escuela se inscriben en esta situación particular, de modo que esos lectores y oyentes *"extranjeros al libro, ajenos a todo interés lector, perdidos, con respecto a la lectura, en el más yermo de los desiertos"* - en palabras de Graciela Montes (2003) – se integren a una discusión creativa y participativa.

*El ámbito de la práctica*

Los actores involucrados en la práctica son pues las personas privadas de su libertad que se encuentran alojadas en la Unidad Penitenciaria Nro.3 (cárcel de varones) de la ciudad de Rosario, alumnos de la Escuela de Enseñanza Media para Adultos que allí existen; los residentes del

Profesorado en Letras de la Facultad de Humanidades y Artes de la Universidad Nacional de Rosario, quienes concurren semanalmente, desde el año 2007, a la unidad penitenciaria a fin de desarrollar los talleres de lectura literaria; y los docentes de la cátedra, quienes realizan el acompañamiento teórico-metodológico de los residentes y asesoran en la selección y elaboración de los materiales de trabajo.

La Unidad Penitenciaria Nro. 3 fue inaugurada en 1894. Es una de las Unidades Penitenciarias de varones con las que cuenta la Provincia de Santa Fe (República Argentina) y se encuentra ubicada en el casco urbano de la ciudad de Rosario. Con una extensión de 10.000 m2, actualmente tiene una estructura de 10 pabellones distribuidos en forma radial, de allí que sea conocida como “La Redonda”. Aloja actualmente a 270 personas privadas de su libertad, de las cuales el 85% tiene condena. Se la considera una cárcel de mediana seguridad, dado que los internos se encuentra en una fase próxima a la libertad, incluso con salidas temporales y destinos laborales en el afuera. Además, su ubicación geográfica les permite estar cerca de sus familiares y acceder a espacios de capacitación, para lo cual tendrán la posibilidad de salir y regresar en reiteradas ocasiones. Cuenta con instalaciones para la escuela primaria y secundaria, cuyas aulas son utilizadas en contra-turno o el fin de semana para actividades diversas como peluquería, espacio para las “visitas íntimas” y funcionamiento de talleres, entre otras actividades.

Funcionan actualmente once talleres: arte, títeres, música, comunicación, informática, radio, periodismo, filosofía, teatro, mosaiquismo, y cerámica). Los mismos se desarrollan de lunes a viernes, generalmente por la mañana. Estos espacios de educación no formal, no están programados dentro de la política penitenciaria, sino que se desarrollan con filiaciones institucionales diversas (Secretaría de Cultura de la Municipalidad de Rosario, Universidad Nacional de Rosario, diversos programas de voluntariado, organizaciones no gubernamentales, etc.)

El 70% de los reclusos oscila entre los 18 y 34 años, el 18% entre 35 y 44, el 8% entre 45 y 54, el 3% entre 55 y 64 y el 1% restante es mayor de 65 años., con diversidad cultural, con familias desarticuladas, frustradas experiencias escolares, sin oportunidades de participación en redes de contención social y escasa formación y trayectoria laboral.

¿Por qué pensar un grupo de discusión de textos literarios en ese contexto? Porque consideramos que la literatura no es un objeto

suntuario, reservada sólo a quienes han incorporado un instrumental técnico necesario para poder interpretarla. La concebimos como parte integral de lo humano y, en consecuencia, buscamos esas opiniones y puntos de vista que generalmente no se escuchan. La lectura se libera del control de los "guardianes autodesignados" (Feijoó, 1984) La lectura literaria es una poderosa herramienta de transformación y construcción de subjetividad.

En el momento inicial de los talleres la motivación de algunos de los participantes estaba relacionada con la necesidad de escapar, salir de la lógica carcelaria y también para encontrarse, para hablar, para estar al tanto de la actualidad. En un segundo momento, después de empezar las sesiones de lectura, esa motivación adquiere un nuevo significado. Muchos se convierten en auténticos lectores, se interrogan, se dejan sorprender, buscan saber cómo y por qué, se identifican con algunos personajes, los defienden, los cuestionan, muestran simpatía, rechazo. Encuentran satisfacción en el proceso y en el redescubrimiento de sus capacidades. En cualquier caso, es la palabra lo que vincula, lo que seduce.

> *"En la calle me gustaba más jugar a fútbol que leer – dice uno de los participantes – Me dio curiosidad porque vi a algunos compañeros muy enganchados a la lectura… Me atrapó, y dije: 'Quiero más'… Cuando leo el tiempo pasa más rápido… Además de los cuentos del taller busco en la biblioteca libros cortos y con letra grande… Es como construir una casa. Ahora estoy poniendo los cimientos. Cuando sean sólidos, ya leeré algún libro más gordo"*

Un tallerista escribe al final de su experiencia: *"uno de los participantes tenía un cuaderno cuadriculado en el que copiaba los fragmentos de los cuentos que le gustaban. Eran voces afines a la suya. Manifestó que le gustaba venir al taller porque sentía que podía expresar lo que quería, que nadie le decía lo que tenía que pensar, que podían discutir en grupo, tener distintos puntos de vista y todos tener razón".*

*El encuadre teórico – metodológico del dispositivo*

El encuadre teórico-metodológico se cimienta en las siguientes ideas fuerza:

- Violencia epistémica
- Lecturas desbordadas
- Lectura dialógica
- Apropiación

- Andamiaje colectivo

Aludimos con el concepto de **"violencia epistémica"** (Spivak, 1998) al etnocentrismo de la lectura académica, monológca, que impone un determinado modo de acceder al texto. Se trata de una serie de discursos sistemáticos, regulares, herméticos e irrevocables acerca de qué y cómo leer literatura que pretende negar la alteridad y la subjetividad de los otros, que imponen, arbitrariamente, categorizaciones, jerarquías, y modelos de representación como si fueran "la norma". Estas formas de invisibilizar al otro, expropiándolo de su posibilidad de representación, traen como consecuencia silencios.

El "espacio de lectura" propuesto pretende aceptar la **"lectura desbordadas"**, así como la consideración flexible de textos, géneros y discursos. Según Fernández (2006), la práctica lectora en este tipo de contexto, *"requiere desechar un rol docente atado tanto a la explicación, la enmienda y el encauzamiento de lecturas e interpretaciones monológicas, como a determinar qué es lo correcto y lo incorrecto cuando de textos literarios se trata."* Se trata, pues, de abrir espacios de democratización lectora, en el sentido de rescatar aquellas apreciaciones generalmente descalificadas en el ámbito escolar porque son personales, intuitivas, no canónicas o sencillamente se las considera erróneas. La apropiación que se hace sobre el sentido del texto está asociada al conocimiento del mundo vinculado con las experiencias personales marginales de los lectores.

En general, la cultura académica levanta muros entre quienes carecen de formación y los textos literarios, pretendiendo hegemonizar las interpretaciones dominantes de la literatura (Flecha, 1998) Stapich (2009) plantea que hay lecturas invisibles, inaudibles, que son las que construyen los lectores en su experiencia subjetiva con los textos, modos de leer no considerados legítimos, que se refugian en los márgenes y en la invisibilidad. Son esas "lecturas rebeldes, heterodoxas e insólitas" (Stapich, 2009), las de quienes leen "a contrapelo" de las interpretaciones oficiales, las que necesitan ser socializadas para que los sujetos se reconozcan a sí mismos como lectores y a los otros lectores como sus semejantes.

La tarea consiste en proponer experiencias de lectura entendida como un ejercicio de diálogo, comprensión e interpretación que abra la posibilidad de acercarse a la obra literaria de una forma participativa. En ella, el lector

establece un diálogo con el texto: lo interroga, lo escucha, lo contradice, lo acepta, lo rechaza, con otros lectores. En la profundidad de este encuentro, lo comprende e interpreta desde su particularidad, desde su historia y su temporalidad, desde su manera de habitar el mundo. *"Ningún texto se lee independientemente de la experiencia que el lector tiene de otros textos; y ningún texto se lee independientemente de una perspectiva ideológica personal, que forma parte de la competencia de ese lector…"* sostiene Pipkin.

Es decir, no concebimos la lectura como una mera interacción subjetiva entre lector y texto. Partimos de la concepción de **"lectura dialógica"**, como el proceso intersubjetivo de leer y comprender un texto sobre el que las personas profundizan en sus interpretaciones, reflexionan críticamente sobre el mismo y el contexto, e intensifican su comprensión lectora a través de la interacción con otros lectores. Es a través de las interacciones entre pares "lectores" y con el docente "lector" como los estudiantes fundan sus argumentos y sus respuestas. Coincidimos con Beck (1997) quien propone como estrategia de lectura la llamada *Questioning the Author* en la que se establece un proceso colectivo de interpretación de los textos y discusión en actividades de grupo, con el objetivo de ayudar a los participantes a encontrar sentido y aumentar la comprensión.

En la lectura dialógica los sujetos no tratan de dotar individualmente de sentido al texto ni el docente tiene la mejor interpretación del mismo. Los textos se abordan entre todos y las primeras experiencias, emociones o significados que supone la lectura para los participantes son objeto de diálogo y de reflexión conjunta. No se trata de arribar a consensos ni abandonar la apropiación personal del texto, pero la experiencia individual se transforma en intersubjetiva pues la incorporación de las diferentes voces, experiencias y culturas promueve una apropiación de sentido que trasciende la que se puede lograr individualmente y no constituye meramente la suma de las diferentes valoraciones.

Siguiendo a Chartier, esa **apropiación** es un proceso que ocurre tanto en el mundo del texto como en el mundo del lector. El mundo del texto es un mundo de objetos o de formas cuyas estructuras, dispositivos y convenciones sustentan y limitan la producción del sentido. No es lo mismo leer en papel, en pantalla o escuchar leer. En tanto el mundo del lector está constituido por la comunidad interpretativa a la cual pertenece, y que comprende un conjunto de conocimientos, usos, códigos e intereses. *"De ahí la necesidad de una doble atención: a la materialidad*

*de los objetos escritos y a los gestos de los sujetos lectores"* (Cavallo y Chartier, 2011)

En tal sentido es que pensamos la cultura como **"culturas plurales"**, producto de la intersección de muchos elementos heterogéneos, donde se enlaza lo objetivo y lo subjetivo. De Certeau (1996) cuestiona la pasividad y la disciplina con que la fuerza de los modelos culturales dominantes pretende someter – en nuestro caso, a los lectores – y reivindica los espacios propios de recepción, las reformulaciones, los desvíos, las apropiaciones y las resistencias.

Por eso, nuestro propósito es crear ámbitos que provoquen el diálogo, la reflexión, la crítica, la cooperación, la participación, la toma de conciencia y la autorregulación, donde se puedan clarificar, elaborar, reorganizar y reconceptualizar significados que permitan interpretar el mundo y reconstruir el conocimiento con los otros. Tomamos la afirmación decerteana de la libertad "montaraz" o arisca de las prácticas – en nuestro caso, de la lectura literaria – lo que certifica una ilimitada confianza en la potencialidad del ethos creativo humano. Se trata de abrir *"… un espacio transitorio por el que se atraviesa y de donde se sale tan amistosamente como se entra"* (De Certeau, 1996).

La metodología más promisoria que hemos encontrado para nuestro trabajo es la del **"andamiaje colectivo"**, o puesta en común entre los participantes y los talleristas, mediante conversaciones sobre el texto leído con la finalidad de otorgar sentidos al mismo. Este andamiaje consiste en el diálogo alternativo entre tallerista y participantes en el que se favorece la formulación de predicciones acerca del texto que se va a leer, plantearse preguntas sobre lo que se ha leído y aclarar dudas y malas interpretaciones.

En este "andamiaje colectivo" – término tomado de Bruner (1988) – las "culturas plurales" se van entretejiendo en un telar de influencia mutua. La cultura es interpretada, recreada y negociada por los miembros que la componen en un "foro" donde ocurren, debieran ocurrir precisamente esos diálogos entre e intra-generaciones, entre lecturas académicas y desbordadas para poder no sólo compartirla o recrearla, sino rebasarla. En ese foro se negocian y renegocian significados y los participantes asumen el papel constante de hacer y rehacer la cultura.

En este marco, se implementa el taller, como un interesante espacio que

brinda la oportunidad de trabajar en un encuentro personal y a la vez colectivo – que incluso contribuya a mejorar los vínculos entre los internos – con la lectura y escritura, desde la formación y el placer. Su finalidad es la de concretar una práctica de inclusión educativa y social a partir de la mediación con la lectura literaria.

Como la escuela, estos talleres creemos que constituyen un medio privilegiado y habilitante para el crecimiento y la superación personal y colectiva de quienes viven en el encierro. Esto se debe, no sólo a que se presenta en muchos casos como una alternativa al mucho tiempo libre disponible, sino que además, constituyen herramientas para que los sujetos puedan transitar por experiencias que impacten significativamente en su vida. Esta es una práctica de autoconstrucción: la lectura literaria habilita un trabajo dinámico del lector sobre sí mismo, le ofrece otras posibilidades de identificación y va configurando, a su vez, lazos sociales.

La lectura literaria abre *"… la posibilidad de decir quién soy más allá de quién me dicen que soy. La posibilidad de apropiarse de palabras de otros para contar la propia historia y que sea, al mismo tiempo, una historia propia, que uno elige y cuenta, que deja posibilidades abiertas, caminos diversos. Así, se elabora una posición de sujeto en el mundo. […] La construcción del camino lector también implica lugar para la configuración de identidades más flexibles y abiertas. A través de la apertura hacia otros mundos, de los juegos con la palabra, en los márgenes del lenguaje, cada persona va descubriendo otros rincones de sí mismo, nuevos colores y matices. "*(Ministerio de Educación de la Nación, 2013)

Además, con la lectura se pone en juego la construcción de lazos sociales. Se asumen *"… nuevas formas de relacionarse con los otros, la construcción de otros modos de pertenecer a los grupos. Ampliando los horizontes colectivos, los círculos de pertenencia a los que podemos remitirnos se amplían también. En la lectura, se pone en juego la manera en que nos relacionamos con la sociedad. Esta comunidad lectora, a su vez, no significa uniformidad. Que haya miradas compartidas, un recorrido de textos en común, un colectivo que va desarrollándose en sí mismo, no implica que todas las personas que pertenecen a dicha comunidad piensen, lean y sientan de la misma manera. […] Lo que nos une a todos es el hecho de que todos somos distintos. Y es el espacio que se abre en esas distancias el que podemos recorrer juntos. Así, la comunidad lectora, sin estar compuesta sólo de las individualidades que la conforman,*

*necesita de ellas, y lleva su marca."* (Ministerio de Educación de la Nación, 2013)

Asumimos el desafío de intentar construir nuevos territorios en las instituciones de encierro a través de la educación y la cultura.

*El dispositivo grupal*

Marta Souto (1999) define al dispositivo grupal como *"… un artificio instrumental complejo constituido como combinatoria de componentes heterogéneos que tiene disponibilidad para generar desarrollos previstos e imprevistos y poder para ser proyectado, instalado, realizado y analizado"*. Sostiene además que tiene un carácter de organizador técnico porque *"… organiza condiciones para su puesta en práctica y realización: espacios, tiempos, recursos materiales y humanos, ambientes propicios para sus instalación. Pero también organiza acciones desde una lógica de complejidad no lineal"*. La no linealidad deviene de lo aleatorio, lo incierto, y, por lo tanto, de su necesidad de modificación continua, pues cuando se presenta algo nuevo, inesperado, las estrategias, los encuadres y las formas de establecer el trabajo se modifican y enriquecen la acción. Los sujetos no actúan en forma aislada, sino que sus acciones están en función de las relaciones que se establecen en un momento determinado dentro de un proceso temporal.

En otras palabras, configuramos un escenario con ciertas características, propuestas y reglas que habilitan procesos educativos y culturales. Es una instancia de enseñanza y de aprendizaje distinta a las de la clase, con otros grados de formalidad, y sobre todo sin calificación numérica.
Un primer momento de la tarea consiste en la preparación de los residentes como coordinadores del grupo de lectura. Para ello se toman en consideración algunos nudos críticos en relación con: las características de los alumnos reclusos y de su aprendizaje, con las prácticas docentes y con la gestión escolar en contextos de reclusión. Para esta instancia se invita a profesionales con experiencia docente en escuelas carcelarias que aporten otras miradas y otras voces además de los materiales curriculares y la bibliografía seleccionada por el equipo de cátedra, que conforma el encuadre teórico-metodológico de la tarea. La participación de esos docentes enriquece y facilita la práctica. Así lo confirman los comentarios de los residentes*: "El profesor a cargo del curso nos recomendó especialmente consultar a los alumnos respecto de la forma de trabajo y los intereses de los mismos". "Nos dio algunas*

*recomendaciones (con respecto al contexto en que estábamos ubicados) y nos realizó una radiografía del grupo. Luego, en el momento de los encuentros, actuaba como un participante más, preguntándonos cuestiones básicas de los tópicos desarrollados. Nos acercó a sus compañeros de trabajo y nos trató como iguales, desdramatizando cualquier temor o intriga que se tuviera…"*

Luego se pasa a la etapa de selección de los textos que se presentarán a discusión. Se eligen cuentos breves, de modo que se puedan leer y discutir en una sola sesión; de alto nivel literario; escritos por autores contemporáneos (Augusto Monterroso, Juan José Arreola, Eduardo Galeano, Cristina Peri Rossi, Slawomir Mrozec, Rosario Barrios Peña, Woody Allen, Clarice Lispector, Ana María Matute, Miguel Delibes, Ïtalo Calvino, etc…)

Como lo ideal es que la lectura despierte el debate se prefieren temas vinculados a la vida cotidiana, a los problemas de actualidad, los prejuicios, los mitos actuales, el paso del tiempo, el amor, la muerte, la infancia, la juventud. Los cuentos tienen que ser inmediatamente percibidos como interesantes, a la vez que poseer cualidades poéticas y relevancia temática par generar un diálogo fructífero.

A continuación, en conjunto los docentes de la cátedra y los residentes que participarán de la experiencia pasan a trabajar sobre los textos. Se lee y se relee el cuento, se toman nota de las primeras impresiones, se identifican temas, se buscan contrastes*, "se exploran las sombras y saborean los nudos dramáticos"*. En este momento los propios estudiantes de Letras interpelan su "biografía lectora" y sus presupuestos acerca de la "lectura literaria". Los residentes también serán miembros del grupo de discusión y deben encontrar su propia percepción del cuento y saber compartirla con los demás.

En una sesión de trabajo sobre uno de los textos, llamó la atención de algunos residentes la pregunta: *"¿Por qué se grita la gente cuando está enojada?";* la ocasión fue aprovechada por uno de los profesores de la cátedra para preguntar al grupo: ¿quiénes se han hecho preguntas similares a esas?, ¿las han podido responder? ¿por qué no hacemos un listado con ellas y tratamos de encontrar respuestas en sucesivas lecturas? Está intervención ayudó a los estudiantes a darse cuenta de cómo debía ser su participación en las sesiones.

Después se prepara un cierto número de preguntas con el fin de facilitar el intercambio entre el texto y los alumnos residentes e identificar en las aproximaciones los momentos críticos que permitan desarrollar y profundizar la conversación. Se trata de saber escuchar y orientar los vaivenes de un fluir creado por los mismos participantes.

Se sigue luego con la instalación del programa al interior de la unidad penal. Instalar en el sentido no solo físico de ubicación en un espacio destinado a funcionar como taller sino también en el sentido de encontrar los canales a través de los cuales dar a conocer su existencia. En un espacio como el carcelario caracterizado por su refractariedad y resistencia a la introducción de nuevos actores y de nuevas prácticas, sin lugar a duda este fue el primero de los desafíos.

Las sesiones tienen lugar durante cuatro meses, con una frecuencia semanal y una duración de una hora y media cada encuentro. Los grupos de conforman con cuatro o cinco participantes y a cada uno de ellos se les provee el libro en el que se encuentra el texto seleccionado. Los cuentos se leen en voz alta para atraer a los integrantes del grupo que no poseen una lectura fluida y progresivamente se invita al que lo desee a leer para sus compañeros.

Para el desarrollo de los talleres se toma como referencia la experiencia de las “tertulias literarias” de Ramón Flecha (1997) Después de la lectura de los textos, los participantes señalan el párrafo, frase o palabra que más les ha gustado o que quieran resaltar por algún motivo (le disgusta, le produce rechazo, le recuerda algo…). Luego, respetando el turno de palabra, cada uno lee la parte seleccionada y explica por qué lo ha elegido e inmediatamente se abre un turno de palabras para que los demás participantes expresen su opinión. En ese intercambio los residentes también aportan sus apreciaciones e intervienen con las preguntas que tienen preparadas. La finalidad no es que una opinión se imponga o se considere como válida por encima de las otras, sino que todas las personas se sientan capaces de opinar y de aportar conocimientos y vivencias, convirtiéndose en creadoras de cultura.

Paralelamente, cuando los grupos lo permiten, se propone una actividad práctica de escritura partiendo, como germen activador, de lo leído, induciendo, por ejemplo, a la versión personal de algún pasaje del cuento o incorporando nuevas situaciones, personajes o recreando otros finales posibles. Incluso se han proyectado películas basadas en textos literarios.

La experiencia nos permite coincidir con Graciela Montes (2003) en que: *"lectura a lectura, el lector se va volviendo más astuto en la búsqueda de indicios, más libre en pensamiento, más ágil en puntos de vista, más ancho en horizontes, dueño de un universo más rico, más resistente y de tramas más sutiles. Lectura a lectura, el lector va construyendo su lugar en el mundo."*

Una vez concluida cada sesión los residentes toman nota de sus impresiones, sus dudas, sus observaciones y sus reflexiones para retrabajarlas en los encuentros tutoriales con los docentes de la cátedra de modo que se puedan construir nuevas síntesis teórico-metodológicas para la acción docente a partir de la reflexión sobre la propia práctica. Los "emergentes" de esas crónicas constituyen un valioso insumo para los talleres siguientes, en los que se retoman los dichos de algunos alumnos, se establecen conexiones entre los saberes en circulación y todo aquello que surge de la curiosidad y la autoorganización del grupo, de lo vivido, de lo producido. Cada registro es una "instantánea", una realidad a analizar, un interrogante. Sarlo (1996) denomina "instantáneas" a una serie de registros breves sobre la cultura contemporánea, en cuyos "pliegues" hay nudos de sentido y en los que es necesario detenerse *"… en lo que se repite y por eso significa y en lo que se ve poco y también, por eso, tiene sentido"* porque *"… en alguna parte del laberinto que parece siempre igual, hay rastros que permiten entender algo más de lo que entendemos".*

Relata una de las residentes: *"Con los de quinto se trabajó más profundamente, rozando categorías de análisis literario y logrando algunas reflexiones interesantes. Respecto a la producción de textos, solamente un alumno cumplió con esta instancia. Escribió una ficción que, sin saberlo, tenía muchas características del "monólogo interior"."*

El intercambio de estas experiencias entre los residentes en los encuentros tutoriales permite, por lo tanto, pensar en alternativas de acción y evaluación de propuestas y consignas. Por ejemplo, los residentes mencionan sus inquietudes y temores: *"En algunas ocasiones nos sentíamos incómodos con ciertas partes del cuento con términos como "encierro, humedad, desesperación, oscuridad, etc".; pero ningún integrante hizo comentarios ni gestos al respecto."* (se trata de "Axolotl" de Julio Cortázar).

Los alumnos, futuros docentes, valoran positivamente esta instancia reflexiva.

El trabajo culmina con la presentación de un proyecto de taller de lectura literaria de más largo aliento en función de la estructuración que sugiera la experiencia realizada y el trabajo teórico sobre ella.

*Consideraciones finales*

En estos diez años de trabajo hemos podido comprobar el proceso de transformación de los participantes. El diálogo igualitario, el ambiente solidario y las reflexiones que de ello se derivan hacen que personas que nunca antes se hubieran atrevido a hablar en público o a expresar su opinión entren en un debate sobre los temas que se discuten, superando gradualmente el miedo a internarse en territorios desconocidos, iniciando ellos mismos, en algunos casos, la discusión sobre los textos, lo que aumenta su grado de autoconfianza, utilizando en la conversación coloquial algunas de las expresiones discutidas en las reuniones, descubriendo a los otros en los diálogos francos sostenidos, enfrentándose a opiniones que pueden ser conflictivas ya que no se exige respuesta única, correcta, y descubriendo el placer crítico de la literatura.

Los alumnos reclusos comienzan a cambiar su autoconcepto, adquieren mayor autoestima y seguridad y pueden modificar las relaciones que tienen en su entorno. Este proceso contribuye a una posalfabetización exitosa al ir superando las barreras que los habían mantenido al margen de la educación y de la participación. Así, la transformación que se genera no es solo individual sino también social.

Afirma uno de los participantes: *"La escuela y estos momentos de lectura me han hecho ganar paciencia, además pude abrir los ojos a las experiencias de otras personas que antes no me había fijado y que hasta me parecían una amenaza."* Otro corrobora: *"Son grandes maestros que tienen mucha paciencia con nosotros y aguantan mucho. Aquí estoy viendo cosas que en la calle no pude. Esto me sirve para estar más preparado cuando salga".* Un tercer testimonio: *"Esto me sirve para saber más cosas y pasar el tiempo. Antes no sabía nada y ahora puedo expresarme bien".*

La lectura es una práctica individual y social. Se inscribe en una cultura y se modifica históricamente; no existe, por lo tanto, un único modo de leer.

Según María Adelia Díaz Rönne (2005): *"… leer y escribir son prácticas sociales y culturales que escenifican nuestro lugar en el mundo y en el tiempo en que vivimos."*

El lector, en definitiva, es el que construye su propio libro integral a partir de las lecturas, textos y discursos que lo atraviesan y transforman.

En este sentido, Michele Petit (1999) plantea que *"… la lectura puede ser un atajo privilegiado para elaborar o mantener un espacio propio, un espacio íntimo, privado, incluso en los contextos en los que no se entrevé ninguna posibilidad de disponer de un espacio personal. La lectura es una vía de acceso privilegiada hacia ese territorio de lo íntimo que ayuda a elaborar o sostener el sentimiento de la individualidad, al que se liga la posibilidad de resistir las adversidades."*

La educación y en particular la lectura de textos literarios, se presenta entonces como una alternativa, entre otras, para resistir los procesos de degradación que la misma privación de libertad genera, sobre los que se cimienta la producción y reproducción de la exclusión social. En este sentido, se capta fundamentalmente su dimensión de "ejercicio de un derecho fundamental" consagrado en la Constitución Nacional de la República Argentina. La resistencia frente a estos procesos de degradación es, en sí misma, una forma de combatir la lógica de la exclusión social. De este modo, podría decirse que uno de los objetivos fundamentales de este proyecto es alentar las posibilidades de "integración social" de las personas privadas de libertad, "a pesar" de la prisión.

La Ley Nro. 26206 – Ley de Educación Nacional de la República Argentina – se plantea entre los objetivos para la educación en contextos de privación de libertad no sólo "garantizar el cumplimiento de la escolaridad obligatoria a todas las personas privadas de libertad dentro de las instituciones de encierro o fuera de ellas cuando las condiciones de detención lo permitieran", sino también "desarrollar propuestas destinadas a estimular la creación artística y la participación en diferentes manifestaciones culturales" y "contribuir a la inclusión social de las personas privadas de libertad a través del acceso al sistema educativo y a la vida cultural".

Por último, quisiera dejar en claro que las prácticas de lectura literaria no logran (ni pretenden hacerlo) resolver la situación de las personas en

conflicto con la ley, ni revertir los efectos deteriorantes del encierro, pero entendemos que sí constituyen una estrategia posible para elaborar un espacio de libertad, un espacio abierto dentro de una institución cerrada, ofreciendo un espacio de libertad simbólica.

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# La alfabetización en la educación infantil. El acercamiento a la cultura escrita en contextos de pobreza en la provincia de Buenos Aires, Argentina

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PALABRAS CLAVE: educación infantil, alfabetización temprana, desigualdad educativa, calidad educativa, pobreza.

RESUMEN:
"Actualmente se concibe a la alfabetización como (…) un conjunto de habilidades lingüísticas y cognitivas necesarias para el ingreso de las personas a (…) los conocimientos que la humanidad ha producido a lo largo de la historia, y que han sido conservados mediante la escritura" y "(…) nos permiten comprender y producir textos orales y escritos y aprender a partir de ellos" (Rosemberg y otras, s/f, Módulo 2).

¿En qué sentido la Educación Infantil contribuye a este proceso, teniendo en cuenta que el clima educativo del hogar incide en gran medida en los primeros años de vida? La investigación ha mostrado que a los 6 años los niños pueden tener una disponibilidad de vocabulario de entre 6.000 y 14.000 palabras; que existen importantes diferencias en vocabulario entre niños de distintos grupos sociales; y que estas diferencias repercuten en el proceso de alfabetización (Snow, Tabors, Nicholson, Kurland, 1995, Weisman y Snow, 2002).

¿Qué experiencias educativas se ofrecen a los niños en los centros de Educación infantil? ¿En qué medida estas experiencias amplían las oportunidades de alfabetización de la primera infancia en contextos de pobreza? En este trabajo presentamos en primer lugar, una descripción de las prácticas pedagógicas en centros de educación infantil comunitarios de la Provincia de Buenos Aires, realizada en base a datos obtenidos en el marco de un Proyecto originalmente apoyado por UNICEF – Argentina con la posterior colaboración de la Fundación Navarro Viola. Los datos analizados consistieron en observaciones de situaciones de aula en nueve

jardines comunitarios. Asimismo el equipo de especialistas de alfabetización de CONICET -dirigido por la Dra. Rosemberg- realizó una evaluación diagnóstica del desempeño lingüístico de una muestra de niños de 3, 4 y 5 años.

Por otro lado, presentamos el diseño y la implementación de la propuesta pedagógica de dicho proyecto que incluye actividades de formación del profesorado, producción de documentos con propuestas de enseñanza y visitas de asesoramiento pedagógico destinadas a maestros y directivos que se realizaron entre 2015 y 2016 y la evaluación de resultados.

## INTRODUCCIÓN

### *La alfabetización temprana y la educación infantil*

> *"Actualmente se considera a la alfabetización como un conjunto de habilidades lingüísticas y cognitivas necesarias para el ingreso de las personas al mundo de los conocimientos que la humanidad ha producido a lo largo de la historia, y que han sido conservados mediante la escritura. Entre estas habilidades y conocimientos se encuentran las operaciones cognitivas que nos permiten comprender y producir textos orales y escritos y aprender a partir de ellos. Cuando los niños tienen la oportunidad de participar con padres, hermanos y otros familiares de situaciones de interacción en las que se lee y escribe, estos conocimientos y habilidades comienzan a desarrollarse muy tempranamente en la infancia. Pero no todos los hogares pueden proporcionar a los niños estas oportunidades. Las diferencias en las situaciones de alfabetización familiar dan lugar a diferencias en los conocimientos y las habilidades que los niños poseen en el momento del ingreso a la escuela. Y esas diferencias, si la escuela no proporciona oportunidades pedagógicas oportunas y apropiadas, se profundizarán a lo largo de la escolaridad."* (Rosemberg y otras, s/f. Módulo 2: 2).

La investigación ha mostrado que a los 6 años los niños pueden tener una disponibilidad de vocabulario de entre 6.000 y 14.000 palabras; que existen importantes diferencias en vocabulario entre niños de distintos grupos sociales; y que estas diferencias repercuten en el proceso de alfabetización (Snow, C. E.; Dickinson, D. K. & Tabors, P. O., 1989; Snow, Tabors, Nicholson, Kurland, 1995 y Weisman y Snow, 2002).

¿En qué sentido la Educación Infantil contribuye a reducir dichas brechas? ¿Qué experiencias educativas se ofrecen a los niños en los centros de educación infantil? ¿En qué medida estas experiencias amplían las

oportunidades de alfabetización de la primera infancia en contextos de pobreza?

En este trabajo se presenta la implementación del proyecto “Lenguaje y juego en el Nivel Inicial” (OEI y CIPPME - CONICET y Fundación Navarro Viola, Argentina), en el que participaron 14 centros de educación infantil comunitarios del área metropolitana de la provincia de Buenos Aires. En primer lugar, se hace referencia a la descripción de las prácticas de alfabetización temprana a las que recurrían dichos centros así como también a la evaluación diagnóstica del desempeño lingüístico de los niños que asisten a los mismos. Con este objeto se llevaron a cabo observaciones de situaciones de aula en 9 de los centros de educación infantil y el equipo de especialistas de alfabetización de CONICET -dirigido por la Dra. Rosemberg- realizó una evaluación del desempeño lingüístico de una muestra de niños de 3, 4 y 5 años.

En segundo lugar, se presenta el diseño y la implementación de dicho proyecto que incluye actividades de formación del profesorado, producción de documentos con propuestas de enseñanza, visitas de asesoramiento pedagógico destinadas al profesorado y una evaluación de procesos y resultados.

## DESARROLLO DEL CONTENIDO

### *El diagnóstico: las prácticas de enseñanza en los centros*

El propósito de este estudio fue realizar una caracterización inicial de los centros, contemplando dimensiones relativas a su origen institucional y a su situación actual así como también las propuestas pedagógicas vigentes, especialmente las referidas a la alfabetización temprana y al juego. Para ello:

- se visitaron 9 de los 14 centros,
- se entrevistaron a sus 9 directoras y a la Inspectora,
- se observaron 65 actividades en las salas.

El trabajo de campo tuvo lugar entre abril y mayo de 2015 e incluyó también un relevamiento normativo y bibliográfico así como entrevistas a informantes clave.

Para la realización del diagnóstico partimos de los siguientes interrogantes ¿Qué tipo de experiencias se ofrecen a los niños en materia de

alfabetización temprana? ¿Qué relación guardan dichas prácticas con la producción de la investigación científica de este campo? ¿En qué medida estas prácticas garantizan los mandatos curriculares federales? Para responder a estas preguntas, en lo que respecta a alfabetización temprana, analizamos cuatro tipos de situaciones de enseñanza en las aulas:

- lectura,
- escritura,
- situaciones de intercambio oral, conversaciones y
- otras actividades dirigidas al conocimiento del sistema de escritura y/o a su valor: juegos con rimas y poesías, reconocimiento del valor sonoro de las letras.

*Lectura*

La literatura especializada señala que a leer se enseña leyendo textos completos y con sentido. Asimismo se considera que la lectura mediada por el maestro constituye la estrategia privilegiada en el proceso de alfabetización temprana dado que la enseñanza de la comprensión de textos comienza al participar de situaciones de lectura, mucho antes de su dominio (Borzone, Rosemberg y otras, 2011: 169).

La Asociación Internacional de Lectura afirma que la lectura en voz alta del adulto (maestros, padres u otros lectores competentes) es la actividad más importante en el proceso de alfabetización temprana junto con la conversación que gira alrededor del texto. Además, reconoce el cuento como uno de los textos que más se recomienda en esta primera etapa (Motta, B.; Cagnolo, G. y Martiarena, A., 2012). Los investigadores señalan también el peso crucial que tiene realizar estas actividades con regularidad (Borzone, A. M.; Stein, A.; Rosemberg, C.; Ojea., G. y Silva, M. C., s/f, Módulo 4). Cuando dichas acciones se llevan a cabo cotidianamente en los centros educativos a los que asisten niños en situación de pobreza, que han tenido escasas experiencias de alfabetización en sus hogares, estas pueden contribuir a reducir la brecha producto de las desiguales situaciones de origen social de los niños.

Sin embargo, las situaciones registradas en los centros de educación infantil participantes del proyecto no se ajustan a los consensos señalados en la literatura especializada: de las 65 actividades observadas sólo 4 corresponden a lectura de cuentos (9 a intercambios, 18 a juego, 21 a actividades de rutina y 13 a otras actividades).

Cabe destacar además que la distribución del tiempo instructivo respecto del tiempo inerte (dedicado a actividades de rutina o espera) ocupa un lugar menor. Como ha señalado Gibaja (1993) una condición básica para el aprendizaje en el contexto escolar es el tiempo en el que el niño participa de situaciones reales de enseñanza. Se pudo identificar una organización considerablemente regular de la jornada diaria de 4 horas (foto 1 y cuadro 1 en Anexo):

- 30 minutos de desayuno o merienda.
- 30 minutos para saludarse con canciones, algún intercambio y control de asistencia, escritura de la fecha y el clima (en particular en salas con niños de 4 y 5 años).
- 1 hora para almorzar e higienizarse.
- 30 minutos de juego en el parque / patio.
- 10 minutos para organizar la salida.
- 1 hora y 20 minutos para la realización de actividades de enseñanza.

De este modo se pone de manifiesto el escaso tiempo que en proporción se ocupa en la realización de las propuestas pedagógicas. En efecto, en promedio es sólo una hora y media que se destina a la consecución de dos actividades principales por día. De acuerdo a la evidencia recogida en las observaciones y las planificaciones, dichas propuestas suelen ser además de bajo valor formativo y muchas de ellas no se encuentran alineadas con la normativa curricular federal (Núcleos de Aprendizaje Prioritarios del Nivel Inicial) ni con la normativa curricular subnacional (Diseño Curricular de Educación Inicial de la provincia de Buenos Aires). Así se evidencia en la planificación semanal de una maestra de un grupo de niños de 4 años (sala de 4) (foto 2) en la que se prevé la lectura de un cuento una vez en la semana. Además de las actividades de rutina a lo largo de la semana se plantean las siguientes:

*Lunes: Realizamos masa y jugamos con ella.*
*Martes: Jugamos con diario armando pelotas.*
*Miércoles: Jugamos con juegos de mesa. Jugamos con masa*
*Jueves: Leemos un cuento y sellamos las hojas secas. Jugamos con juguetes.*
*Viernes: Hablamos sobre el otoño. Realizamos el grafo plástico del otoño (un dibujo).*

(Transcripción de la Foto 2 del Anexo)

Las características que adoptan estas situaciones no se condicen con los

resultados de las investigaciones que muestran la necesidad de realizar situaciones sistemáticas y frecuentes de lectura compartida de textos. En ellas la guía y el andamiaje del maestro puede generar oportunidades para que el niño aprenda vocabulario y desarrolle estrategias de comprensión de texto.

> *"(…) La enseñanza de la comprensión no debe esperar a que los niños dominen la lectura, sino que comienza mucho antes, cuando participan en situaciones diarias de lectura, cuando los padres, los hermanos, los abuelos y los maestros les leen cuentos, noticias y otros textos. Estas situaciones facilitan el desarrollo de estrategias de comprensión en la medida en que:*
>
> *- El texto esté bien estructurado y el adulto posea conocimiento previo sobre el tema para motivar al niño y facilitar la comprensión;*
> *- Estén organizados de manera tal de que se incorpore al niño en tareas que respondan a su zona de desarrollo potencial;*
> *- Se realicen con frecuencia y en ellas se propongan actividades y se formulen preguntas interesantes para los niños."* (Borzone, Rosemberg y otras, 2011: 169-170).

Asimismo, la lectura a cargo del maestro, especialmente de cuentos, es una ocasión privilegiada para el aprendizaje de vocabulario para los niños.

> *"Conocer muchas palabras les permite a los niños elegir aquellas más adecuadas para expresarse en cada situación, para que los comprendan mejor sus interlocutores. Cuanto mayor es la cantidad de palabras que los niños conocen y usan, con más claridad y precisión se comunican. Pero conocer muchas palabras no sólo es importante para comprender y producir el lenguaje oral, sino también para comprender y producir textos escritos y para poder aprender a partir de ellos. Los niños que durante el nivel inicial han desarrollado un vocabulario amplio y variado cuando avanzan en el proceso de alfabetización, en la escuela primaria, pueden comprender con mayor facilidad los textos que leen y pueden producir narraciones, descripciones y exposiciones más comprensibles para los demás. La amplitud y la diversidad del vocabulario que poseen los niños en el jardín de infantes constituye un predictor significativo del aprendizaje del sistema de escritura en 1º grado y de la comprensión lectora en 3er. y 4to. grado de la escuela primaria (Rosemberg, Stein y Menti, 2012; Snow, 2006). Es por ello que resulta muy importante generar oportunidades para que los niños pequeños amplíen su vocabulario y conozcan nuevas palabras en las situaciones de enseñanza de las que participan en el jardín de infantes".* (Rosemberg, C. y Stein, A., 2015, Guía 2).

Cuando el maestro no enseña el significado de palabras que los niños no conocen limita estas posibilidades y obstaculiza su posibilidad de comprender los textos que les lee. Desconocer el vocabulario de un cuento dificulta seguir el hilo del relato tal como puede apreciarse en la Situación 1.

***Situación 1. Grupo de niños de 5 años***

*La maestra muestra un libro de la colección "Cuentos redondos" en un tamaño bastante grande, ya que es una reproducción hecha por ella (luego me contará que ella lo hizo mientras estudiaba). Todos la escuchan atentamente. Los ayuda a anticipar el contenido del texto observando la tapa.*

*Uno de los nenes, en lugar de sentarse en la ronda, se me acerca, lo saludo, le digo mi nombre, le pregunto el de él y se sienta sobre mi regazo. Se quedó todo el relato conmigo y escuchó atento toda la historia. También participó anticipando cosas y, como hablaba bajito, yo repetí en voz alta sus comentarios.*

*La maestra no explicó el vocabulario del cuento. En un momento leyó que un personaje subió a la copa de un árbol y el niño me preguntó si el personaje se había ido a tomar agua.*

*Escritura*

Diversas corrientes teóricas coinciden en señalar que una de las estrategias privilegiadas para que los niños accedan al sistema de escritura y comprendan las características del lenguaje escrito y sus funciones sociales es el conocimiento de su propio nombre a través de la escritura espontánea, copia e identificación. Las corrientes didácticas actuales en Argentina sostienen que resulta indispensable comenzar la alfabetización a partir de unidades mínimas con significado. Por el peso que el nombre propio tiene en la constitución de la identidad, es la unidad privilegiada para encarar el proceso alfabetizador. La escritura y el análisis del nombre propio dará lugar, en forma progresiva, a la comprensión de algunos aspectos ligados con el conocimiento del sistema de escritura. Según Ferreiro y Gómez Palacio (1982: 163-164), el nombre propio es:

> *"Una valiosa fuente de información para el niño: indica que no cualquier conjunto de letras sirve para cualquier nombre; le indica que el orden de las letras no es aleatorio; le ayuda a comprender que el comienzo del nombre escrito tiene algo que ver con el comienzo del nombre cuando lo dice; le ayuda a comprender el valor sonoro convencional de las letras".*

En el mismo sentido, Borzone, Rosemberg y otras (2011: 122-123) afirman:

> *"El nombre es generalmente la primera palabra que aprenden a escribir y, al hacerlo, los niños prestan atención a los sonidos y las letras si el adulto que les enseña a escribir se los señala. Las letras del nombre, particularmente la letra inicial, son las primeras que los niños conocen y que logran relacionar con los sonidos que representan".*

Estas definiciones han permeado en las prácticas escolares de diversas maneras. Una de las situaciones que se observó con regularidad es que las maestras promueven que los niños escriban su nombre cada vez que realizan actividades sobre hojas como dibujos, collage, u otras similares. En algunos casos también copian la fecha o palabras que las maestras escriben en el pizarrón. Para muchos de los niños la escritura no constituye una práctica que realicen en sus hogares por lo que la mediación de los docentes es fundamental. En las observaciones se registraron situaciones en las que los niños no saben copiar su nombre u otras palabras sencillas porque la maestra no ha modelizado la escritura de las mismas (Situación 2) o bien porque no se brindan las orientaciones necesarias (Situación 3, foto 3).

***Situación 2. Grupo de niños de 5 años***

*Maestra: "Sala verde, ¿qué tenían que hacer?"*

*Chicos: "Escribir el nombre y hacer un dibujo para regalarle a un amigo".*

*Maestra: "¡Muy bien! Primero el nombre y después el dibujo".*

*Les pide a dos nenes que repartan hojas blancas y lápices negros.*

*Maestra: "¡Pueden empezar!"*

*Chicos: "¿Este dibujito para qué es, seño?"*

*Maestra (Con tono amable): "Para regalárselo a un amigo, ¿no escuchás cuando hablo?"*

*Veo que Daniel intenta escribir y no logra hacerlo, lo ayudo explicando letra por letra cómo hacer el grafismo. Lo hace y le sale. Se entusiasma y llena de letras N la hoja. Me ve otro nene llamado Jesús (según me cuenta,*

*su papá es cartonero (recoge cartón y papel en la calle para venderlo) y tiene un carro con un caballo que se llama "Tacho"). Dibuja al caballo y lo pinta de celeste. Al intentar escribir su nombre, no logra tomar bien el lápiz, le cuesta. Me pide ayuda y hacemos letra por letra. Le cuento como mover la mano. También se entusiasma, lo escribe y festeja con la mano en alto mientras dice: "¡Vamos, campeón!"*

***Situación 3. Grupo de niños de 5 años***

*Los carteles tienen el nombre de un lado y el apellido del otro. Una de las nenas fue a buscar el suyo pero está copiando el apellido: GONZALEZ.*

*Foto 3*

Otra práctica regular, que hemos registrado tanto en estos centros como en los que analizamos en estudios previos (Batiuk, V. y Coria, J., 2015), es la toma de asistencia de los niños (quienes están presentes y quienes ausentes) a través de la lectura o reconocimiento del nombre propio. Se trata de una actividad de rutina en el inicio de la jornada escolar. Pero tal como está formulada se encuentra altamente despojada de valor alfabetizador, resulta tediosa para los niños y ocupa una alta proporción de tiempo dentro de la jornada diaria (entre 20 y 30 minutos) (Situaciones 4 y 5).

***Situación 4. Grupo de niños de 5 años.***

*La observadora le pregunta a la maestra de qué se trata la actividad. La maestra dice que van a trabajar con los nombres y le muestra al grupo unos carteles con sus nombres escritos en imprenta mayúscula. Los muestra de a uno por vez.*

*Maestra: "¿Este de quién es?" Los chicos responden animadamente.*

*Chicos diferentes: "Es el mío. Tiene mi letra. Empieza igual que Daniel. Es cortito".*

*M- ¡Jazmín! Sí, ¿con qué letra empieza? Con la J. Recién entregue uno muy parecido... a ver… A quien le falta, levanten la mano.*

*Algunos los reconocen rápidamente, otros miran la letra inicial y anticipan, otros reconocen alguna letra. El intercambio que surge es muy rico pero la maestra no aprovecha el entusiasmo que reina en el grupo. No confronta las afirmaciones de los niños, ni compara carteles. Contesta sólo que no o que sí, hace hincapié en la letra inicial y felicita a los niños, como si fuera un concurso.*

La toma de asistencia, aunque descansa sobre el supuesto acerca del valor del nombre propio para el proceso alfabetizador, al realizarse de manera cotidiana, rutinaria, con una duración extensa que incluye a todos los niños (en especial con grupos numerosos de 30 niños como en estos centros) termina convirtiéndose en tediosa y con poco valor formativo. En cambio, resulta mucho más productivo que ese tiempo se dedique a la lectura diaria de un cuento u otro tipo de texto.

Una situación emblemática observada que se presentó como una propuesta con intención alfabetizadora en una sala de 5 años consistió en que los niños diferenciaran escritura de dibujo o imagen (los niños debían recortar texto e imágenes de revistas y pegarlos en columnas diferentes) (fotos 4 y 5). Pero las investigaciones han probado, hace décadas ya, que estas distinciones son constructos que se consolidan tempranamente en los niños, en particular de zonas urbanas aun cuando pertenezcan a hogares con bajo clima educativo (Ferreiro, E. y Taberosky, A., 1979).

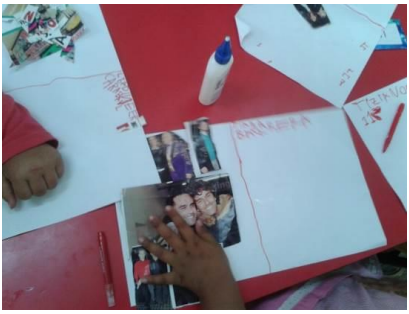


*Foto 4*

*Foto 5*

***Actividad observada en un grupo de niños de 5 años: diferenciar escritura de dibujo***

Finalmente cabe destacar que no se observaron situaciones en las que se enseñaran rimas, sonido inicial, sonido final, comparación de sonidos en distintas palabras, etc. que apunten al desarrollo de la conciencia fonológica.

*El lenguaje oral: hablar y escuchar en el nivel inicial*

Si bien la oralidad se adquiere de forma espontánea por la propia pertenencia a una comunidad de hablantes (Braslavsky, 2004), cuando los niños llegan a la escuela no todos dominan de igual modo el dialecto estándar que caracteriza las interacciones en el contexto escolar, no todos los niños poseen la misma amplitud de vocabulario, no todos dominan de igual modo estrategias y formas discursivas variadas ni todos están habituados a comunicarse con desconocidos,

> *"no todos usan el lenguaje para averiguar sobre el mundo, analizar, reflexionar sobre experiencias pasadas, razonar, justificar, considerar posibles alternativas, construir historias imaginarias, planificar hechos futuros y proyectarse en la vida y los sentimientos de los otros", ni todos han alcanzado un grado de dominio del lenguaje que les permita expresarse con la claridad suficiente para ser entendidos por todos*" (Borzone, Rosemberg y otras, 2011: 83):

En los centros de educación infantil el lenguaje es tanto objeto de aprendizaje como el medio para aprender (Rosemberg, Silva y Borzone, s/f, Módulo 1: 6). El grado de dominio de la lengua materna es muy heterogéneo entre los niños pequeños que ingresan a los centros de educación inicial Por lo que en el nivel inicial los niños tienen mucho que aprender sobre el lenguaje, no sólo por lo que significa el ingreso formal a un espacio público con reglas y contenidos específicos sino porque, además, por la etapa vital en la que se encuentran, aún no han completado su desarrollo lingüístico y discursivo (Borzone, Rosemberg y otras, 2011).

Los intercambios orales, las conversaciones que tienen lugar en los centros pueden tener un alto valor alfabetizador siempre que cumplan ciertas características:

> *"Todo intercambio en el aula puede ser un ámbito de calidad que promueve el desarrollo del lenguaje de los niños cuando:*
>
> - *la maestra se esfuerza por entender lo que el niño dice;*
> - *sin corregir de modo explícito su intervención, le proporciona palabras que aluden de un modo más preciso a aquello a lo que*

*el pequeño hace referencia;*

- *integra la información proporcionada por el niño en frases sintácticamente bien formadas.*

*A través de estas estrategias, la maestra ayuda al niño a expresar su intención comunicativa en términos lingüísticos*" (Rosemberg y otras, s/f. Módulo 1: 4).

Pero de hecho se registran importantes variaciones en la calidad de las interacciones promovidas por los maestros. La calidad refiere, por un lado, al apoyo, andamiaje y sostén que el docente proporciona al niño en sus intervenciones, así como también al respeto y la consideración de las diferencias de los dialectos con un sentido integrador. Por otro lado, la calidad de las interacciones también depende de las oportunidades reales a las que el formato de interacción da lugar para que los niños participen poniendo en juego sus recursos lingüísticos. El lenguaje se desarrolla a través del uso; de ahí que sólo poniendo en juego sus recursos lingüísticos en situaciones andamiadas por adultos alfabetizados los niños tendrán la oportunidad de desarrollarlos. También en línea con lo observado en estudios previos cuando en los jardines comunitarios se observaron intercambios promovidos por lo maestros, con el afán de que todos hablen, los niños tuvieron oportunidades muy limitadas para expresarse y se mantuvieron esquemas en los que:

> *"es la maestra quien construye un discurso o una serie de interpelaciones y habilita la intervención de los niños con respuestas mayoritariamente unívocas (por sí o por no o con una sola opción de respuesta). En consecuencia, los niños carecen de tiempo suficiente para contar, describir, explicar alguna situación o acontecimiento"* (Batiuk y Coria, 2015: 131, 132).

De este modo, los niños perdían el interés y la atención (Situación 6). Además se observó que son pocas las maestras que repreguntan con intención y favoreciendo que los niños puedan estructurar mejor su relato. La cantidad de niños que participan de una actividad de intercambio constituye un condicionante para que tengan ocasión de expresarse y tiempo suficiente construir un relato. Una forma adecuada de resolver esta limitación es alternar las ocasiones de participación de los niños, seleccionando algunos por día para que lo hagan.

***Situación 5. Grupo de niños de 5 años***

*Los niños están sentados en ronda. Hay una lista de animales anotados por la maestra en el pizarrón. Parece que están jugando con un collar:*

*Maestra: "Ahora... animales de agua, que vayan por abajo del agua. Por ejemplo, tiburón". (Lo dice y lo escribe en otra columna. Se saca el collar y se lo pone al nene que está en la punta de la ronda. La maestra anota lo que el niño dice y luego le pone el collar al niño de al lado que también dice un animal, lo anota y así sucesivamente).*
*En un momento un niño dice renacuajo y otro niño pregunta que es renacuajo y la maestra le responde que después le explica. Otro de los niños al tocarle su turno dice pescado y la maestra lo anota. Todos se mueven de acá para allá en la silla, están inquietos, no se escuchan, la maestra continúa con los dos o tres que la siguen hasta que los niños empiezan a repetir animales o no quieren decir nombres de animales.*
*Niño: "Seño no quiere hablar nadie".*
*La maestra cambia de lugar a algunos. Siguen cada vez más inquietos.*
*Maestra: "Es una falta de respeto por el que los escuchó. Escuchamos cuando hablan los demás. Hacen silencio y terminan de hablar todos" (La maestra hace la lista de los animales que nombran. En un momento un niño dice leopardo que ya estaba anotado en la lista de los terrestres).*
*La maestra le dice que eso no es acuático y el nene le dice que vio en la tele que el leopardo se mete en el agua. La maestra dice que están diciendo animales que pueden estar un rato largo con la cabeza en el agua.*
*Maestra: "Ahora van a ir a las mesas a trabajar con los animalitos y las revistas". (Los ubica uno por uno en las mesas. No dijo aun lo que van a hacer. Cantan una canción larga para hacer silencio).*

En definitiva, las situaciones descriptas, sumadas a la baja presencia de lectura de cuentos y la virtual ausencia de actividades específicas dirigidas al conocimiento del sistema de escritura y a la conciencia fonológica como los juegos con rimas y poesías, dan cuenta de la fragilidad de las propuestas pedagógicas ligadas a la alfabetización temprana en estos centros que resultan coincidentes con lo que hemos observado en centros estatales en diversos lugares del país (Batiuk, y Coria, J., 2015). En general se priorizan actividades de muy bajo impacto en este proceso. Según Pujato (2009: 25), si bien los docentes se encuentran al frente del proceso alfabetizador en ocasiones son ellos mismos los que lo obstaculizan porque:

- *"consideran que para leer y escribir los chicos deben poseer un solo conocimiento: el conocimiento sobre el sistema de escritura;*
- *no tratan adecuadamente los factores culturales y cognitivos implicados en el proceso de alfabetización;*
- *no poseen claridad respecto del origen cultural de la lengua escrita;*

- *no tienen en cuenta la heterogeneidad del grupo clase a cargo".*

De las observaciones y las entrevistas se infiere que está vigente una representación acerca de que la oralidad no es un contenido que requiera de una planificación específica, no se constituye en objeto de reflexión didáctica. En tanto en la educación infantil, la promoción del lenguaje oral, de la compresión de textos leídos por otros y de la propia producción de textos orales resulta un asunto crucial en el proceso de alfabetización de niños de tan corta edad.
Precisamente aquí se alude a la alfabetización temprana en el marco de una propuesta de educación infantil porque se la define como un primer acercamiento formal (mediado por situaciones de enseñanza promovidas en instituciones del nivel inicial) al conocimiento del lenguaje escrito, sus usos y características; a la promoción del desarrollo del lenguaje oral (a la comprensión y producción de textos orales) y a la apreciación de la literatura ya que en Argentina el nivel inicial no tiene la responsabilidad de enseñar a leer y escribir convencionalmente, asunto que sí le compete a la escuela primaria.

En Argentina la normativa curricular federal (Núcleos de Aprendizaje Prioritario para el Nivel Inicial) indica que deben garantizarse:

> *"La exploración de las posibilidades de representación y comunicación que ofrecen la lengua oral y escrita".*
>
> *"La participación en conversaciones acerca de experiencias personales o de la vida escolar (rutinas, paseos, lecturas, juegos, situaciones conflictivas, etc.) y en los juegos dramáticos, asumiendo un rol. La participación en situaciones de lectura y escritura que permitan comprender que la escritura es lenguaje y para qué se lee y se escribe. La escritura exploratoria de palabras y textos (su nombre y otras palabras significativas, mensajes, etiquetas, relatos de experiencias, entre otras). La iniciación en la producción de textos escritos dictados al maestro. La frecuentación y exploración de distintos materiales de lectura de la biblioteca de la sala y de la escuela. La exploración de las diferentes tipologías textuales: explicativas, narrativas, argumentativas, etc. La escucha y el disfrute de las narraciones orales o lecturas (cuentos, poesías y otros textos) realizadas por el docente. La iniciación en la apreciación de la literatura" (MECyT, NAP, 2004: 19).*

Las prácticas de enseñanza de los centros se encontraron lejos de garantizar estas oportunidades de aprendizaje para los niños lo que también se verificó también vía las evaluaciones su desempeño

lingüístico.

*Evaluación diagnóstica del desempeño lingüístico de los niños*

Por medio de un diseño transversal se analizó comparativamente el desempeño lingüístico -comprensión de vocabulario, producción de categorías conceptuales y producción de discurso narrativo- puesto de manifiesto por una muestra de 300 niños de 3, 4 y 5 años (100 niños por edad) de 4 de los centros participantes del proyecto. En los niños de 5 años se contemplaron además sus habilidades de escritura. Se analizó en qué medida estas habilidades están relacionadas entre sí para cada grupo de edad. Los niños fueron evaluados en el período comprendido entre abril y mayo de 2015 empleando las siguientes pruebas:

*Prueba estandarizada de vocabulario receptivo* (Prueba Ilustrada de vocabulario Español. Adaptación del Peabody Picture Vocabulary Test. Dunn; D y Dunn, L., 1978).

*Prueba de producción de categorías conceptuales:* adaptada de Lucariello, Kyratzys y Nelson (1992), en la que el niño tiene que proporcionar ítems conceptuales básicos correspondientes a diferentes categorías conceptuales superordinadas familiares -animales, comidas, muebles, herramientas, partes del cuerpo-.

*Prueba de escritura:* para evaluar las habilidades de escritura de los niños se les solicitó que escribiesen su nombre y otras 5 palabras familiares y simples (mamá, papá, pato, oso, mesa).

*Prueba de discurso narrativo*: Se solicita a los niños que relaten una experiencia personal. Para elicitar la narrativa, el entrevistador le muestra al niño una venda en su mano y le cuenta que se lastimó andando en bicicleta. Luego le pregunta al niño se alguna vez se lastimó y le pide que le cuente con mucho detalle lo que le sucedió. En las narrativas se evalúa: extensión, diversidad de vocabulario, uso de términos temporales, uso de conectores causales y adversativos y complejidad sintáctica.

De la evaluación pre – test señalaremos tres cuestiones significativas. La primera es que tanto en lo que hace a las pruebas de vocabulario receptivo como productivo, se registraron diferencias estadísticamente significativas en los grupos de distintas edades (3, 4 y 5 años). La segunda es que si se comparan el desempeño con un centro con niños de características

demográficas similares asistentes de la ciudad de Buenos Aires se identifica que la diferencia no es significativa en términos estadísticos a los 3 años de edad (F(1,103)=,472 MSE: 91,272 p<.474), por lo que se infiere que al ingreso a la educación inicial, los niños se encuentran en un punto de partida equivalente. Pero sí es significativa a los 4 años (F(1,156)= 7,090 MSE: 135,493 p<.009) y también a los 5 años (F(1,159)=16,626 MSE: 197,624 p<.001). Las intervenciones educativas del segundo grupo han promovido mejores resultados (Tabla 1). Finalmente, que en la producción de discurso narrativo, el componente acción tiene una alta preeminencia sobre los demás para las tres edades.

| | Centros bajo proyecto | Centro población similar. Ciudad Bs As |
|---|---|---|
| **3 años** | 10.44 | 11.91 |
| **4 años** | 21.88 | 27.28 |
| **5 años** | 33.87 | 43.87 |

*Cuadro 2. Puntajes de comprensión de vocabulario en los niños de 3, 4 y 5 de los centros bajo proyecto y de un centro de población similar de Ciudad de Buenos Aires.*

| | 3 años | 4 años | 5 años |
|---|---|---|---|
| **Orientación temporal espacial** | 9 | 9.3 | 9.7 |
| **Acción** | 59.2 | 64.7 | 63.1 |
| **Evaluación** | 23.7 | 20 | 20.2 |
| **Descripción** | 8.1 | 6 | 7 |
| **Total** | 100 | 100 | 100 |

*Cuadro 3. Producción de discurso narrativo en los niños de 3, 4 y 5 años. Estructura de la narración. Componentes según grupo de edad.*

*El proyecto: líneas de intervención para mejorar la calidad de la enseñanza*

En base al diagnóstico presentado el proyecto se propuso mejorar las oportunidades educativas de los niños para la promoción de la alfabetización temprana y en las experiencias de juego para promover su acceso a una educación de calidad y contribuir a la equidad del sistema educativo achicando las brechas entre los aprendizajes en estos contenidos.

Para alcanzar dichos objetivos el proyecto planteó la necesidad de brindar estrategias metodológicas y didácticas a maestros y directores para revertir las desiguales situaciones de punto de partida de los niños que ingresan al nivel inicial según su procedencia social. En este sentido, se diseñaron e implementaron varias líneas de acción entre 20015 y 2016:

a) ***Implementación de un ciclo bianual de formación destinado a maestros y directivos.*** Este ciclo incluyó 8 encuentros presenciales (4 por año) destinados a maestras y directivos en los que se abordaron los siguientes contenidos: i) Competencias lingüísticas y discursivas, variantes lingüísticas e interacción verbal y no verbal, ii) El desarrollo del discurso descriptivo, expositivo y argumentativo, iii) El desarrollo del discurso narrativo y iv) El aprendizaje de vocabulario y el desarrollo conceptual. Durante las jornadas presenciales se recuperaron las experiencias. Además se realizaron 4 encuentros presenciales (2 por año) destinados exclusivamente a las directoras de los centros. En ellos se presentó la fundamentación y plan del proyecto, se analizaron la marcha de las acciones, se presentaron los resultados del diagnóstico y los resultados alcanzados al finalizar el proyecto junto con orientaciones para implementar en el mediano plazo. Las acciones de formación de docentes y equipos directivos diseñadas asumen los siguientes principios:

- *"Son entendidas como un proceso de mediano plazo (2 o 3 años) durante el que los docentes pueden revisar sus prácticas y saberes para cuestionarlos y resignificarlos.*
- *Se espera una retroalimentación permanente de las prácticas de enseñanza y el seguimiento de las mismas.*
- *Se desarrollan en y para un determinado contexto, de modo de relacionar la formación con las experiencias reales del proceso de enseñanza cotidiano.*
- *Facilitan la discusión entre pares y el intercambio de experiencias.*
- *Consisten en un proceso colaborativo que incluye interacciones significativas entre el colectivo docente, los responsables políticos y técnicos y los especialistas (Villegas-Reimers, 2003).*
- *Combinan, según las posibilidades institucionales y los acuerdos con las autoridades, instancias de formación presenciales en horario de servicio y fuera de él (Batiuk, V. y Coria, J., 2015: 162)".*

b) ***Producción de documentos destinados al profesorado.*** El ciclo de

formación se apoyó en dos series de publicaciones: La alfabetización temprana en el Nivel Inicial. Propuestas de enseñanza, compuesta por 4 guías que en conjunto presentan una propuesta de alfabetización para la Educación Infantil e incluyen tanto fundamentos teóricos como orientaciones precisas y actividades para implementar con los niños. Se basa en la producción científica del campo y responde a la normativa curricular federal. Se entregaron en propiedad a cada maestro y director participante. Las Guías 1 y 4 están dedicados a promover la lectura a cargo del docente, en especial de libros de cuentos. La recomendación principal es que esta actividad gane espacio en la cotidianeidad de las aulas, por tratarse de la estrategia fundamental para acercar a los niños a la cultura escrita y a contextos y conocimientos alejados de su entorno inmediato. En total se presentan orientaciones y sugerencias didácticas para implementar con 45 títulos literarios referidos al mundo cotidiano, fantástico, maravilloso y legendario. Por su parte, la Guía 2 está dedicada a ampliar y enriquecer el vocabulario de los niños pequeños cuya extensión y variedad al ingreso a primer grado es muy desigual según el hogar del que provienen. Finalmente la Guía 3 resalta la importancia del aprendizaje de rimas y poesías tanto por su valor literario y cultural como por su contribución en el proceso de alfabetización, en particular al conocimiento del sistema de escritura, en tanto promueven el desarrollo de la conciencia fonológica necesaria para el acceso al sistema. Los títulos son:

Nº1. Leer cuentos y jugar con cuentos. Historias de niños, princesas, caballeros, ogros y brujas.
Nº2. Juegos con palabras y conceptos para promover el aprendizaje de vocabulario.
Nº3. Juegos con sonidos, rimas, letras y poesías para aprender el aprendizaje del sistema de escritura.
Nº 4. Leer cuentos y jugar con cuentos. Historias de animales.

De manera complementaria se distribuyeron (en formato digital) guías que abordaban los contenidos citados pero organizadas por temas tales como: Dinosaurios, El espacio, Insectos y bichos, Máquinas e inventos, Piratas, náufragos y sirenas, entre otros. Son un total de 29 títulos elaborados por el equipo de la Dra. Rosemberg del CONICET.

c) ***Asesoramiento pedagógico a docentes y directivos a través de visitas a las escuelas.*** El equipo de especialistas realizó 28 visitas de

asesoramiento pedagógico en las que se observaron actividades en las aulas y se mantuvieron reuniones con los maestros para orientar sus intervenciones (dos visitas de una jornada completa por centro). Además, en dichas ocasiones se mantuvieron encuentros con las directoras de los centros y se les ofrecieron orientaciones para mejorar propuestas de enseñanza en base a lo observado. También se recopilaron fotos y videos realizados por los maestros sobre la implementación de los proyectos de alfabetización temprana que permitieron complementar la evidencia recogida vía observaciones para realizar una evaluación de procesos y resultados.

d) ***Cooperación técnica con la inspectora de Nivel Inicial de los centros y con referentes comunitarios de los centros.*** Se mantuvieron reuniones regulares para la planificación y evaluación de la implementación del proyecto.

En definitiva, se propuso que se siguieran una serie de actividades bajo un nuevo esquema de planificación diaria y semanal como se detalla a continuación (Rosemberg, C. y Stein, A., 2015, Guía 1) (Cuadro 4):

*Actividad 1. Tiempo de compartir. Diario mural.* Objetivo: que los niños aprendan, con la colaboración de la maestra, a relatar experiencias personales. Uno o dos niños por día comparten una experiencia. La maestra ayuda al niño a desplegar su relato por medio de preguntas y reformulaciones. Una vez elaborado el relato oralmente, se escribe una oración que lo sintetice.

*Actividad 2. Mostrar y contar.* Objetivo: promover en los niños el aprendizaje del discurso descriptivo y la identificación y explicitación de las propiedades perceptivas y funcionales de los objetos: el maestro propone a un niño por vez que lleven al centro un objeto de su casa para mostrar a sus compañeros. El niño puede comenzar contando algo acerca del objeto (quién se lo regaló, qué suele hacer con él) y luego, con la ayuda de la maestra, lo describe.

*Actividad 3.* Objetivo: promover el aprendizaje del sistema de escritura. Focalizadas en habilidades y conocimientos variados: conciencia fonológica (producción de rimas, identificación de sonido inicial y final), establecimiento de correspondencias entre letras y sonidos, escritura de palabras, entre otras. Es importante que el desarrollo de este tipo de

actividades sea breve, se centren en el aprendizaje de poesías y rimas y mantenga un carácter lúdico.

*Actividad 5.* Objetivo: promover el aprendizaje de palabras y el desarrollo conceptual: para nombrar conceptos que ya poseen; para identificar y nombrar significados abstractos a los cuales sólo podrán acceder a través del lenguaje -por ejemplo: tristeza, revolución- y entidades de ficción -duendes, hadas- u otras entidades alejadas de su realidad cotidiana -carruaje, dinosaurio-. Asimismo, se intenta que los niños progresivamente puedan explicitar -definir y caracterizar- los conceptos que subyacen a algunas palabras que usan habitualmente, pero con un significado muy limitado. Por ejemplo: adivinanzas, actividades en las que los niños imaginan un objeto, lo describen y dramatizan su uso; jugar a adivinar "¿Qué hay adentro de esta caja?" a partir de la formulación de preguntas sobre distintas características de los objetos, entre otras.

*Actividad 6. Juego.* Recomendamos llevar adelante una situación de juego dramático, de construcción o con reglas convencionales propuesto por el maestro siguiendo los modelos de la Serie: *El juego en el Nivel Inicial. Propuestas de enseñanza*. No nos referimos aquí ni al juego en sectores ni al juego en el parque para los que se pueden destinar otros momentos del día.

*Actividad 7. Lectura de cuentos*. Objetivos: que los niños desarrollen estrategias de comprensión y de producción del discurso narrativo, aprendan palabras nuevas poco familiares y diversas, y estructuras sintácticas más complejas que aquellas que caracterizan a la comunicación oral y disfruten de obras literarias.

*Actividad 8. Intercambio de despedida*. Objetivo: promover el desarrollo de estrategias de relato de eventos pasados así como la planificación de eventos futuros.

RESULTADOS:
Para la evaluación se relevó información a través de distintas fuentes recogida durante el 2015 y 2016 en las jornadas de formación y en las visitas a las instituciones:

- Observaciones de sala
- Entrevistas con docentes y directoras

- Documentación de prácticas y experiencias realizada por docentes y directoras (se trata de registros escritos, en presentaciones power point, fotografías y videos).

Se tuvo en consideración para el análisis las siguientes dimensiones y variables:

- Tipos y variedad de actividades realizadas.
- Mediación del docente, en cuanto a la calidad de las intervenciones y al sostenimiento de cada propuesta: lectura de cuentos, Ronda y relato de experiencias, Mostrar y contar, actividades de vocabulario.
- Registro de las actividades (a través de producciones colectivas como la
- escritura del diario mural a cargo de los maestros realizada en base al dictado).

En función de los criterios establecidos y a partir del análisis de las fuentes disponibles podemos afirmar que la implementación logró una mejora significativa de la calidad de las propuestas de alfabetización con la incorporación sostenida de situaciones de lectura de cuentos y actividades de intercambio, narración y descripción. En algunos centros incluso realizaron momentos de lectura simultánea en todas las salas y situaciones de escritura compartida, en las que la maestra escribe al dictado de los niños, por ejemplo, recomendaciones de cuentos para otras salas. También llevaron registro de los cuentos leídos en carteleras y realizaron préstamos de libros para que los niños los lleven a sus hogares. Las actividades que no logaron incorporarse de manera tan sistemática fueron aquellas específicas referidas a promover el aprendizaje de palabras (Guía 2) y el desarrollo conceptual y el conocimiento del sistema de escritura (según se pauta en la Guía 3).

CONSIDERACIONES FINALES:

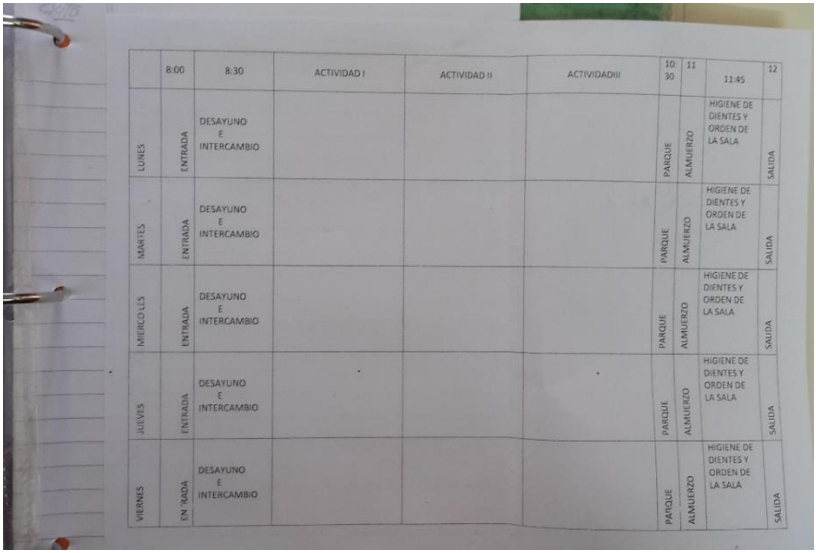
De acuerdo al diagnóstico realizado, puede afirmarse en primer lugar que los centros comunitarios a los que asisten niños en situación de pobreza requieren de una modificación sustantiva de sus propuestas de alfabetización temprana y sus debilidades resultan en alguna medida similares a las que hemos encontrado en centros de gestión estatal en particular en la zona norte de Argentina (Batiuk, V. y Coria, J., 2015). En segundo lugar, parece estar vigente una representación por parte del profesorado acerca de que la oralidad no es un contenido que requiera de

una planificación específica, no se constituye en objeto de reflexión didáctica. En tanto en la educación infantil, la promoción del lenguaje oral, de la compresión de textos leídos por otros y de la propia producción de textos orales resulta un asunto crucial en el proceso de alfabetización de niños de tan corta edad. Finalmente, cuando median intervenciones de formación centradas en las prácticas profesionales con implementación de por lo menos dos años de duración, se alcanzar mejoras sustantivas en las propuestas de enseñanza y en los aprendizajes de los niños que ven expandidas e intensificadas sus oportunidades educativas.

| **Día 1** | **Día 2** | **Día 3** | **Día 4** | **Día 5** |
|---|---|---|---|---|
| Tiempo de compartir. Diario mural. | Tiempo de compartir. Diario mural. | Tiempo de compartir. Diario mural. | Tiempo de compartir. Diario mural. | Mostrar y contar. |
| Recomendamos que estas actividades se realicen durante el desayuno o la merienda para maximizar el uso del tiempo y favorecer el intercambio oral durante esos momentos. | | | | |
| Actividades para promover el aprendizaje de palabras y el desarrollo conceptual. | | | | |
| Actividades para promover el aprendizaje del sistema de escritura. | | | | |
| Juego | Juego | Juego | Juego | Juego |
| Lectura de cuento. | Lectura de cuento o de un texto expositivo. | Lectura de un cuento. | Lectura de cuento o de un texto expositivo. | Lectura de un cuento. |
| Intercambio y despedida | | | | |

ANEXO

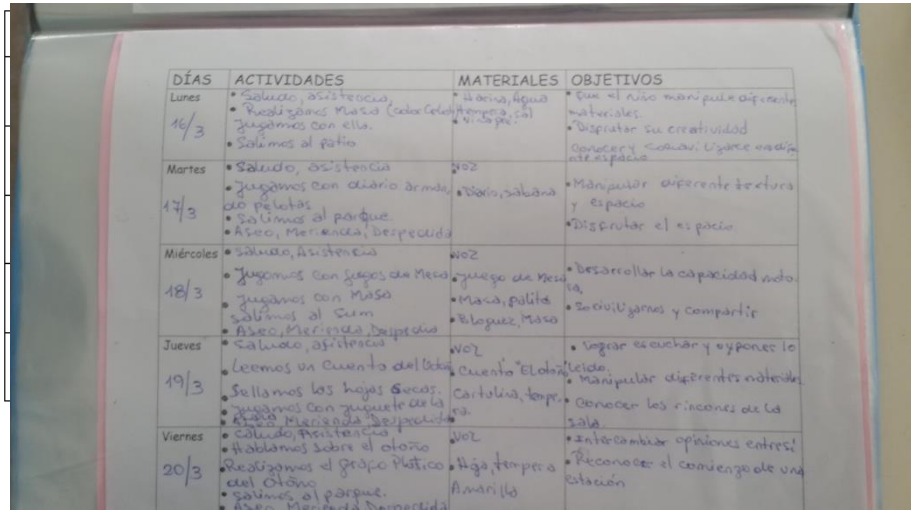
*En el esquema semanal de distribución horaria de la planificación de una maestra se pueden apreciar las coincidencias con la pauta que describimos en el apartado "Lectura" (foto 1 y su transcripción en el cuadro 1):*



| | 8:00 | 8:30 | ACTIVIDAD I | ACTIVIDAD II | ACTIVIDADIII | 10:30 | 11 | 11:45 | 12 |
|---|---|---|---|---|---|---|---|---|---|
| LUNES | ENTRADA | DESAYUNO E INTERCAMBIO | | | | PARQUE | ALMUERZO | HIGIENE DE DIENTES Y ORDEN DE LA SALA | SALIDA |
| MARTES | ENTRADA | DESAYUNO E INTERCAMBIO | | | | PARQUE | ALMUERZO | HIGIENE DE DIENTES Y ORDEN DE LA SALA | SALIDA |
| MIERCOLES | ENTRADA | DESAYUNO E INTERCAMBIO | | | | PARQUE | ALMUERZO | HIGIENE DE DIENTES Y ORDEN DE LA SALA | SALIDA |
| JUEVES | ENTRADA | DESAYUNO E INTERCAMBIO | | | | PARQUE | ALMUERZO | HIGIENE DE DIENTES Y ORDEN DE LA SALA | SALIDA |
| VIERNES | EN RADA | DESAYUNO E INTERCAMBIO | | | | PARQUE | ALMUERZO | HIGIENE DE DIENTES Y ORDEN DE LA SALA | SALIDA |

*Foto 1*

**Cuadro: transcripción de la foto 1**



| DÍAS | ACTIVIDADES | MATERIALES | OBJETIVOS |
|---|---|---|---|
| Lunes 16/3 | • Saludo, asistencia<br>• Realizamos Masa (cada Cole) jugamos con ella.<br>• Salimos al patio | • Harina, Agua, temperas, sal<br>• Vinagre | • Que el niño manipule diferentes materiales.<br>• Disfrutar su creatividad conocer y conocer usarse en diferentes espacios |
| Martes 17/3 | • Saludo, asistencia<br>• Jugamos con diario armado pelotas<br>• Salimos al parque.<br>• Aseo, Merienda, despedida | VOZ<br>• Diario, sabana | • Manipular diferentes texturas y espacio<br>• Disfrutar el espacio. |
| Miércoles 18/3 | • Saludo, Asistencia<br>• Jugamos con Juegos de Mesa<br>• Jugamos con Masa<br>Salimos al Sum<br>• Aseo, Merienda, despedida | VOZ<br>• juego de Mesa<br>• Masa, pelota<br>• Bloquez, Masa | • Desarrollar la capacidad motora.<br>• Socializarnos y compartir |
| Jueves 19/3 | • Saludo, asistencia<br>• Leemos un Cuento del Otoño<br>• Sellamos las hojas secas.<br>• Jugamos con juguete de la casa<br>• Aseo, Merienda, despedida | VOZ<br>• Cuento "El Otoño" Cartulina, tempera. | • Lograr escuchar y exponer lo leido.<br>• Manipular diferentes materiales.<br>• Conocer los rincones de la sala. |
| Viernes 20/3 | • Saludo, Asistencia<br>• Hablamos sobre el otoño<br>• Realizamos el Grapo Plastico del Otoño<br>• Salimos al parque.<br>• Aseo, Merienda, despedida | VOZ<br>• Hoja, tempera Amarillo | • Intercambiar opiniones entre ellos.<br>• Reconocer el comienzo de una estación |

*Foto 2. Planificación semanal de una maestra (citada en el apartado "Lectura").*

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## Enredados en la lectura. Construcción de conocimiento y aprendizaje de la lectura en contextos digitales.

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PALABRAS CLAVE: lectura, internet, aprendizaje, agentividad, pedagogía.

RESUMEN:
La práctica de la lectura en internet orientada a la construcción de conocimiento impone una re-caracterización del fenómeno mismo de lectura y de su enseñanza. El artículo explora algunas de las características de la nueva lectura de internet así como los desafíos que plantean al educador del nuevo lector. En este contexto se presenta la caracterización *del qué* y *del cómo* de la pedagogía de lectura en internet. El planteamiento teórico es ilustrado a través del análisis de un recurso pedagógico concreto disponible en la red (un ejemplo tomado de la

plataforma TEDEd), en que las características apuntadas a la nueva lectura son convenientemente usadas para tornar accesible información al lector, mientras que algunas de las dimensiones pedagógicas resultan invisibles. El artículo termina con la formulación de algunas conclusiones e implicaciones.

INTRODUCCIÓN:

Buscar información en internet para aprender se ha convertido en una de las manifestaciones más tangibles de la lectura digital para niños y jóvenes (Byrne, Kardefelt-Winther, Livingstone & Stoilova, 2016). Eso se infiere de la investigación reportada por el proyecto *Global Kids Online* (http://blogs.lse.ac.uk/gko/synthesis-report/), cuyo estudio piloto fue desarollado en Argentina, Serbia, Filipinas y África del Sur por el *Department of Media and Communications at the London School of Economics and Political Science*, con el apoyo del programa *European Commission's Better Internet for Kids* y de UNICEF. En la síntesis del 2015-2016, publicada en noviembre del 2016, se puede leer: *With children making up an estimated one third of internet users worldwide, living in the 'digital age' can have important implications for children's lives* (Byrne, Kardefelt-Winther, Livingstone & Stoilova, 2015-2016:4).

La experiencia de estar positivamente enredado en internet se ha convertido en parte de las prácticas de aprendizaje de esos alumnos. Una de las principales revelaciones del informe referido es la de que *Most children who use the internet say they learn something new online at least every week* y que *children are gaining information benefits from internet access* (ídem:6).

Asimismo, la sensación de haber estado de algún modo atrapado en la red, sea porque encontramos diferentes textos sobre el mismo asunto sea porque nos resulta difícil poner el STOP en la pesquisa habiendo construido un aprendizaje coherente es igualmente frecuente y es muy reveladora de las dificultades que supone leer en internet para construir conocimiento. Aunque la investigación sea todavía insuficiente para que se pueda saber si los niños acceden a la información de calidad que necesitan y si logran realmente encontrar lo que está disponible, lo que el informe sí indica es que *Younger internet users lack the digital skills of their older peers* (ídem), sobretodo en lo que se refiere a *children's self-reported ability to check if information they find online is true* (ídem). Por fin, y de modo particularmente significativo para el asunto de este artículo, me parece muy relevante referir que esta investigación apunta a que los

profesores no parecen estar muy implicados en la formación de estos lectores:

> In all four countries the most common source of support is friends (…). The next most popular source of support is parents, followed by siblings. Few children confided in a teacher, and the follow-up survey questions suggested that few children had received (…) digital literacy teaching at school (idem:7).

Por ello, aprender a leer en internet se ha convertido en una necesidad, y enseñar a leer en internet es hoy día un designio incontestado en los contextos escolares. *Pero, ¿cómo conceptualizar su pedagogía específica? ¿Cómo enseñar a leer en internet para aprender?*

Con este artículo, mi principal intención es la de problematizar la pedagogía de la lectura en internet, especialmente la lectura que se lleva a cabo con la intención de aprender, de construir conocimiento. A mi juicio, comprender los desafíos que se le plantean al educador del lector en internet se configura como un objetivo muy significativo en el marco de las investigaciones que aspiran a contribuir para la formación de los lectores digitales del futuro.

Sitúo mi pensamiento en el enfoque teórico constituido por la pedagogía de las multiliteracidades *(The Pedagogy of multiliteracies*, The New London Group, 2000; Cope & Kalantzis, 2006). Identifico *qué*, desde mi punto de vista, son los aprendizajes centrales para leer en internet y sistematizo los principales procesos de aprendizaje que estructuran la pedagogía de esa lectura (el *cómo*), que por fin discuto e ilustro con referencia a un ejemplo pedagógico concreto bajado de la plataforma TED-Ed (http://ed.ted.com/lessons/).

*¿Qué desafíos plantea la lectura en internet?*

Desde mi punto de vista, uno de los desafíos más interesantes que plantea la lectura en internet está en la redefinición del perfil del lector, relativamente a como es teorizado para la lectura en papel. La idea de que el lector es un constructor activo de sentidos en interacción con el texto y el contexto de lectura es una característica central reconocida al lector de textos en papel, sobre todo desde el enfoque teórico de Eco (1987): el lector identifica, agrupa y relaciona activamente las palabras escritas, infiere sentidos implícitos, identifica ideas centrales, moviliza sus conocimientos, forma imágenes mentales, reacciona afectivamente y

supera dificultades de lectura, etc. (Irwin, 2007). A mi juicio, la lectura en internet transforma esta agentividad de modo muy significativo.

La *nueva* agentividad del constructor de sentidos en internet se percibe en tres grandes aspectos: El lector de internet está llamado a (i) activar procesos de construcción multimodal de significados, a (ii) realizar una lectura crítica constante y a (iii) monitorizar muy conscientemente todo su proceso de lectura (Pereira, 2016).

En primer lugar, la nueva agentividad del lector de textos en internet se percibe en la movilización de un mucho más amplio saber semiótico. Construir sentidos coherentes con la multimodalidad de los textos que se leen en internet supone, como defiende Kress (2010), una orquestación de sentidos que son representados de forma complementaria en la pantalla por la imagen estática o en movimiento, por el color, el sonido, la música, por la distribución de la información en el espacio de la página, además de por el lenguaje verbal, oral y escrito. Leer en contextos digitales (incluida la lectura en red) ha dejado de significar seguir la linearidad y unidireccionalidad del texto *escrito*, y más bien ha pasado a significar *construirse el texto* leído (reading path) *atando puntas multimodales discontinuas, diversas y multidireccionales*. Esta es una razón que explica cómo *la construcción de sentidos que el lector lleva a efecto en internet implica una renovada agentividad en la significación;* de otra forma, el lector se arriesga a perder sentidos disponibilizados.

En segundo lugar, el lector de textos en internet está llamado a gestionar conscientemente su proceso de lectura. Al ofrecer al lector la posibilidad de extender su *reading path* hacia una red de textos muy diversos, el hipertexto coloca al lector ante la inevitabilidad de controlarse, marcándose un plan: determinándose objetivos claros, tomando decisiones estratégicas (por ejemplo, escogiendo un camino de modo deliberado y seleccionando, reorganizando y sintetizando la información relevante para sus fines) y evaluando el resultado de sus decisiones en función de sus objetivos de lectura. Solamente así podrá, como afirma Coiro (2015), ir más allá de la consumición de información recolectada de forma azarosa y desorganizada y llegar a la construcción de saber coherente y relevante para sí mismo. *El lector de textos en internet está por ello llamado a desarrollar una autodeterminación – atenta y pensada- en su proceso de construcción de sentido*; de otra forma se enreda, se pierde.

Por fin, la agentividad el lector de textos en internet también queda de manifiesto en la necesidad de evaluar la calidad de los sentidos potencialmente relevantes a consecuencia de las múltiples interfaces que caracterizan el hipertexto, de identificar el posicionamiento que el texto hace del lector y de certificarse de las fuentes de eses sentidos (Coiro, 2011, 2015). *La activación de un posicionamiento crítico ante los textos que se leen en internet se ha por lo tanto convertido en una dimensión central de la actividad del lector de textos en internet*; de otra forma se puede dejar manipular o engañar.

En el contexto de la lectura que se realiza en internet para aprender, la agentividad del lector (Eco, 1987) adquiere pues un nuevo aliento, y entiendo que una de las principales funciones de su pedagogía específica es, justamente, la de formar lectores que conozcan diferentes convenciones semióticas, que cuestionen los textos y que sean capaces de controlar autónoma y conscientemente su proceso de significación. Tal como lo concibo, este conjunto de capacidades configura dimensiones a ala vez específicas y centrales del objeto de la pedagogía de la lectura en internet.

*La pedagogía de la lectura en internet*

La pedagogía de las multiliteracidades (The New London Group, 2000; Cope & Kalantzis, 2009) ofrece un marco muy interesante para conceptualizar el *cómo* de la pedagogía de este nuevo lector en internet. Asumo que los ejes centrales de la pedagogía de la agentividad lectora que he caracterizado son cuatro: practica situada, enseñanza explícita, actitud crítica y práctica situada transformada. Cada uno de estos cuatro principios representa un proceso de aprendizaje de naturaleza socio-constructivista distinto.

La práctica situada se basa en la idea de que se aprende haciendo. A través de esta práctica se contextualiza el aprendizaje de la lectura en internet en la *experiencia* misma de ese tipo de lectura. La enseñanza explícita es la acción que el profesor realiza con vistas a conducir los alumnos a la *conceptualización* de los saberes específicos necesarios para crear sentidos en internet (cf. Sección anterior). La actitud crítica supone, por parte del profesor, la conducción de los alumnos a un tipo de *análisis* que va más allá de los sentidos disponibilizados a la busca de la validación de las fuentes, de la identificación de las intenciones del autor y del posicionamiento de sí mismo (lector) que es prefigurado en cada

texto para así evitar la asunción de sesgos ideológicos y la construcción de un saber parcial y/o incorrecto. Por fin, la práctica transformada supone la posibilidad de retorno al contexto práctico, en nuestro caso de construcción de sentidos en internet, con vistas a la *aplicación* de lo aprendido, buscando de ese modo transformar el aprendiente.

Deseablemente, el aprendizaje construido en este tipo de contexto contribuirá para la formación de constructores agentivos y autónomos de sentido en internet.

*La pedagogía de la lectura en internet: un caso de interés*

Con este entendimiento de lo que supone educar un lector que lee en internet para aprender, me ha resultado particularmente significativo descubrir en internet la plataforma TEDEd (Queirós, 2015). Es frecuente hablar de esta plataforma desde diversos puntos de vista sea, por la motivación de los alumnos (Cudney & Ezzel, 2017), sea porque se la asume como central en el desarrollo de lo que se llama *flipped classrooms* (Courtney, 2012; Sams & Aglio, 2016). A mí me interesa perspectivar TEDEd como una herramienta muy sofisticada de apoyo a los profesores. A mi juicio, TEDEd permite materializar de un modo muy interesante las ideas sobre la pedagogía de la lectura en internet que he presentado arriba.

En la plataforma, el profesor puede construir una situación de aprendizaje que parte siempre de la visualización de un video (*Watch*), que el profesor puede crear o importar de internet, seguido de un conjunto de tareas de comprensión de los significados representados en (o desencadenados por) ese video (*Think*). Además, el profesor puede preparar textos hiperligados a otros textos para que sus alumnos profundicen más en determinados aspectos (*Dig Deeper*) y también crear un fórum de discusión abierto a la participación de todos (*Discuss*). Por fin, en la sección …*And finally* el profesor añade reflexiones suyas antes de finalizar la *lesson* y otros tópicos de reflexión destinados a ampliar el aprendizaje que se venga a construir en clase. Después de construida la situación pedagógica específica, el profesor la puede disponibilizar por adelantado a sus alumnos, lo que hace que esa situación se convierta en un andamiaje para la construcción de aprendizaje en clase. Otra posibilidad ofrecida por TEDEd es la constituida por las *lessons* originales y disponibles, que son también modelos de lo que los profesores y alumnos pueden crear en sus propias *lessons* en la plataforma (activando la función *Customize this lesson* o creándolas de raíz).

*TEDEd, simulación en clase de la lectura que se hace en internet para aprender*

A mi juicio, TEDEd encierra un potencial muy grande de cara a la pedagogía de la lectura que venido describiendo. Voy a ilustrar con un ejemplo concreto de una lesson original y disponible, que me permitirá presentar mis argumentos y ayudará a tornar mi idea más clara.

El ejemplo fue pensado y producido para conducir los alumnos en la construcción de conocimiento sobre el asunto refugiados. Se titula **What does it mean to be a refugee?,** de Benedetta Berti & Evelien Borgman (Fig 1.). Se puede acceder a este ejemplo en http://ed.ted.com/lessons/what-does-it-mean-to-be-a-refugee-benedetta-berti-and-evelien-borgman

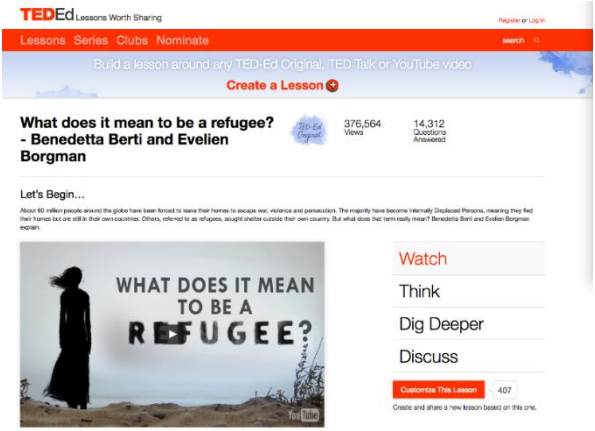


*Fig.1. Layout de lesson de TEDEd*

La Fig. 1. ilustra la organización de la *lesson* tal como antes he mencionado: la localización del video a la izquierda del *layout* de la página (enlazado a la sección *Watch*), así como las demás dimensiones del trabajo pedagógico propuesto (*Think, Dig Deeper, Discuss*). Ilustra también la *affordance* de adaptación (*Customize this lesson*) y ofrece, además, los datos referentes a las *views* y a las respuestas a las preguntas (lo que da una idea de la posible utilización que pueda haber tenido), así como la posibilidad de activar subtítulos, permitiendo seguir el video en diferentes lenguas.

Me parece particularmente llamativo que exista un párrafo introducido por *Let's Begin*…, en el que se plantea un contexto y una pregunta concreta (*But what does that term really mean?*), informando que las autoras del vídeo lo explican. El contenido del video está (macro-)organizado en un texto informativo (cf. Fig. 2): se define el concepto *refugiados* con referencia a *migrantes*; se presentan *justificaciones*, *ofrecen datos* (como por ejemplo los referentes a los niños refugiados), *refieren condiciones de viaje* y *de acogida e integración*; por fin, se invita a *desarrollar una mirada histórica personal sobre el asunto* cuando, por ejemplo, se llama la atención del hecho de que probablemente todos tenemos ancestros refugiados:

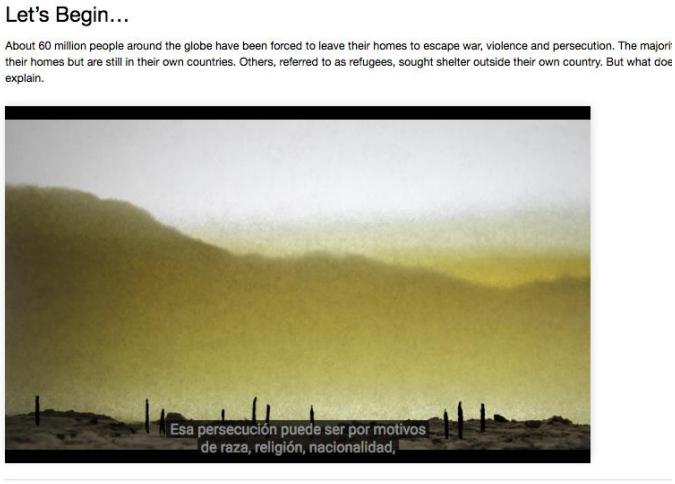


*Fig.2. Frame del vídeo*

La tarea de comprensión (*Think*) guía los alumnos para contenidos del vídeo a través de preguntas cerradas y abiertas con posibilidad de grabación (cf. Fig. 3a, b, c):

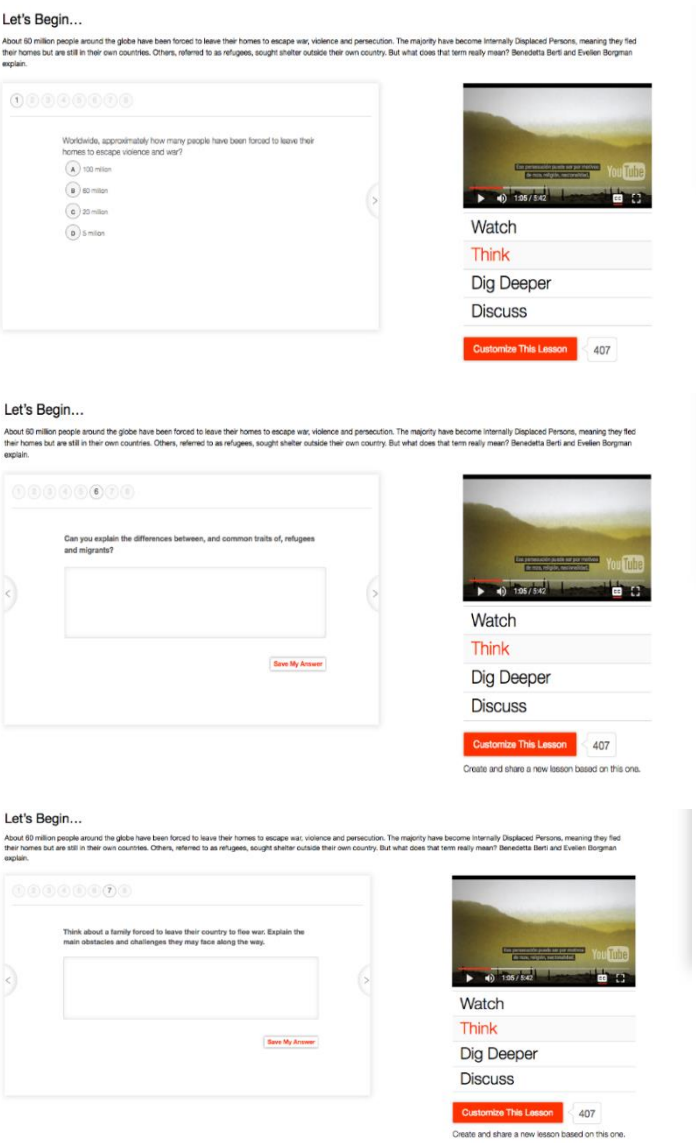


*Fig. 3. a,b, c. Ejemplos de tareas de la sección Think.*

*Dig Deeper* guía los alumnos para la ampliación de esa información al ofrecerles la posibilidad de leer un texto con interfaces/ligaciones (cf. Fig.

4):

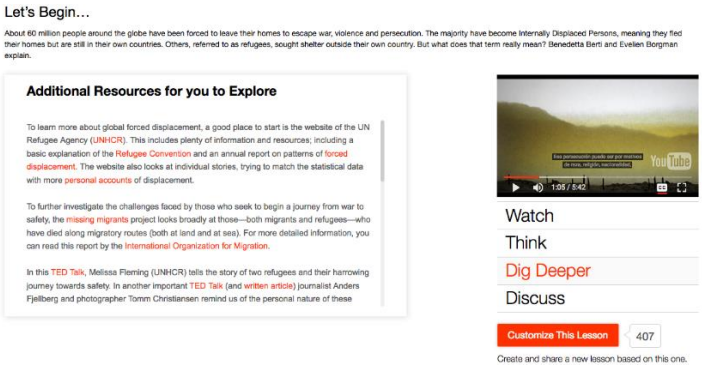


*Fig. 4. Frame de la sección Dig Deeper*

Por fin, los alumnos son desafiados a discutir con otros este asunto en el foro a partir de una idea ahí expresada (*Discuss*) (cf. Fig. 5):

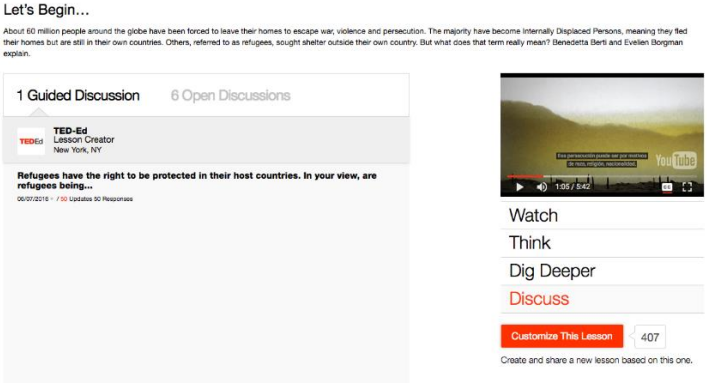


*Fig. 5. Frame de la sección Discuss*

Lo más relevante que se concluye de este breve análisis es cómo la plataforma permite la *simulación en clase del tipo de lectura que habitualmente se hace en internet para la construcción de conocimiento y* que el alumno llegará deseablemente a realizar de manera autónoma. Se trata de una *lesson* que guía - por lo menos puede guiar – a los alumnos en la construcción de conocimiento haciendo uso de las características que definen la lectura en internet: hay una pregunta que sitúa/contextualiza la necesidad de la práctica, estableciendo así un objetivo claro para la lectura; está la multimodalidad de las fuentes de

información en el vídeo, la lectura hiperligada y la posibilidad de construir significado siguiendo las diversas interfaces textuales. En esta simulación, descubrimos un ejemplo muy interesante de *práctica situada de lectura en internet*. Por ello me parece posible argumentar que TEDEd es una plataforma llena de potencial para crear *experiencia* muy relevante en clase de la lectura que se hace en internet.

*TEDEd, un camino abierto para la conceptualización, el análisis crítico y la capacidad de transformación de la lectura en internet para aprender.*

El mismo ejemplo permite entender el enorme potencial de TEDEd para desencadenar la conceptualización, el análisis crítico y la capacidad de transformación de la lectura en internet para aprender en las secciones *Think, Dig Deeper* y *Discuss*. Aun así, se perciben, en este mismo ejemplo, vacíos muy destacados en la exploración del potencial pedagógico ofrecido por la herramienta para enseñar a leer en internet (e incluso para profundizar en los sentidos representados en los textos disponibles).

Para empezar, destaco el hecho de que, en este ejemplo, no se de dirige la atención de los alumnos hacia la multimodalidad de la fuente de información digital central – el vídeo – que hay que comprender para construir la respuesta a la pregunta central, aunque eso sería deseable y, lo que es más, posible y factible.

Aunque la principal intención pedagógica que se percibe en el caso de esta *lesson* sea la de dirigir la atención de los alumnos para los significados y no para la manera de construir esos significados, a mí me resulta un poco raro que ningún aspecto de la riquísima representación multimodal – el juego de colores e sonidos (cf. Fig. 6.) o la narrativa visual que se desarrolla (cf. Fig. 7.) - sea destacado a la hora de entender el mensaje en la sección *Think*. En la Figura 6 presento un *frame* en el que se ven y se escuchan buitres negros, en un horizonte oscuro, cuyo valor simbólico es especialmente significativo en un contexto en el que se habla de viajes difíciles; en la Figura 7 presento tres *frames* secuenciales en los que se ve como una fortaleza de protección se convierte en en amontonado de tiendas (en un horizonte cromático muy, muy significativo). Este significado visual complementa la información verbal que se escucha (o lee) referente a las dificultades confrentadas cuando se llega al local de refugio. En la Figura 8. presento lo que el video enseña cuando se describen los procedimientos de concesión de la condición de asilado.  Con todo esto están orquestados otros códigos y significados,

como, por ejemplo, la cadencia de la música, lenta pero regular, dando la sensación clara del funcionamiento de una máquina, es decir, de la deshumanización de los refugiados:

*Fig. 6. Buitres, el horizonte oscuro que enmarca el desplazamiento de refugiados.*

*Fig. 7. Como el local de acogida se convierte en un todo menos una fortaleza de protección.*

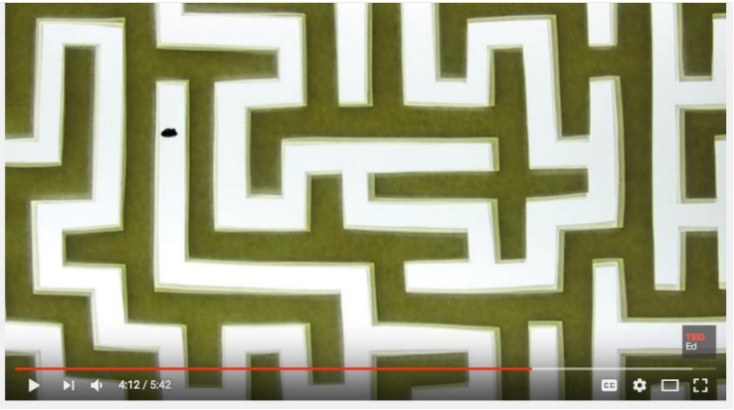

*Fig. 8. Frame que ilustra el camino hacia el reconocimiento de la condición de aislado.*

Este contexto se presenta, pues, como un campo riquísimo para llevar a cabo la explicitación de procesos multimodales de significación. Sin embargo, en la sección *Think* se dirige la atención de los alumnos (casi) exclusivamente para el mensaje verbal, lo cual no me parece nada adecuado puesto que lo que los estudiantes hacen al visualizar en video es una compleja labor multimodal de los sentidos representados en el video, y no exclusivamente entender el mensaje verbal. Al no dirigir la atención de los alumnos para la multimodalidad, se pierde un contexto práctico totalmente relevante para enseñar a reconocer esas características y su función en la construcción de la significación. De ese modo, el trabajo pedagógico que se construye en la sección *Think* emerge como siendo claramente limitado, por ser poco representativo de lo que hay que comprender para construir sentidos. Además, se puede añadir que muchas de las preguntas son de respuesta superficial y explícita en el mensaje verbal, dejando de fuera significados interesantes referidos en el video (*ej:* cuando al final se dice *If you go back in your family*…). Esta *lesson* podría por consiguiente ser un contexto idóneo de realización de un trabajo pedagógico destinado a explicitar, para los alumnos, dimensiones relevantes de los códigos semióticos y a conducirlos, en este contexto tan protegido, a la conceptualización de la construcción multimodal de los significados, a una conceptualización útil para prepararlos para leer de modo autónomo en otras situaciones multimodales futuras y para para la construcción, también por los alumnos, de prácticas transformadas (es decir, informadas por ese conocimiento) de construcción de situaciones similares, permitidas y encorajadas en esta plataforma.

A este potencial desaprovechado podemos sumar otro, que me parece igualmente destacable por estar relacionada con lo que he presentado como aprendizaje necesario sobre cómo leer en internet. En efecto, las secciones *Think* y *Dig Deeper* tienen todas las *affordances* para permitir a los profesores dibujar esa sección para trasformar esta práctica situada en una experiencia de aprendizaje de la auto-monitorización de la lectura. La tarea de lectura es introducida por un párrafo y una pregunta clara, a la que se dice que el video da respuesta, determinándose así un objetivo para el trabajo de comprensión desde ese inicio. Sin embargo, es discutible, como poco, que la estructura de la sección *Think* conduzca a la respuesta a esa pregunta, puesto que las tareas son poco o nada

significativas o representativas de todo lo que el lector tiene que hacer para llegar a entender ampliamente *qué es un refugiado.* Se podría, además, especificar otras preguntas más representativas de la amplitud de información que se ofrece. Tal como está, y a pesar de que este contexto de lectura sea protegido por la macro-organización de la información, acaba por no resultar un *scaffolding* tan bueno como sería posible y deseable. Algo semejante se percibe en la sección *Dig Deeper,* lo que hace con que el objetivo quede 'perdido'.

Destaco, por último, que la sección *Dig Deeper*, con su texto y enlaces, me parece idónea para guiar a los alumnos también por los caminos divergentes de significación característicos de la lectura en internet, por ejemplo, enlazando textos polémicos. Además, la sección *Discuss* se presenta como un espacio de discusión posible de todos estos aprendizajes sobre lectura en internet. Sin embargo, en el contexto de lectura creado en esta *lesson* no se percibe ninguna preocupación con la concienciación del lector sobre la necesidad de desarrollar un análisis crítico de los significados que construye y de los textos que le son ofrecidos para leer. Eso sería enormemente relevante puesto que en el mismo vídeo se dice que hay manipulación ideológica sobre este asunto e, incluso, se da a entender que hay múltiples perspectivas sobre la forma como el asunto *refugiados* es definido y asumido: se dice *righly or wrongly*… Cabría preguntar, entonces, cuáles son esas perspectivas y ayudar el lector a entender que la que se presenta en el vídeo y en los textos que se le permite leer constituyen probablemente *una de esas perspectivas*.

CONCLUSIONES:

Con este artículo mi principal intención es la contribuir a la discusión de la pedagogía de una competencia cultural de construcción de significados que aparentemente es movilizada por una gran mayoría de alumnos: la lectura en internet. He presentado algunos datos que apuntan para la necesidad de (re)conceptualizarse la pedagogía de la lectura que se hace en internet para aprender desde edades tempranas, algunos rasgos destacados de esa lectura y las líneas centrales *del cómo* puede ser concebida la pedagogía de esa lectura de cara a educar un (renovado) lector agentivo.

He usado un ejemplo para argumentar que es actualmente posible desarrollar esa pedagogía. El análisis del ejemplo fue desarrollado con vistas a ilustrar cómo son o pueden ser ahí usadas las características más

destacadas de la lectura digital para hacer accesible información al lector y cómo su pedagogía encuentra ahí un lugar de concreción protegido. Aunque dimensiones importantes de la lectura en internet resulten invisibles en ese ejemplo desde una perspectiva pedagógica y, de ese modo, para su aprendizaje explícito y transformador, creo que este análisis pone de manifiesto el enormísimo potencial de TEDEd para la realización de la pedagogía específica de la lectura en internet.

Las limitaciones pedagógicas que, sin embargo, fueron reveladas por el análisis son a mi juicio significativas, ya que revelan la gran necesidad de renovación de las concepciones pedagógicas de los profesores en lo que se refiere a la pedagogía de la lectura en internet. Los vacíos encontrados ponen de manifiesto, además, que esa renovación pedagógica es una necesidad de todos los profesores y no solamente de los profesores de lengua, puesto que TEDEd es para todos (profesores y alumnos). De la misma manera que se ha asumido y sigue defendiendo la idea de que todos los profesores son profesores de lectura (Brozzo, Moorman, Meyer & Stewart, 2013), creo pues que no es excesivo pensar que la labor pedagógica de enseñar a leer en internet es igualmente una labor de todos los profesores que de ella se sirven para guiar a los alumnos en la construcción de conocimiento.

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**Constanza Mekis**. Presidente IBBY Chile (CHILE)

PALABRAS CLAVE: placer en la lectura, hábito lector, lectura y escuela, elementos influyentes en la formación de lector escolar.

RESUMEN: este artículo da cuenta de los hallazgos hechos a partir de una investigación cualitativa con enfoque etnográfico en la que se indagó en la formación del lector escolar, mediante la observación de alumnos de 10 y 12 años de tres escuelas pertenecientes a distintos niveles socioeconómicos de Santiago de Chile. El análisis de los resultados mostró los diversos factores que dificultan la formación de un lector autónomo, como las prácticas de obligatoriedad y la poca articulación entre las asignaturas y la biblioteca escolar CRA (centro de recursos para el aprendizaje). Asimismo demostró lo decisivo de la implementación de algunas prácticas pedagógicas para lograr la formación del lector escolar autónomo, entre las que destaca la lectura por placer.

DESCRIPCIÓN DE LA PROPUESTA:

CONSIDERACIONES PREVIAS:

*I: La lectura y su contexto extraescolar*

Pensar que la lectura pertenece solo a la escuela, más que un error, es una falacia. La lectura tiene que ser parte sistemática de la vida familiar, escolar y social. La formación del alumno como lector necesita apoyo familiar y un trabajo mancomunado con la escuela. La experta Christine Garbe (2005) tiene certeza de que el aprendizaje exitoso de competencias de lectura y escritura tiene comienzo en el entorno familiar. También Ferreiro (2000) dice que es más fácil para un niño aprender a leer y a escribir si antes de entrar a la escuela ha estado en contacto con lectores. Los niños que desde pequeños no se familiarizan con los libros, llegan a la escuela con desventaja.

El apoyo familiar no solo significa que un miembro de la familia desempeñe ese papel, sino que el alumno cuente con una red lectural: la familia y los medios culturales, es decir, la presencia de distintas visiones afectivas y sociales que lo apoyen e incentiven en sus definiciones frente a la lectura. No solo padres o hermanos, sino también abuelos, tíos y primos. Es decir, la familia in extenso. Se requiere una condición familiar donde exista una

tendencia a vincularse al entorno de la cultura, a la lectura de diarios, revistas, participación en manifestaciones (teatro, cine, danza, música) y espacios culturales (bibliotecas públicas, museos, galerías), conversaciones y experiencias que lleven al niño a encontrarse con la lectura, con el objeto de que «la lectura sea cotidiana y transversal a la vida» (Mekis, 2009: 49).

Es necesario que los padres acompañen al alumno para que despliegue su interés por la lectura, que lo dejen ser, que abran caminos para que los libros vayan hacia el niño. Esto posibilita la aparición de una relación mutua en cuanto al objeto de lectura, en que el libro ya no solo viene al lector desde las redes familiares y culturales, sino que el niño se acerca al libro por un camino que podríamos adjetivar de «natural».
Cuando existe esta red familiar de lectura, ella necesita encontrarse con la red escolar de apoyo a la lectura, que trabajen «literalmente» de la mano y sostengan un diálogo permanente que ponga de manifiesto sus intereses y necesidades en relación con la formación lectural de los niños. No puede haber disonancia, incongruencia ni trabajo aislado, como lo prueba la información recogida en el trabajo de campo durante la investigación. Entre familia y escuela habrá compromisos acerca de la lectura y la presencia activa de los espacios educativos, como la biblioteca escolar CRA, sala de profesores, el aula.

*II: La lectura en la atmósfera escolar*

El saber leer va más allá de la simple alfabetización. La lectura comprende el desarrollo de las habilidades necesarias para comprender la información y aplicarla a las situaciones concretas del día a día. Por lo tanto, permite a las personas estar integradas en una sociedad y desempeñar en ella un papel activo: «La literatura es una fuente de enriquecimiento lingüístico que amplía enormemente nuestra cognición, ya que la realidad está condicionada en gran medida por el bagaje lingüístico que cada uno posee y que nos ayuda a entender el mundo que nos rodea» (Condemarín, 2000: 55). Además del mundo de la ficción, los alumnos y sus espacios sociales y de comunicación se encuentran alertas y cada vez más abiertos a ir explorando el mundo del conocimiento por medio de obras de no ficción: visuales, científicas, periodísticas, abstractas, simbólicas, lúdicas y naturales que les permitan explorar el pasado, la cotidianidad y las innovaciones de la sociedad. El desarrollo de las habilidades de lectura tiene una influencia directa en la educación y el desempeño del alumno.

Se ha demostrado hace ya una década que hay una fuerte relación entre las formas de aproximarse al aprendizaje y el desempeño en la lectura. Aquellos niños que son buenos lectores, aplican mejor las estrategias de aprendizaje que los malos lectores (Artelt et al, 2003: 65). Esta aseveración hoy día también está vigente, como lo expresa Emilia Ferreiro (2000) al señalar que tanto los lectores como los textos se han multiplicado y diversificado, alterando el significado del verbo leer. Más que nunca, somos conscientes de la dimensión histórica y cultural de la lectura, así como su carácter de construcción social. El aprendizaje de la lectura va incorporando varias capas interconectadas. Estas lecturas abren diálogos entre unas y otras y se van nutriendo entre sí para reconocer e interpretar los contenidos con comodidad y confianza. El constatar que entendemos, que comprendemos, permite que el acto de leer se haga placentero. El enfrentarse a lecturas exigentes significa muchas veces que no se pueda transitar a la comprensión real de lo que está escrito y esta situación es difícil para el lector. La lectura se encuentra en un proceso adecuado cuando permite asociar representaciones, generar diversidad de diálogos, formular, cuestionar e interpretar ideas. En este sentido, nos dice Rosenblatt (2002) que la lectura es un proceso compartido e imaginativo que incorpora tanto el lenguaje, como el pensamiento y el afecto. La motivación es crucial, no solo al comienzo, cuando se aprende a leer, a decodificar, sino en un proceso continuo, pues el aprendizaje toma un vuelo y transita al logro de mejores y más sólidas competencias. Vale la pena insistir en que cuando el lector incluye en el proceso de la lectura un ingrediente de estímulo, existe en el sujeto un interés por avanzar, creando asociaciones que favorecen el aprendizaje. El lector que interroga los textos desde sus propios intereses logrará significados autónomos. El tener buenos niveles de comprensión garantiza o permite comprender más información y una mayor diversidad de textos. Al reconocer que se trata de un ciclo con recodos, se aprenderá por medio de distintos tipos de información. Este no es un proceso ordenado. «Simultáneamente leemos hacia atrás y hacia adelante», afirma Eagleton (1983: 98-99). Nos movemos entre aspectos distintos y esto puede ser bastante confuso para el alumno mientras no lo maneje.

*Una aproximación al sistema escolar chileno*

Actualmente se contemplan catorce años de escolaridad, la que va desde parvulario hasta educación secundaria. Esta se divide en tres grandes ciclos: de pre-kínder a cuarto básico, de quinto a octavo básico y de

primero a cuarto medio.

El sistema educativo cuenta con un total de 12.114 establecimientos educacionales que reciben financiamiento y rinden cuenta de su gestión. La responsabilidad por el funcionamiento corresponde a una figura denominada «sostenedor» en la legislación chilena, que corresponde a una persona jurídica encargada de la administración de uno o varios establecimientos. Existe un sistema de provisión mixta, compuesta por cuatro grupos de sostenedores[1]: establecimientos municipales (45 % de la matrícula) que gestionan los municipios o gobiernos locales. Un segundo grupo lo conforman los establecimientos particulares subvencionados (50% de la matrícula), cuyo sostenedor es una persona jurídica de derecho privado, que recibe subvención estatal. Un tercer grupo lo conforman los colegios privados (5 % de la matrícula) financiados por matrículas y mensualidades que aportan exclusivamente las familias.

Hay estudios empíricos que muestran que en Chile hay una gran segregación académica y sobre todo socioeconómica de los alumnos, en educación básica y media, y estos hechos «constituyen factores relevantes de la (in)equidad educativa, en tanto afectan diferencialmente las oportunidades y logros de aprendizaje de los alumnos» (Bellei, 2013). Si bien los resultados educativos de los alumnos chilenos obtienen los mejores resultados de América Latina, estos son muy bajos comparados con los resultados promedio de los países de la OCDE, de los cuales Chile también es integrante. Por otra parte, los resultados, al ser analizados a la luz de las diferencias socioeconómicas, muestran que los estudiantes más desfavorecidos son aquellos con peores resultados, mientras que a medida que aumenta el nivel de bienestar también lo hacen los resultados. Esto significa que, a pesar de los esfuerzos realizados, hoy en día la educación en Chile no es integradora ni tampoco consigue dar oportunidades equitativas a todos sus habitantes.

*El programa de Bibliotecas escolares como Centros de Recursos para el Aprendizaje (CRA) del Ministerio de Educación de Chile*

El programa se enmarca en la reforma educativa, comenzada en los años 90, centrada en alcanzar objetivos de calidad y equidad en los contextos y resultados del aprendizaje escolar, redefiniendo el papel de la educación como una de las bases para el desarrollo de una sociedad más justa. En

[1] De estos destacaremos los tres más significativos, puesto que el cuarto grupo solo corresponde a un 0,5% de las matrículas a nivel nacional.

ese entonces, un 65 % de las escuelas no contaban con una biblioteca. Y donde la había, su existencia era precaria.

A la fecha, luego de 22 años de funcionamiento del programa, existen 10 882 bibliotecas escolares CRA a lo largo del país: 7609 en educación básica y 2251 en educación secundaria. Esto corresponde al 95 % de la población estudiantil de educación básica, y a un 91 % en enseñanza media. Esto corresponde a 2.650.000 estudiantes.

*Orientaciones generales del programa*

Lo que busca el CRA es convertirse en un espacio formativo, de información y recreación. La colección y los servicios del CRA van más allá de los que prestaba la biblioteca tradicional, ya que cuenta con material audiovisual, publicaciones periódicas, material concreto y otros recursos interactivos que apoyan la enseñanza. Además, son espacios abiertos a la comunidad escolar que cuentan con lugares acogedores, luminosos, con espacios de lecturas y estanterías abiertas.

El programa CRA se ha propuesto dar a la lectura su importancia primordial para el desarrollo del alumno, haciendo hincapié en la motivación y en el placer de leer, así como en el desarrollo de habilidades de información que permitan investigar y aprender de manera autónoma. Esto a través de una colección que abarca varias etapas de la vida de los lectores, pero que también apela a los distintos miembros de la comunidad educativa: niños, jóvenes, profesores, paradocentes, personal administrativo, padres y apoderados, todos ellos potenciales usuarios de la biblioteca.

*Selección de casos*

A continuación se presentan algunos datos cuantitativos de las tres escuelas estudiadas, lo que permite comprender su contexto.

La escuela 1 es un establecimiento educacional de dependencia municipal, con una matrícula de 257 alumnos. Cuenta con 15 profesores y hay 25 alumnos en promedio por curso. Mientras que la escuela 2 es un establecimiento educacional particular subvencionado, con 900 alumnos de matrícula. Tiene 39 profesores y los cursos tienen en promedio 39 alumnos. En cuanto a la escuela 3, ésta es un establecimiento particular pagado con 1329 alumnos. Trabajan 119 profesores y el promedio de

alumnos por curso es de 30.

Como se señaló anteriormente, las escuelas pertenecen a distintas realidades socioeconómicas, lo que se refleja en el porcentaje de alumnos en situación de vulnerabilidad social y el ingreso promedio del hogar. Así, la escuela 1, perteneciente al grupo socioeconómico medio bajo, posee entre un 61,01 % y un 81 % de alumnos en situación de vulnerabilidad social. El ingreso promedio del hogar se sitúa entre 260[2] euros 426 y euros, y no hay pago mensual por alumno (establecimiento gratuito). La escuela 2, perteneciente al grupo socioeconómico medio, tiene entre un 36,01 % y un 60 % de alumnos en situación de vulnerabilidad social. El ingreso promedio del hogar se sitúa entre los 427 y los 800 euros. El pago mensual por alumno varía entre los 13 y 33 euros. Por último, la escuela 3, perteneciente al grupo socioeconómico alto, presenta solo un 6 % o menos de alumnos en situación de vulnerabilidad social. El ingreso promedio de los hogares es de 1.735 euros y el pago mensual por alumno es superior a los 133 euros.

Otra diferencia notoria surge al considerar los años de escolaridad de padres y apoderados. Mientras que en la escuela 1 tienen entre 9 y 10 años de escolaridad, en la escuela 2 el número sube a 11 y 12 años, mientras que en la escuela 3 los padres tienen 15 y más años de escolaridad.

En relación a los niños entrevistados, ellos forman parte del sistema escolar chileno actual y fueron seleccionados por mismos establecimientos, estos escogieron seis niños, de quinto y sexto básico, con representatividad de hombres y mujeres, que respondieran a la caracterización de «buen lector», «lector regular o mediano» y «no lector». El significado de estas categorías no se especificó, por lo que la definición de cada alumno, según la clasificación propuesta, provino de los establecimientos. Del total de los alumnos seleccionados (18), diez son hombres, y ocho mujeres. La repartición entre hombres y mujeres fue idéntica en las escuelas 2 y 3, donde se seleccionó a tres hombres y tres mujeres. Sin embargo, en la escuela 1 se seleccionó a cuatro hombres y solo a dos mujeres.

*Hallazgos de la investigación*

Los distintos instrumentos mediante los cuales se recabó información

[2] Valor tomado en relación al peso chileno el 20 de mayo del 2017

permitió observar a distintos actores de la comunidad educativa: docentes, alumnos, bibliotecarios. Lo que lleva a reconocer que la formación del lector escolar, en las tres escuelas estudiadas, deja mucho que desear. Si bien hay experiencias aisladas valiosas, éstas no constituyen un sistema de formación.

El cambio, en el discurso académico e institucional sobre la lectura en Chile no se ve reflejado en la estructuración de la escuela y su planificación didáctica. A nivel de formación inicial docente, falta incorporar una mayor conciencia sobre las prácticas de lectura en forma transversal y dotar de mayor claridad pedagógica al desarrollo de la alfabetización informacional. A esto, surge la necesidad de desarrollar sistemas de evaluación que sean amables con el fomento a la lectura. El programa de Bibliotecas Escolares CRA, de la Unidad de Currículum y Evaluación del Ministerio de Educación de Chile, si bien ha sido exitoso en términos de cobertura, tiene todavía que mejorar en términos de implementación pedagógica. Estos desafíos son visibles en los resultados de la investigación.

Abordemos directamente los aspectos negativos, y que requieren soluciones urgentes. En primer lugar, se hará referencia a la situación de los docentes. Son ellos quienes tienen, por su rol formador y mediador de la lectura, la mayor influencia en la escuela en el desarrollo de los alumnos.

*1) Didáctica de la lectura*

A través del estudio se constató que donde más necesario se hace avanzar es en la calidad didáctica en sí, en la articulación de docentes con un discurso coherente sobre la lectura, que permita a los alumnos convertirse en lectores críticos y autónomos. Para llegar a ese punto, tener una política pública de bibliotecas escolares y una colección de recursos de aprendizaje disponible para profesores y alumnos, lamentablemente no basta.

Otro foco de interés para entender la realidad de la formación del lector escolar, es la mirada de los profesores sobre la lectura y sus propias prácticas de lectura. Con esta investigación, se constató que el nivel de formación de los docentes en el área de la lectura es insuficiente. Este déficit tiene un efecto dramático en la cadena formativa: son ellos los principales mediadores de la lectura. Muchos de ellos, sobre todo aquellos que no se desempeñan como profesores de Lenguaje, no tienen plena

conciencia de la importancia del papel que desempeñan. Es necesario mejorar su formación inicial y permanente en el área de la enseñanza y aprendizaje de la lectura para que puedan, como dice Chambers (1996), mantener un clima positivo de estudio, atender a la diversidad de alumnos y adaptar su estrategia de enseñanza para motivarlos.

Es necesario mejorar la formación inicial en torno a la lectura, la manera de familiarizar a docentes de todas las asignaturas con el fomento a la lectura y realizar evaluaciones conducentes al desarrollo de habilidades de información compatibles con la motivación a leer. Se requiere apoyar a los profesores en ejercicio en la profundización de los conceptos disciplinales y didácticos contenidos en el actual currículo, vinculados al desarrollo de habilidades lecturales en los alumnos. Es urgente generar instancias de capacitación para producir un cambio en las prácticas habituales que pueden generar desmotivación e incluso aversión por la lectura.

*2) Prácticas de evaluación contraproducentes*

La medición de la velocidad lectora pone el foco en las habilidades de decodificación más que en la comprensión, la interpretación y el desarrollo de un lector activo. El uso de listados prescriptivos y homogéneos es una práctica de lo más corriente. Si bien se observa la diversidad de prácticas lecturales (lectura a viva voz, compartida, silenciosa), los alcances de su calidad se ven restringidos por la falta de sistematicidad, su asociación a calificaciones cuantitativas y descriptivas y a la ausencia de diálogos lecturales. Su principal escollo es la prueba escrita, con alternativas, sin un desarrollo cualitativo de su oralidad, definición de opiniones y otras habilidades de información. Es necesario, como ya se mencionó, reformular el proceso evaluativo de la lectura, para que también sea placentero y creativo.

*3) Desconocimiento de los gustos e intereses de los alumnos*

Los datos obtenidos reflejan también un desconocimiento por parte de los profesores de los gustos e intereses de lectura de los alumnos. Es necesario fomentar las ocasiones de encuentro en torno a la lectura, tanto para permitir el intercambio de opiniones y recomendaciones acerca de los libros como para reforzar la propia imagen de los alumnos y que lleguen a verse como lectores autónomos. La investigación muestra que, para recomendar libros, son los propios compañeros y amigos quienes mejor responden al acercamiento de nuevas lecturas. Hay estudios que demuestran que los niños piden seleccionar su propio material y tener

acceso a lecturas más interesantes y variadas que los textos obligatorios (Alliende y Condemarín, 2002: 161). Esto nos hace pensar que los alumnos están más que dispuestos a seleccionar sus lecturas según sus necesidades, intereses y nivel de lector. A este respecto, sería interesante establecer las relaciones entre esta posibilidad de seleccionar libremente las lecturas por parte de los alumnos y observar cómo los maestros se hacen cargo de esta situación, cuando ellos no necesariamente han tenido una buena formación en este ámbito de la enseñanza.

En un segundo nivel, es necesario analizar críticamente lo que observamos a nivel de las escuelas entendidas como comunidades educativas organizadas. Pues hay situaciones que no dependen del docente, sino que son fruto de decisiones que ordenan el funcionamiento escolar y, por lo tanto, requieren apoyo a nivel directivo o un diálogo conjunto entre distintos actores.

*4) Desarticulación de la escuela en torno a la lectura*

Las distintas prácticas lecturales propuestas en la escuela y la experiencia de los alumnos, dan cuenta cómo el alumno vive una experiencia dicotómica de la lectura. Esto dado que en ocasiones se la valora como actividad placentera, pero también como obligatoria y relacionada con la velocidad. En el resto de las asignaturas la lectura está limitada a lo que está impreso en los textos de estudio. No hay un desarrollo de metodologías participativas que inciten la conversación, el diálogo y el compartir, lo que disminuye las posibilidades de fomentar la lectura por medio de la comunicación oral.

*5) Subutilización de la colección de la biblioteca escolar CRA*

Si bien se observa el uso de colecciones diversas, se comprueba que la lectura se jibariza cuando no está inserta en un plan que integre a todo el plantel académico. Los tipos de escritos que reciben los alumnos para leer se enfocan en el género literario. Hay interés en el uso de textos informativos pero las colecciones presentes en el CRA —de gran diversidad y calidad— se subutilizan. La excepción es el libro álbum, que ha logrado incorporarse mediante la promoción desde la biblioteca.

La biblioteca escolar CRA, en tanto, tiende a considerarse un lugar de cuentacuentos o de fomento a la lectura. Si bien estas instancias son beneficiosas, falta avanzar en relación con los estándares CRA (2011), para generar así la imprescindible vinculación pedagógica a un plan estratégico de uso de la biblioteca escolar donde un equipo líder en lectura

(bibliotecarios, coordinadores y encargados CRA, profesores de todas las asignaturas) promueva el beneficio pedagógico de la formación de un lector autónomo. Por otra parte, la investigación hace patente la importancia de que el directivo tenga una mirada integral sobre la lectura y disposición positiva hacia la biblioteca, que conozca su funcionamiento y las necesidades de alumnos y profesores, como también que cuente con autonomía presupuestaria.

*6) Falta de percepción transversal de la lectura y la alfabetización digital*
La lectura se restringe al área de Lenguaje y en las otras asignaturas se considera la actividad de la lectura algo más bien mecánica y utilitaria. Si bien se realizan trabajos de investigación en distintas asignaturas, y hay interés en que los alumnos lean el diario así como otros códigos de comunicación (imágenes, símbolos, medios digitales), no hay un programa ni estándares institucionales de alfabetización informacional ni modelos de investigación consensuados para la formación del alumno. No hay un seguimiento de la alfabetización informacional que integre lectura y habilidades TIC en forma transversal.

Se ha constatado otro tipo de dificultades que también presentan obstáculos a la formación del lector escolar. Estas dificultades no las provoca la escuela; dependen del contexto social en que se encuentra. Sin embargo, nos parece importante mencionarlas porque nos pueden orientar acerca de factores extraescolares, como la desigualdad económica y cultural, que terminan influyendo en las posibilidades de aprendizaje de los alumnos.

*7) Desigualdad en la calidad de los establecimientos educativos y en redes lecturales de los alumnos*
Asegurar el desarrollo de un lector escolar, crítico y autónomo, de manera equitativa para todos los niños del país, se hace cuesta arriba cuando las diferencias entre los medios disponibles (tanto materiales como humanos) son tan grandes. Si bien trabajar con pocos medios puede suplirse con convicción, originalidad y esfuerzo, lo cierto es que las probabilidades de una educación de calidad en esos casos disminuyen.

Por otra parte, se pudo confirmar la importancia, para el alumno que se forma como lector, de contar con una red lectural, constituida por la familia y los medios culturales. Los resultados de esta investigación patentizan la polarización de las oportunidades educacionales en Chile. Los alumnos de estrato socioeconómico alto cuentan con una red familiar, cultural y

escolar; mientras que los alumnos de estratos medios tienen un aprendizaje de calidad que también es acompañado por una familia que participa en el proceso, pero el estrato sociocultural del alumno de una escuela vulnerable está despojado de un aprendizaje de calidad y no cuenta con una red de apoyo cultural y familiar. En contextos vulnerables, la presencia del CRA puede constituir el único medio cultural disponible.

Este listado de dificultades revelado por la investigación, traza un panorama sin duda complejo para la formación del lector escolar. Sin embargo, hay motivos para mantenerse optimistas. De hecho, si estos problemas son visibles, es en parte a los avances que se han tenido. Gracias a la importancia que ha cobrado la lectura en el país, se puede observar críticamente aquello que aún falta por mejorar. Por eso se propone, para terminar, que se dé una mirada positiva y armoniosa a la formación del lector.

Esta mirada optimista encuentra su fundamento en distintas áreas: el crecimiento de la infraestructura bibliotecaria, las muestras de compromiso e interés por la lectura demostradas por los alumnos, el surgimiento de nuevos actores familiares que asumen un rol activo en la mediación de la lectura, el desarrollo de la industria editorial y, por último, la cada vez mayor articulación entre organismos públicos y privados que fomentan la lectura.

Repasemos, brevemente, estos puntos. En primer lugar, vivimos un periodo histórico en que el país ha tenido la mayor infraestructura de bibliotecas, tanto públicas como escolares. Estas se han afianzado en todo el territorio y el libro ha llegado, con diversidad y calidad, a lugares donde antes no llegaba. La base de cualquier cambio en el trato de la lectura en la escuela encuentra una poderosa base al contar con colecciones y espacios físicos preparados para profundizar esta formación.

Como se comentó anteriormente, el cambio de paradigma sobre la importancia de la lectura, al menos a nivel discursivo, ya tuvo lugar. Es posible pensar que este cambio irá permeando las distintas instituciones escolares y que, poco a poco, se producirán cambios en la forma de integrar la enseñanza y la lectura. Cuando eso suceda, las escuelas tendrán a su disposición las bibliotecas escolares y su colección para innovar.

Por otra parte, a pesar de la desmotivación que los alumnos puedan

experimentar por la lectura obligatoria y homogénea, la gran mayoría sigue valorando inmensamente la lectura y estima que se trata de una actividad fundamental para sus vidas. Una muestra de esta valoración se encontró en la propuesta de la libre elección de la lectura. Se trata de una idea que surge por parte de los alumnos como una alternativa muy deseada. En ese sentido, se cree que la lectura obligatoria estaría inhibiendo un vínculo natural con la práctica de la lectura y, en consecuencia, influyendo en un encuadramiento rígido de la formación del lector escolar.

La escuela a la cual asisten alumnos de nivel socioeconómico alto, es la única donde los alumnos eligen qué leer, obteniendo como resultado un mayor número de lectores que leen «por su cuenta». Por otra parte, la escuela cuyos alumnos provienen de un sector socioeconómico medio, establece un horario de biblioteca, en el cual los alumnos y la modelación de la bibliotecaria tienen un espacio para recomendarse libros y diálogos acerca de sus lecturas. En esta escuela los alumnos cuentan con un mayor bagaje de conocimiento de libros, autores y personajes. Ellos conocen un 82 % más de libros que en la escuela cuyos alumnos pertenecen al sector más vulnerable socioeconómicamente. Estos últimos niños solo conocen un 40 % de lo que conocen los anteriores.

Otra situación interesante es el hecho de que los alumnos de la escuela de nivel socioeconómico alto, que pueden seleccionar sus lecturas, no cuentan con un espacio formal donde establecer los diálogos lecturales entre pares. Por el contrario, la escuela que se inscribe en el sector socioeconómico medio cuenta con los espacios formales para los diálogos entre alumnos sobre lo que se lee, pero estos se inhiben, pues allí se impone la obligación de leer un listado prescriptivo, de acuerdo con las instancias observadas en el trabajo de campo. Asimismo, en esta escuela se lee menos que en la escuela donde sí se les permite elegir sus lecturas. Un buen plan de lectura por placer implicaría, en consecuencia, tener tanto un espacio dentro del horario escolar donde los alumnos puedan conocer los gustos y lecturas de otros compañeros como tener la opción de elegir qué leer.

Otra novedad que surge de esta investigación resulta esperanzadora. Si bien en terreno se comprueba que los «buenos» lectores son mayoritariamente mujeres, como lo aseguran los estudios nacionales e internacionales (Education Standards, 2012: 13), en el ámbito familiar, la investigación detecta a un actor inédito: el padre que promueve la lectura en el hogar. A partir de este dato, surge la posibilidad de plantear políticas

educacionales que tomen en cuenta a este actor específico. Por otra parte, se constató la transversalidad del videojuego en el uso del tiempo libre entre los alumnos de las tres escuelas. Hay aquí elementos que pueden ser explorados para desarrollar nuevas herramientas y redes para el desarrollo del lector.

Por otra parte, y esto ya fuera del ámbito propiamente educativo, cabe destacar la fuerza con que se ha venido desarrollando el mundo editorial. Se trata de un fenómeno mundial, pero que también ha cobrado fuerza en Chile, donde han surgido innumerables editoriales independientes que han renovado las posibilidades literarias e informativas de niños y jóvenes, apostando por nuevos formatos y autores, con propuestas gráficas y de diseño creativo y atractivo. En efecto, una nueva generación de autores e ilustradores llaman la atención del público escolar, y también de las familias, que ven con sorpresa cómo sus hijos se interesan vivamente por el mundo de los libros. ¡Los niños y jóvenes de hoy tienen acceso a verdaderas joyas editoriales! Sin duda esto contribuye a generar interés por la lectura. El libro se convierte en un objeto de admiración y de cuidado, que queremos compartir con los demás.

Sin duda gracias a este auge editorial, y como un reflejo de la conciencia institucional de la importancia de la lectura en la edad escolar, se han sumado al panorama local distintas iniciativas, como ferias, premios, talleres, que incentivan la actividad lectora y creativa en los alumnos. También han surgido galerías y librerías dedicadas a la LIJ, que se convierten en verdaderos espacios de creación, debate y aprendizaje.

Por otra parte, mediante la organización de seminarios internacionales y conferencias, los especialistas del área, tanto académicos, como escritores y autoridades, se conocen, debaten y articulan sus visiones acerca de los desafíos pendientes, e imaginan maneras de avanzar en conjunto hacia una sociedad lectora. Desde el punto de vista de las instituciones de educación superior, por ejemplo, cada vez se ofrecen más diplomados para formar mediadores para la lectura, para conocer mejor la literatura infantil y juvenil. Nuestra apuesta es que estos diplomados, en el futuro, sean parte integral de la formación inicial docente en forma transversal.

A nivel institucional, cada vez es mayor la comunicación y colaboración entre fundaciones dedicadas a la lectura y organismos públicos. Al mismo tiempo, las distintas políticas públicas relacionadas con el área cultural y

educativa encuentran en el Plan Nacional de la Lectura un espacio de articulación inédito, que permite conocer de manera concreta las acciones que cada programa lleva a cabo. Este Plan entrega una visión de futuro que permite ordenar los esfuerzos institucionales y darles un sentido coherente. A medida que se implemente, este Plan irá sembrando la semilla de la lectura a lo largo del país. El fruto de toda esta actividad se irá mostrando paulatinamente, pero de manera segura.

La noción de formación del lector escolar, tal como se presenta en las escuelas estudiadas, se articula en la relación entre el contexto de origen de los alumnos, que incluye la tradición de lectura en el hogar, la formación docente en conexión con la lectura entendida como la herramienta fundacional de la apropiación de la cultura y no como una técnica, y las estructuras institucionales de la escuela. Introducir esta noción en el ámbito pedagógico y de la discusión de los temas curriculares, ha sido la pretensión de este trabajo de investigación.

La formación del lector escolar es sistémica y requiere tomar en cuenta la multiplicidad de realidades que confluyen en ella. Si se reconoce el valor de la lectura —y del placer por leer— en la formación de ciudadanos críticos y autónomos, es necesario implementar programas y herramientas educacionales que logren superar las inequidades sociales. El propósito de este estudio y del trabajo realizado en el programa de Bibliotecas Escolares CRA, apunta en esa dirección.

Se habrán percatado — si no lo sabían ya antes — de lo dispar que puede llegar a ser la formación del lector escolar en tres establecimientos de Santiago de Chile. Se trata, sin duda, de un contexto particular, marcado por la desigualdad. En un país en que el hábito de la lectura de libros no es una práctica tan común como lo puede ser en España, Francia o Inglaterra, la realidad del entorno lector de un alumno dependerá de las personas con quien se cruce en el camino, de su pasión y motivación. Por otra parte, la historia del programa de bibliotecas escolares CRA es propia de un país que ha transitado, con dificultad, el camino para salir del subdesarrollo. Desde el retorno a la democracia, sin duda se ha avanzado mucho. Junto a las nuevas generaciones acostumbradas a nuevas prácticas de lectura, la ciudadanía está más informada y le exige más a las instituciones, como parte de una sociedad civil más activa. En ese escenario, es de esperar que la red de bibliotecas escolares CRA y la red de bibliotecas públicas se consoliden, siempre y cuando estas sepan adaptarse a las necesidades de los usuarios.

Al mismo tiempo, este estudio abre puertas para hacer una pregunta inversa: ¿cuál es la situación formativa del lector escolar en países desarrollados, que gozan con una buena red de bibliotecas públicas, donde el hábito de leer libros es frecuente? ¿Cuál es la situación de las bibliotecas escolares frente a la formación del lector escolar en esos países? Al constatar que la situación de las bibliotecas escolares no dista de ser óptima, como se desearía en muchas ocasiones, cabe preguntarse: ¿cuáles son los obstáculos que impiden fortalecerlas?, ¿cómo pueden contribuir de forma sustentable a la formación del lector escolar? y ¿qué hace falta para que eso ocurra? Estudios hechos en Europa, que indaguen en estas cuestiones, de manera comparativa, serían una gran herramienta para todos quienes trabajan en el ámbito de las bibliotecas escolares, ya sea desde lo público o de lo privado.

Estudios de este tipo permitirían, con el tiempo, evaluar un terreno difícil. ¿Cómo medir las consecuencias de las políticas públicas relacionadas con las bibliotecas escolares? ¿Cómo evaluar los distintos programas de los diferentes países, tomando en cuenta sus realidades? ¿Qué se puede aprender de la experiencia de otro país? Es también a lo que este estudio, que revela tanto el horizonte como el cotidiano de tres escuelas, pretende aportar.

UNA LUZ ANTES DEL CIERRE:

A pesar de lo abrumador que pueden resultar las falencias que emergen luego de esta investigación, se eleva una luz esperanzadora, pues al conocer las realidades de las escuelas, el uso que se les da a las colecciones CRA, los problemas a los que se ven enfrentados los docentes, tanto en su formación como en su ejercicio, permite pensar en los desafíos que vienen. En palabras de Geneviève Patte (2016), “gracias a este estudio es posible abordar concretamente un asunto tan delicado como es la formación del lector infantil: cómo despertar en los niños el gusto por la lectura, por la palabra que se nutre de libros elegidos libremente; cómo ayudarlos a que tengan acceso a una lectura personal, deseable y vivificante; cómo pueden ir creando lazos con sus compañeros y con los adultos; cómo puede la lectura, la palabra que la genera, llegar a ser fuente de encuentros para una convivencia de calidad. […]Si la lectura se vive así, la escuela en su conjunto puede experimentar una profunda transformación”

Es alentador apreciar cómo los niños entrevistados tienen un gran aprecio

y valor por la lectura, cómo es que por medio de ésta muchos han logrado establecer relaciones familiares amorosas a través del libro, así como también estrechar lazos de amistad por medio de recomendaciones y conversaciones en torno a la lectura. “El espacio que propicia una lectura feliz y fecunda encuentra aquí su fundamento. No pueden emprenderse nuevos caminos salvo que se los haya reconocido. Ya no se trata de obligaciones, técnicas, estadísticas, lecturas rápidas, sino de experiencias humanas enriquecidas por el encuentro con el otro, gracias a las lecturas, lecturas íntimas, lecturas compartidas.” (Patte, 2016)

CIERRE: UN LECTOR FORMA A OTROS LECTORES:

Para finalizar se concluirá con una imagen que condensa lo que debiera ocurrir. El lector escolar tendría que considerarse un director de orquesta para el cual los diversos actores del sistema escolar interpreten de la mejor manera posible su instrumento. Así, considerando la melodía que el director quiere oír, los músicos que son la familia, por una parte, y los docentes, directivos, bibliotecarios, por otra, darán lo mejor de sí, y ensayarán cuanto sea necesario, para articular la parte de cada cual en el conjunto orquestal. Lo que está en juego es el concierto de voces que el niño oirá y que constituirá la música que le permitirá seguir creciendo como persona. Mientras más disonancia, mientras menos escucha haya frente a las indicaciones e intereses del director, menos útil será la labor de cada instrumento, pero al unir las voces y los instrumentos, al prestar atención al director de orquesta, entonces podremos generar uno de los conciertos más bellos que se puedan imaginar. Un concierto que, mediante la pasión por lectura, el estudiante, ya convertido en ciudadano, podrá seguir escuchando para siempre.

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## Lectura en los medios de transporte

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PALABRAS CLAVE: transporte público, fomento de la lectura, hábitos de lectura, Comunidad de Madrid.

RESUMEN:
La utilización de los medios de transporte ocupa una amplia parcela del tiempo de los ciudadanos. Esto supone un modelo de “ocio obligado”. La lectura ha ocupado hasta la actualidad gran parte del mismo, realizada en los soportes tradicionales. El futuro con la llegada de nuevos soportes y la lectura en estos medios son nuevos retos que aconsejan nuevas propuestas para la administración, desde la creación de instalaciones a descarga de contenidos. La Comunidad de Madrid ha tenido presente en su política lectora la importancia de los medios de transporte, creando

modelos de fomento lector hoy consolidados como el Bibliometro, apoyando medidas de comunicación como la campaña “Libros a la calle” y desarrollando nuevos proyectos para adecuar la lectura en soportes digitales, como son eBiblio y las nuevas propuestas de descarga que se van a implantar próximamente en colaboración con la red de Metro de Madrid.

INTRODUCCIÓN:

Para muchos ciudadanos madrileños pasar el rato en el metro, tren o autobús no sería completo sin llevar un libro en las manos. Podemos añadir también que esto no es así en todos los casos. Por ello, desde las administraciones públicas se busca potenciar la lectura en los medios de transporte con la finalidad de que se lea más, de hacer más lectores.

En la sociedad actual ya no podemos hablar de la clásica división del día en tiempo de trabajo, de descanso y de ocio, y esto es especialmente claro en los grandes núcleos de población donde desde hace años se ha introducido otro concepto que podemos denominar “tiempo de desplazamiento” y que podemos definir como el tiempo que los ciudadanos pasan en los medios de transporte cuando se trasladan entre sus ocupaciones y sus residencias. En muchas ocasiones estos desplazamientos son casi el único momento que se dedica a la lectura, aunque el tiempo de desplazamiento es muy variable y puede oscilar entre los diez minutos y tres horas diarias.

Entre los medios de transporte colectivo de las grandes ciudades, el metro se ha convertido en el sistema más amplio y utilizado en las grandes capitales del mundo, pues es el más rápido y económico. Estos recorridos son utilizados a menudo por los ciudadanos para hacer otras cosas como leer o escuchar música, ver películas, jugar, etc.

Unido a este desplazamiento en las grandes urbes, surge la necesidad de ocupar este tiempo en algo, ya sea productivo (las personas que trabajan se acompañan de sus dispositivos y ordenadores en los desplazamientos) o de entretenimiento. Este último es el que ha experimentado una mayor evolución en los últimos diez años, pasando de ocuparse el tiempo casi exclusivamente en la lectura de prensa y libros de papel y secundariamente a escuchar música (recordemos los walkman que hoy en día son piezas de museo), hasta una enorme diversificación posible gracias a las nuevas tecnologías en amplio abanico de dispositivos y de posibilidades.

Son ya muchas las ciudades que utilizan este medio para fomentar la lectura y entre ellas siempre la ciudad de New York ha sido una de las más comprometidas con la lectura, colaborando con bibliotecas y centros de enseñanza para la difusión de sus actividades y en este momento aprovechando las nuevas tecnologías para seguir acercándose a los lectores.

Por lo que respecta a nuestro país, estas enormes salas de lectura en las que se han convertido los medios de transporte han llevado incluso a la creación de productos específicos para este fin, surgiendo proyectos como el de *Cuentos breves para leer en el metro*, selección de relatos de grandes escritores, iniciativa con la que los editores buscan que los usuarios de Metro llenen el tiempo de trayectos y que cuenta con la versión para el autobús en *Cuentos breves para leer en bus* en sus sucesivas entregas.

Actualmente, si viajamos en un vagón de ferrocarril, de Metro o en un autobús, esta variedad de gustos y modelos de ocio presente en nuestra sociedad se traduce en la presencia de: lectores en papel, tanto de literatura como de prensa (esta última ha experimentado una gran subida gracias a la difusión de los diarios gratuitos); lectores en dispositivos como tabletas, teléfonos o ebooks; jugadores de videogames a través de los mismos dispositivos; también espectadores de cine y series y de un tiempo a esta parte, componentes de redes sociales o grupos de mensajería.

La elección del transporte como medio para promocionar la lectura responde al hecho de que los madrileños son los españoles que más emplean el transporte público. Los datos del INE sobre utilización del transporte confirman que Madrid es la primera comunidad en el uso de transporte público, diferencia que se acrecienta en el caso del metro.

Como apuntábamos Metro de Madrid, que abarca la capital y los principales municipios de la corona metropolitana, es el medio de transporte que cuenta con más usuarios y donde tradicionalmente se han desarrollado más actividades de fomento de la lectura centrándose prioritariamente en la red de metro. Su enorme potencial se base en la gran cantidad de viajeros que lo utilizan, proporcionándonos cifras para 2016 de 584.845.945 viajeros, lo que representa un incremento del 2,65 por ciento con respecto a usuarios que obtuvo en 2015.

Según el *Estudio de hábitos de lectura y compra de libros en la Comunidad de Madrid* de 2016, el 36% de los lectores de libros lee habitualmente en el transporte público, mientras que la media nacional es del 10,7 según datos del CIS de septiembre de 2016. La media de tiempo que se invierte en leer en el transporte es de 41 minutos por persona y día; y el medio de transporte en el que más se lee es en el metro con un 72,5%, mientras que aproximadamente la mitad lo hace también en el autobús, con un 45,3%. Ocupan el tercer lugar los trenes de cercanías con un 34,1%.

Podemos decir también que la literatura es la materia que suele preferir casi la totalidad de los lectores en transporte público con el 94,6% y dentro de esta materia es la novela y el cuento el género más consumido por los lectores con 92,5%.

*Bibliometro*

A comienzos de este siglo la Comunidad de Madrid fue consciente de este potencial y de su uso como medio para el fomento de la lectura. Por ello, ya con la puesta en marcha del **Plan de Fomento de la lectura de la Comunidad de Madrid en 2006**, se buscó potenciar aquellos servicios que facilitaban el acceso a la lectura pública a los ciudadanos, bien en horarios coincidentes con el tiempo de ocio, bien a través de servicios nuevos y flexibles que permitieran dicho acceso. Entre ellos tenemos que destacar el **Bibliometro,** un servicio de lectura pionero en nuestro país que cuenta con 104.925 usuarios y que, desde su puesta en marcha, ha facilitado el préstamo de 1.013.394 libros a los usuarios del metro.

Este servicio de préstamo de libros se realiza a través de módulos instalados en la red de Metro de Madrid. El objetivo es aprovechar la masiva utilización de este medio de transportes para, por un lado, fomentar y facilitar la lectura y por otro, servir de nexo con las bibliotecas públicas para difundir su utilización entre los ciudadanos.

La idea partió de un convenio de colaboración entre el Ayuntamiento y la Comunidad de Madrid, junto con Metro que cede el espacio para la ubicación de los módulos.

El Bibliometro comenzó a funcionar en el 2005. El primer módulo inaugurado fue en la estación de Nuevos Ministerios en el mes de julio de dicho año. Durante ese año se inauguraron hasta 7 módulos en otras tantas estaciones y entre 2006 y 2008 se pusieron en funcionamiento los

restantes hasta completar los 12 actuales.

Es un servicio libre y gratuito para todos los usuarios que viajen en Metro de Madrid. En los módulos, hasta la puesta en funcionamiento del carné único de la Comunidad de Madrid se expedía un carné propio de Bibliometro, pero igualmente sirven el de Bibliotecas de la Comunidad y del Ayuntamiento. **El horario** de apertura al público es de 13,30 a 20 horas, horas que según estudios han determinado que son las más apropiadas para este servicio, dado que son las de regreso de los viajeros y pueden ocupar un tiempo que no tienen al ir a sus ocupaciones diarias.

La política de **préstamo** es de 2 ejemplares durante 15 días con posibilidad de renovación por otros 15. Para facilitar la devolución en cualquier momento, se han habilitado buzones automáticos que permiten devolver los libros a cualquier hora. Además, se pueden hacer renovaciones telefónicas y a través de Internet.

La **colección** de Bibliometro es exclusivamente de préstamo y tiene la peculiaridad de ser idéntica en todos los puntos de servicio. Todo su fondo es literario, principalmente narrativa, aunque también está representada la poesía y el teatro. Partiendo de un fondo inicial, con las obras más representativas de la literatura mundial, se ha mantenido un plan de incrementos que incluye las principales novedades editoriales y los títulos más vendidos. Estos incrementos se realizan de forma periódica (unos 70 nuevos títulos cada año).

En la actualidad la colección está formada por **1.391 títulos** distintos, de los cuales hay **101.912 ejemplares** en circulación.

Respecto a **las estadísticas** los préstamos en el año 2016 ascendieron a **58.521, si bien la diferencia entre los distintos módulos es notable, dependiendo del lugar donde estén ubicados.**. Así, el de mayor número de préstamos es Moncloa, que tiene una media mensual de 9000 préstamos, contrastando con Carabanchel Alto, que es el de más bajo uso, con una media de 198 préstamos mensuales. Evidentemente estas diferencias vienen marcadas sobre todo por los propios índices cuantitativos de utilización de las distintas estaciones y la presencia de intercambiadores de transporte.

En este momento se trabaja con el Ayuntamiento de Madrid para asumir completamente el servicio y poder gestionarlo en su totalidad desde la

Comunidad de Madrid. Esto nos permitirá una gestión global del mismo e introducir las modificaciones que consideremos que van a ajustarse a las necesidades actuales de los usuarios del transporte público.

*Libros a la calle*

Una actividad totalmente diferente, pero con enorme tradición es *Libros a la calle,* que este año ha llegado a su vigésima edición y que se ha convertido en una de las campañas de fomento de la lectura con más popularidad entre los madrileños. *Libros a la calle* es un ejemplo de colaboración entre organismos públicos y entidades privadas, que gracias al trabajo conjunto de la Asociación de Editores de Madrid, el Consorcio de Transportes, de la Comunidad de Madrid a través de su Oficina de Cultura y Turismo y de Metro de Madrid consigue acercar la lectura año tras año a los viajeros de nuestros transportes públicos, las ventanas a la lectura.

Durante estos años, los usuarios del transporte público de nuestra región han hecho suyos a los grandes escritores de nuestra literatura a través del contacto diario con fragmentos de sus textos expuestos en los medios de transporte cotidianos.

Cada vagón de Metro o de tren, cada autobús, puede ser un lugar en el que encontrarnos con la literatura, tomar contacto con autores, personajes y géneros desconocidos, o volver a recordar obras que se leyeron hace años. Se intenta con ello crear nuevos lectores que ante la sugerencia de un texto quieran continuarlo y para los ya lectores, la campaña puede suponer nuevas sugerencias de lectura. Para los primeros, la curiosidad está creada y para los segundos la sugerencia está hecha.

A partir de este contacto, el viajero tiene la opción de continuar la lectura acudiendo a una librería o a una biblioteca y seguir la historia que comenzó durante el trayecto. Incluso, sin salir del metro, podrá acudir a cualquiera de los doce puntos de Bibliometro.

La finalidad de *Libros a la calle* es crear inquietudes lectoras entre nuestros conciudadanos, ofrecer nuevas perspectivas sobre autores y géneros poco conocidos y conmemorar las efemérides y galardones literarios que se celebran a lo largo del año.

Así, entre los autores seleccionados en esta edición debemos destacar los

que han sido galardonados con los principales premios de nuestra literatura, entre ellos destaca nuestro último premio Cervantes, Eduardo Mendoza. Junto a él los Premios nacionales en sus distintas modalidades.

También se rinde homenaje en sus centenarios a Buero Vallejo con *Historia de una escalera*, Juan Rulfo con *Pedro Páramo* y José Luis Sampedro con *El río que nos lleva.* Dentro de los centenarios la poesía está representada por las figuras de Blas de Otero y Gloria Fuertes, una ocasión para acercarse a la faceta menos conocida de la poeta madrileña, la de su poesía "adulta", de la que se ha escogido un poema de sus *Obras incompletas.* Los cien años de la muerte del dramaturgo José Echegaray, nuestro primer Premio Nobel y los cincuenta de la desaparición de Azorín, a través de un pasaje de la obra *Azorín, testigo parlamentario*, de José Ferrándiz Lozano.

Este nuevo itinerario de la campaña incorpora por primera vez al escritor Luis Landero, reciente Premio de Cultura de la Comunidad de Madrid, con un pasaje de su novela *El balcón en invierno.*

Desde hace varios años, Metro de Madrid se une también a la Noche de los Libros con propuestas originales que tienen lugar en los andenes de Metro. El año pasado y para conmemorar el centenario de la muerte de Cervantes actores vestidos con trajes de época recitaron pasajes del Quijote, dentro de los vagones del metro.

La edición de este año ha consistido en una original propuesta de divulgación poética en la Nave de Motores de Metro. La iniciativa "Ama tu ritmo" consistía en propuesta poético-musical que mostraba textos de grandes poetas de manera cercana y unida a la música.

*Cuentos para el andén*

Otra de las actividades desarrolladas en Metro fue la revista cultural ***Cuentos para el andén*.** Se trataba de una revista gratuita y mensual que ofrecía lecturas en un formato breve y accesible, cuyo contenido protagonista era el relato breve, formato que parece bastante apropiado para su lectura en los medios de transporte. Nació en 2011 en formato papel y de ella se distribuían 15.000 ejemplares mensuales. En este momento se edita exclusivamente en digital y cuenta con casi 12.000 lectores.

Su objetivo era ofrecer lecturas breves y de calidad para todos a través de géneros breves como vehículo para favorecer la difusión de la cultura entre los que tienen ya el hábito de la lectura y los que no.

*Canal metro*

Otra acción en marcha es la promoción a través de CANAL METRO de las actuaciones de fomento lector en las bibliotecas de la Comunidad, de las recomendaciones de lectura y de las novedades editoriales que se elaboran desde el Portal del Lector de la Comunidad de Madrid. En las pantallas de Metro de Madrid podemos ver las recomendaciones de lectura que se hacen desde las Bibliotecas de la Comunidad de Madrid y de los reportajes de autores y de librerías que se difunden a través del Portal del lector, medios que nos sirven para fomentar la lectura y potenciar a la librería madrileña como centro de interés cultural de la región.

*Nuevos proyectos y perspectivas de futuro*

Por último, me gustaría señalar que en estos días Metro de Madrid y la Oficina de Cultura están trabajando en otros proyectos de acercamiento de la lectura de carácter innovador, tales como la señalización en la red de Metro de Librerías y Bibliotecas de Madrid en las salidas del suburbano, lo que dará una especial visibilidad a las mismas.

Reforzando esta línea y como resultado de la puesta en marcha de la plataforma eBiblio de acceso a todos los usuarios de bibliotecas públicas de la Comunidad de Madrid, estamos desarrollando una *app* que permita descargar en el metro de Madrid un porcentaje de una selección de obras incluidas en la plataforma de contenidos digitales. Con el título de “Madrid Lee” invitamos a los usuarios a explorar y descubrir los libros de las bibliotecas de la Comunidad de Madrid. Ofreceremos al usuario descubrir a través de la pantalla 150 títulos clasificados por temas de una manera rápida y funcional.

Al mismo tiempo de esta oferta se dará la opción a los usuarios de poder acceder al catálogo de las bibliotecas de la comunidad de Madrid, durante el tiempo que duran sus trayectos en el transporte público. La oferta irá en función de ese tiempo pudiéndose mostrar libros con una vista previa con menor número de páginas para que pueda finalizar el proceso.

La información que a través del dispositivo reciba el usuario del metro será en primer lugar la información del propio libro (descripción, número de páginas, autor, editorial). A continuación, accionando el botón principal de lectura previa se descargarán en el dispositivo un número de páginas de la obra seleccionada que le permita decidir si quiere o no continuar con la lectura seleccionada o volver a empezar la selección.

Si quiere continuar leyendo la oferta se multiplica con distintas posibilidades. Invitamos a leer en papel o en digital y redirigimos a los usuarios donde van a encontrar la opción deseada en cada caso.

Si la preferencia del usuario es la lectura en papel le invitamos a acercarse a cualquiera de las bibliotecas de la Comunidad de Madrid o a una librería que le permita su adquisición, indicándole cual es la que se encuentra más cerca de la zona por la que el usuario está transitando. Igualmente, si la opción es continuar la lectura digital le ofrecemos la adquisición en una plataforma que trabajan con estos contenidos o hacerlo de forma gratuita a través del Portal del Lector y el carné único de las bibliotecas de la Comunidad de Madrid.

A partir de aquí estamos en disposición de evolucionar a todo tipo de lecturas: formar grupos, posibilitar lecturas compartidas y comentadas y todas aquellas posibilidades que los propios usuarios nos vayan planteando y las nuevas tecnologías nos permitan.

Trabajamos para hacer lectores y hacer que estos crezcan y sean lectores formados y críticos. Las bibliotecas han sido tradicionalmente y son en la actualidad, el sustento para el fomento de la lectura. Queremos que las bibliotecas sigan siendo centro de actividad lectora, pero estamos obligados a aprovechar todas aquellas posibilidades que nos permiten las nuevas tecnologías y los medios de transporte constituyen el medio apropiado para trabajar con ellas.

Tradicionalmente por sus características y su predisposición a estas iniciales ha sido el metro el lugar preferente para su implementación, pero no descartamos ningún vehículo y trabajamos para transformar y hacer evolucionar algunos de los medios tradicionales, al tiempo que estudiamos trasladar aquellos que vienen funcionando a otros lugares, como el modelo del Bibliometro que puede vivir una segunda vida en los intercambiadores de transporte público de la Comunidad de Madrid.

# El tratamiento de temas políticos en la literatura infantil y juvenil. Tendencias recientes en Europa e Iberoamérica

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PALABRAS CLAVE: Europa, Iberoamérica, literature infantil y juvenil, temas políticos.

RESUMEN:
Europa está enfrentada con una serie de retos políticos, económicos, sociales y culturales. Temas como la crisis financiera, la migración, la acogida de refugiados, la multiculturalidad o la xenofobia que han marcado el debate desde hace varios años, se reflejan cada vez más claramente en la literatura infantil y juvenil. Considerando esta (re-)politización de la LIJ, la ponencia presenta una selección de libros recientes, mayormente dirigidos a lectores jóvenes y adolescentes. Provenientes de varios países europeos demuestran una amplia variedad tanto de temas como de formas literarias para tratar los mismos. En la última parte, la ponencia echa un vistazo a la reciente producción de libros infantiles y juveniles en Iberoamérica.

INTRODUCCIÓN:
En esta conferencia echaré un vistazo a la producción reciente de libros para niños y jóvenes en Europa, haciendo énfasis en un aspecto que me parece especialmente interesante y relevante. Me refiero a la politización, que también podríamos llamar la repolitización de la literatura infantil y juvenil en Europa. En la actualidad se tratan temas políticos aún con más claridad que antaño – un fenómeno que se puede observar en diferentes países y que se manifiesta de diversas maneras. Soy consciente de que hay que tener cuidado con tales generalizaciones, pues enseguida se entra en arenas movedizas. No obstante, la tesis parece acertada porque hay suficientes ejemplos para apoyarla.

Tomando en cuenta el número de países, la multitud de idiomas y el hecho de que el continente europeo está dividido en incontables mercados editoriales claramente separados entre sí, puedo presentarles sólo una selección muy limitada de títulos. Después les presentaré unos libros

publicados en América Latina, con el fin de comparar la situación actual de la LIJ de los dos continentes con respecto a tal aspecto.

Las preguntas centrales y elementales, con las que en estos momentos se debate el continente europeo, que nos unen y a veces nos separan fundamentalmente, son las siguientes: ¿Qué es Europa? ¿En qué punto nos encontramos? ¿Hacia dónde vamos? ¿Quiénes somos? ¿Quiénes queremos ser? ¿Qué nos mueve?

Hace más de veinticinco años cayeron en Europa numerosas fronteras, y desde entonces otras muchas han cambiado. Es un continente que, por un lado, se ha unido y sin embargo, por otro, está nuevamente en proceso de desintegrarse. Europa es además un continente en el que desde hace algunos años el miedo no deja de crecer: el miedo a las crisis financieras y económicas, el miedo al terrorismo, al fundamentalismo, a la globalización, al declive general y a la pérdida de privilegios. Europa es un continente que se enfrenta a una incipiente migración entre sus fronteras y también a una inmigración cada vez más fuerte que llega de fuera de sus fronteras. Desde 2015 nos encontramos en un estado de alarma constante. El tema de los refugiados y los inmigrantes eclipsa ahora mismo prácticamente todos los demás. Actúa como catalizador, como combustible del debate sobre unas cuestiones básicas. Se trata de ideas y conceptos como “pueblo”, “nación”, “sociedad multicultural”, “religión”, “integración”, “libertad”, “tolerancia”, “tradición”, “identidad cultural”, etc. Y se trata de nuestro sistema occidental de democracia y sociedad, del que muchos dudan de repente. En muchos países europeos el ambiente está caldeado, casi histérico, en algunos casos agresivo, populista y, en general, muy “anti”: antieuropeo, antiinmigrantes, antiglobalización, antidemocrático, antiliberal, antipluralista.

Si observamos la literatura infantil y juvenil en Europa dentro de ese contexto, vemos que cada vez hay más libros infantiles y juveniles que tratan estos temas políticos, sociales, históricos y culturales. Por supuesto, se trata solo de una parte de la producción, pero es una parte relevante, se hace notar y no se la debe ignorar.

Voy a ir presentando libros de este tipo provenientes de diferentes países. A partir de estos libros, que son ejemplos de alta calidad literaria, mostraré diferentes facetas tanto de contenido como de estilo en lo que se refiere al tratamiento político de la literatura infantil y juvenil. Al final daré una breve mirada a la literatura infantil y juvenil en los países iberoamericanos

para ver si pueden observarse tendencias comparables.

*El prólogo: El renacimiento del libro infantil comprometido*

A principios del año 2016 salió un nuevo libro de Kirsten Boie, una de las más reconocidas autoras de libros infantiles y juveniles de Alemania. *Bestimmt wird alles gut / Hatmana al-gad afdal* (Todo irá bien) se convirtió enseguida en un *best-seller*. Hasta el momento, ya se han publicado seis ediciones de este libro. No es una obra maestra literaria, ni tampoco las ilustraciones son impresionantes. El secreto de su éxito radica en que el libro trata un tema actual. Narra la huida de la guerra en Siria, que lleva a los personajes a través del Mediterráneo hasta acabar en Alemania. Trata por tanto las experiencias que incontables personas han tenido en los últimos años: tanto los refugiados como quienes los acogen. Guerra, exilio, el encuentro entre dos culturas en el ejemplo de dos niños. Este libro es un ejemplo perfecto de lo que podemos llamar una literatura temática y una literatura infantil política y socialmente comprometida, que durante años ha sido muy criticada, puesto que el contenido y el mensaje suelen encontrarse en primer plano en detrimento de la forma y la calidad literaria.

Al éxito de *Alles wird gut* también contribuye que está escrito en alemán y en árabe. En Europa crece el interés en los libros bilingües porque se supone que apoyen el diálogo intercultural y contribuyan a la integración de una sociedad cada vez más multicultural y heterogénea.

A continuación, les presentaré una selección de libros que demuestran tanto la diversidad de temas políticos que se han tratado como la diversidad de formas. Son todos libros de alta calidad literaria y estética destacándose de la producción de libros infantiles y juveniles.

*Libros sobre migración y exilio*

Comienzo con una serie de libros infantiles y juveniles que tratan directamente sobre la situación de los refugiados y expatriados y sobre la vida de los migrantes.

El libro *Skléro Karydi* (Nuez dura) (2015) de Eleni Svoronou y Evangelia Goutianou, narra la historia de una niña procedente de Kabul y cuya familia reside en Atenas tras haber huido de Afganistán. Habla del día a día de la familia, de los prejuicios, de la experiencia de ser extranjero y estar marginado, pero también de ser aceptado.

Este libro merece mención, porque hasta hace poco los temas de actualidad no estaban presentes en la literatura infantil y juvenil griega. Debido a la dramática situación en la que se encuentra el país debido a la crisis económica y la crisis de los refugiados, esto ha cambiado. Si antes los libros infantiles preferían temas históricos, como la lucha de los griegos contra los invasores otomanos, ahora muchos reflejan el espíritu de los tiempos que corren y la situación política, económica y social del país.

Además, este libro demuestra que los libros infantiles y juveniles que tratan de exilio y migración se publican sobre todo en países que se enfrentan a estos fenómenos de primera mano (como, por ejemplo, Grecia e Italia), o países que tienen una larga historia de inmigración o de dar asilo a refugiados, como Francia, Reino Unido, Suecia, los Países Bajos, Bélgica o Alemania.

En 2015 Reinhard Kleist publicó la novela gráfica *Der Traum von Olympia. Die Geschichte von Samia Yusuf Omar* (El sueño de Olympia. La historia de Samia Yusuf Omar), basada en hechos reales. La protagonista es una deportista somalí de 21 años que en 2012 abandona su país, asolado por la guerra civil y por una milicia islamista. Espera tener un futuro mejor en Europa y sueña con participar en los Juegos Olímpicos de Londres. El camino es extremadamente duro y, al final, todo resulta ser en vano: Samia se ahoga cuando vuelca la patera en la que intentaba cruzar el Mediterráneo junto con otros refugiados.

*Der Traum von Olympia* es una de las numerosas novelas gráficas publicadas en los últimos años que encontré durante mi pesquisa. Las novelas gráficas son un segmento de la literatura que ha experimentado un enorme crecimiento en los últimos años, debido al cambio en los hábitos de consumo y recepción de materiales visuales, a la relación de los jóvenes con las ilustraciones y los medios digitales. Como las novelas gráficas no llevan la etiqueta “literatura juvenil”, son además especialmente atractivas para los adolescentes.

No hace mucho, una historia como la de Samia seguramente habría aparecido como novela en una editorial de libros juveniles tradicional. Hoy en día, tales temas se tratan con más frecuencia mediante otras formas literarias y estéticas. La novela gráfica funciona muy bien para eso.

*Libros sobre migración y exilio en otros contextos históricos*

Pero la literatura infantil y juvenil actual no solo trata la situación de

refugiados y migrantes de hoy. También hay libros que relatan sucesos parecidos de un pasado cercano mostrando que la migración y el exilio no son sucesos singulares, sino que se repiten a lo largo de los años. Este tipo de libros anima a los lectores a descubrir paralelismos con el fin de comprender mejor la situación actual. A continuación, voy a presentar tres ejemplos publicados en Alemania.

*Im Jahr des Affen* (En el año del mono) (2016) , de Luu Que Du, se desarrolla en los años setenta del siglo pasado. Por aquel entonces Alemania acogió a muchos de los refugiados procedentes de Vietnam, entre ellos Minh Ti, la protagonista, de 16 años, y su padre. La novela narra una historia de crecimiento (*coming-of-age story*) con el trasfondo de este episodio de la historia de Alemania que, aunque no queda muy lejos, está casi olvidado, a pesar de volver a ser un tema muy actual.

*Madgermanes* (2016), una novela gráfica de Birgit Weyhe, cuenta la historia de tres jóvenes provenientes de Mozambique que en los años ochenta migran a Alemania oriental para trabajar. Este es un aspecto muy interesante para el debate actual sobre la inmigración en Alemania. En aquellos años, en la RDA había muchos emigrantes procedentes, aparte de Mozambique, de Angola, Vietnam o Cuba, pero vivían al margen de la sociedad. En las dos Alemanias la mentalidad era esta: a los extranjeros se les veía como invitados y se suponía que algún día abandonarían el país.

*33 Bogen und ein Teehaus* (33 arcos y una tetería) (2016), de Mernouhsch Zaeri-Esfahani y Mehrdad Zaeri-Esfahni, es una novela sobre una familia que huye de Irán en 1979, después de la revolución islámica, y tras una odisea de dos años llega a Alemania para quedarse. Trata muy bien temas como la pérdida del hogar, el no tener patria y la pérdida del propio idioma.

*Convivir en una sociedad diversa y multicultural*

Con la creciente inmigración, en los países europeos están teniendo lugar debates controvertidos y cargados emocionalmente acerca de la situación actual y del futuro desarrollo de la sociedad. Debates sobre identidad cultural, integración y exclusión, y que tratan de establecer qué es lo que mantiene unida a la sociedad, al país y al continente.

En la novela, basada en hechos autobiográficos, *All utlendinger har lukka gardiner* (Todos los extranjeros tienen las cortinas echadas) (2015), la

autora noruega María Navarro Skaranger muestra la vida de una familia binacional en Oslo. La familia (el padre es chileno y la madre noruega) vive en una urbanización de edificios altos a las afueras de la ciudad. Describe el día a día, las diferencias culturales y los malentendidos, y plantea la cuestión de cómo la diversidad multicultural puede convivir en un espacio urbano como ese.

También la novela gráfica de la artista libanesa Zeina Abirached, que trabaja y vive en Beirut, París y Berlín, trata sobre una identidad cultural formada de distintas raíces. En *Le piano oriental* (El piano oriental) (2015), Abirached narra dos historias: la de su bisabuelo, que quería unir la música de oriente y de occidente; y la de ella misma, de cómo acaba aceptando sus raíces árabes y francesas para considerar las dos partes de su identidad.

Un interesante libro de no ficción es *Guide de mieux-vivre ensemble. Ma laïcité, ma religion, mon identité* (Guía para una mejor convivencia. Mi laicismo, mi religión, mi identidad) (2016). En él, Patrick Banon busca respuesta a preguntas muy actuales. ¿Cómo podemos fortalecer las ideas de igualdad, libertad, solidaridad, derechos humanos y laicismo? ¿Cómo podemos debatir temas religiosos y culturales de manera crítica y respetuosa a la vez?

*Xenofobia, populismo y nacionalismo*

La parte presentada hasta ahora tenía en general un tono positivo. Son libros que muchas veces tratan sobre convivencias difíciles, pero que acaban funcionando. Se muestran los problemas, pero también las perspectivas y posibles soluciones.

Ahora mismo, en Europa crece la intolerancia, la agresión, la ignorancia. Las corrientes radicales y populistas están en auge. En vez de destruir fronteras, prefieren construirlas. Incontables libros abordan este desarrollo, en general de manera muy variada.
Un libro digno de mención es el de la autora rusa, residente en Viena, Daria Vilke. En *Musorščik* (El basurero [El botadero]) (2015) se aproxima en forma de parábola al tema de la xenofobia. El día a día de un tímido barrendero padeciendo fobia social se ve alterado cuando la milicia aloja a un “viajante de paso” en su casa. Haciendo uso de un lenguaje sereno y sobrio, Vilke hace el estudio psicológico de una persona forzada a enfrentarse al “extraño” y a sí mismo.

El autor sueco Zulmir Bečević trata el tema de la xenofobia de una manera muy distinta. Su novela *Avblattefieringsprocessen* (Proceso de mitigación de extranjeros) (2014) es una sátira distópica con la que al lector se le queda la carcajada atascada en la garganta. Tras su victoria en las elecciones, el partido político ficticio "El Partido" quiere limpiar el país de todo lo "antisueco". Primero actúa de manera sutil, pero después se vuelve abiertamente reaccionario y racista. Esta política de segregación, de asimilación obligada y de construcción violenta de una "identidad nacional" es aterradora, pero también absurda y al final acaba siendo desenmascarada como tal. Esta novela plantea un futuro fascista y totalitario que, de hecho, ya se está gestando en algunos países de Europa.

En su novela gráfica *La Présidente* (La presidenta) (2015), François Durpaire y Farid Boudjellal no se limitan a la ficción. En texto e ilustraciones presentan la posible victoria de Marine Le Pen en las elecciones presidenciales francesas de tuvieron lugar en mayo de este año. Ejemplificando el programa político y los planes estratégicos del partido de extrema derecha Front National, los autores anticipan qué política Le Pen podría llevar a cabo. El libro, que ha escandalizado y exaltado a los lectores, se ha convertido en un enorme éxito entre el público en Francia, con más de 100.000 ejemplares vendidos.

*El tratamiento del pasado cercano o El tratamiento de la historia de la era contemporánea*

Durante los últimos años han aparecido en varios países libros que examinan sucesos controvertidos del pasado cercano. Muchas veces los autores intentan explicar las razones y los motivos de los problemas y conflictos del presente. Un tema frecuente en la literatura francesa es la guerra de Argelia, la cual nunca se ha llegado a superar del todo y que por tanto todavía tiene efectos negativos sobre la sociedad francesa en su trato a los inmigrantes del norte de África.
En la antología publicada por Leïla Sebbar, *Une enfance dans la guerre. Algérie 1954-1962* (Una infancia en la guerra. Argelia 1954-1962) (2016), autores franceses y argelinos, que vivieron la guerra de niños, tratan el conflicto en 44 textos distintos.

Las acciones militares francesas en África son el tema de la novela gráfica *La fantasie des Dieux* (La fantasía de los dioses) (2014), de Patrick de

Saint-Exupéry e Hippolyte. Plantea el papel de Francia en el genocidio de Ruanda en 1994, el cual provocó exilios y deportaciones y cuyas consecuencias todavía se dejan sentir en Francia, así como en el crédito del país en África.

Ambos libros son ejemplos de un análisis de la historia propia. Llama la atención que, en general, estos libros se escribieron como mínimo veinte años después de estos acontecimientos históricos, es decir pertenecen a una generación posterior.

Algo completamente nuevo es el tratamiento crítico del pasado cercano en la literatura infantil y juvenil del este de Europa y los países bálticos. Veinticinco años después de la caída del Telón de Acero y del comienzo de la independencia política de muchos países, se empiezan a ver allí las primeras simientes literarias. Durante la era de la Unión Soviética y la Guerra Fría, el lema era la exaltación heroica. Hoy en día se está formando una nueva literatura juvenil en la que es posible la narración realista y crítica.

La pequeña editorial KompasGid de Moscú ofrece un valiente y ambicioso catálogo de literatura juvenil, a pesar de que una y otra vez tiene que luchar con los intentos de censura de los órganos administrativos rusos y con las controvertidas leyes de protección de los jóvenes. En 2013, KompasGid publicó un libro juvenil sobre el conflicto entre las antiguas repúblicas soviéticas Armenia y Azerbaiyán. *Fotografii na pamjat* (Fotografías para el recuerdo), de Marija Martirosova, cuenta la vida de Margo, una joven que vive con sus padres adoptivos entre la minoría armenia de la capital azerbaiyana, Baku. A medida que se va gestando el conflicto por la región autónoma de Nagorno Karabaj, la familia cada vez sufre mayor exclusión y hostilidad, lo que culmina con el asesinato del padre y la huida de madre e hija, que acaban en Estados Unidos.

En Lituania, el autor Ernestas Parulskis ha comenzado en 2015 un nuevo capítulo en la literatura infantil y juvenil del país. En su obra infantil *Ziemos atostogu tankas* (El tanque de las vacaciones invernales), un padre cuenta a su hijo un suceso de su niñez, cuando en enero de 1991 vivió en la capital, Vilna, el llamado “Domingo Sangriento”, durante el cual los lituanos lucharon contra el Ejército Rojo para defender su parlamento y la torre de la televisión nacional. Es el primer libro infantil en Lituania que trata un suceso vital para la nueva identidad nacional, su papel en Europa y su relación con la vecina Rusia.

En 2014, en Letonia se publicó un libro infantil sobre el pasado del país durante la era soviética, libro que entretanto ha recibido numerosos premios. En *Lapsu laknina miklás* (El misterio de la colina del zorro), Maris Rungulis cuenta la historia de dos chicos que, en la década de los sesenta, encuentran un búnker en el bosque que sirvió de escondite a partisanos letones que luchaban contra la invasión del país por parte del Ejército Rojo durante la Segunda Guerra Mundial. Junto con la década de los noventa, este es el otro apartado fundamental en la historia de la autonomía de los países bálticos. Los debates sobre estos temas son espinosos y están cargados emocionalmente, pues también afectan a la minoría rusa de estos países. Además, definen la relación con Rusia, que en estos momentos se está volviendo a definir y posicionar como una potencia mundial tanto política como militar.

*Temas políticos en la literatura infantil y juvenil de los países iberoamericanos*

A continuación, quiero plantear la cuestión de cómo los temas políticos se reflejan en la literatura infantil y juvenil actual de los países iberoamericanos. Solo puedo trazar un panorama sobre unos pocos títulos.

España y Portugal son un caso especial pues, por un lado, están vinculados lingüísticamente con América Latina, pero, por otro, pertenecen geográfica y políticamente a Europa. Culturalmente, tienen lazos con ambos continentes.

Durante unos años, España fue el destino elegido por muchos refugiados y emigrantes del Magreb y del África subsahariana, hasta que cerró sus fronteras, obligando a las personas a tomar otras rutas a través del Mediterráneo. Los autores de libros infantiles y juveniles españoles empezaron pronto a tratar este tema. Un libro sobresaliente es "Caja de cartón" de Txabi Arnal y Hassan Amekan, publicado ya en 2010, que describe de forma impactante el viaje peligrosísimo de los refugiados a España y cómo tratan de sobrevivir en circunstancias extremamente precarias.

Un ejemplo reciente es el premiado *Alma y la isla* (2016), de Mónica Rodríguez. Muestra claramente que ni siquiera una isla es una fortaleza en la que sea posible aislarse del mundo exterior y que, a través del

encuentro personal, se pueden desarmar los miedos y los prejuicios contra los extranjeros, es decir los “otros”.

Otro tema que domina los debates públicos en los países del sur de Europa es la crisis económica que sufren desde hace años. En su novela *Irmão Lobo* (*Hermano Lobo*) (2013), también publicada en español por Ediciones El Naranjo, la autora portuguesa Carla Maia de Almeida muestra la decadencia de una familia. Esta se produce por diversos motivos, entre otros desempleo, falta de dinero y pérdida de la vivienda. Es un retrato de la actual situación económica pero también psicológica de la sociedad portuguesa. En el libro-álbum sin texto *Capital* (2014), también publicado en Portugal, Afonso Cruz muestra las consecuencias de una economía financiera desatada. El protagonista es una hucha cerdito que se traga todo, no se sacia nunca y cada vez es más grande.

La temática de la convivencia en sociedad, la libertad, la democracia, la desigualdad y otros asuntos similares también es central en la serie *Libros para mañana* (2015), de la editorial Media Vaca. Los textos, que fueron publicados por primera vez en la década de los setenta, durante los primeros años de la Transición en España, han sido nuevamente ilustrados para esta reedición. Son una demostración de la actualidad atemporal de estos interrogantes fundamentales.

En América Latina, la literatura infantil y juvenil actual está teniendo un desarrollo algo distinto. Por el momento no hay temas comparables que como en Europa dominen de forma tan clara y transnacional. Además, durante muchos años se publicaron generalmente pocos libros tratando temas políticos, excepto en Brasil y Argentina donde poco después de la caída de los regímenes militares ya aparecieron libros que trataban de la situación del momento. Esto ha continuado hasta hoy, especialmente en Argentina, donde siempre hay oferta de títulos para jóvenes lectores tratando los años y las consecuencias de la dictadura, tanto en ficción como en el libro informativo. Un ejemplo actual es la novela *Rompecabezas* (2013) de María Fernanda Maquieira.
En los últimos años se han publicado en Brasil libros juveniles que abordan un aspecto de la historia brasileña que todavía tiene repercusiones sobre el país. *As cores da escravidão* (Los colores de la esclavitud) (2013), de Ieda de Oliveira, e *Iluminuras*, de Rosana Rios, tratan de la esclavitud. Esta no fue abolida oficialmente hasta 1888 y se halla muy ligada a la explotación de menores, que sigue siendo un problema en la actualidad, y no solo en Brasil.

Debido a las negociaciones de paz del gobierno colombiano con las FARC, la guerra civil en Colombia vuelve a estar en el punto de mira internacional. Los combates entre las tropas del gobierno, las guerrillas y los grupos paramilitares han sido un tema recurrente en la literatura juvenil. Voy a nombrar tres ejemplos.

En *El gato y la madeja perdida* (2013), una novela para adolescentes y adultos, Francisco Montaña aborda la destrucción y eliminación del partido de izquierdas Unión Patriótica y de sus miembros durante la década de los ochenta.

*Bajo la luna de mayo* (2016) ya es el tercer libro de Gerardo Meneses en el cual el autor describe el día a día de los niños que sufren las consecuencias de la guerra civil al estar entre los frentes.

En su novela juvenil *Era como mi sombra* (2015), Pilar Lozano describe la infancia y juventud de un joven en una pequeña ciudad en las montañas, arrasada por la guerra, donde el futuro ofrece tan pocas esperanzas y perspectivas que el protagonista, de trece años, toma como única salida unirse a la guerrilla.

Los títulos nombrados hasta ahora tienen algo en común: En cuanto a la forma, casi todos se mueven en el campo de la novela tradicional. Los autores de dos títulos publicados en Chile han ido por otros caminos.

En el libro-álbum *Un diamante en el fondo de la tierra* (2015), de Jairo Buitrago y Daniel Blanco Pantoja, un niño habla sobre su abuelo, que durante la dictadura militar estuvo en prisión por motivos políticos. Su esposa fue secuestrada y desapareció sin dejar rastro, e incluso años después el hombre todavía sufre por los traumáticos acontecimientos. El texto, corto y sencillo, presenta un sino individual, mientras que las ilustraciones en blanco y negro, con influencia de la cinematografía y del estilo cómic, aluden a la memoria colectiva chilena.

*Al sur de la Alameda* (2014) de Lola Larra y Vicente Reinamontes es un libro muy avanzado en cuanto a la estructura narrativa, la ilustración y el diseño. El texto cuenta, en la forma de un diario ficticio, de la toma de un colegio y está enlazado con las memorias de una mujer mayor sobre la época de la dictadura creando un puente con las masivas protestas que continúan hasta hoy en contra de la política educativa del país. Las

expresivas ilustraciones en blanco, negro, rojo y tonos azulados, que recuerdan a los cómics, novelas gráficas y los *close-up* de una cámara, construyen el segundo nivel narrativo del libro. *Al sur de la Alameda* es una prueba de lo actuales y políticos que pueden ser los libros infantiles y juveniles, y del enorme abanico de posibilidades del que disponen autores e ilustradores tanto a nivel de texto como de ilustraciones.

Otros ejemplos que demuestran cómo abordar un tema político y actual de forma innovadora y sorprendente son dos álbumes mexicanos, ambos publicados en 2011. *Migrar* de Javier Martínez Pedro y José Manuel Mateo y *Centígrados y paralelos* de Víctor Solís cuentan de maneras muy distintas las historias de migrantes de camino hacia el norte. *Migrar* es un libro-acordeón que, al estar desplegado, mide más de un metro y que narra la historia de un viaje en un solo dibujo en blanco y negro rebosando de detalles. *Centígrados y paralelos*, un libro de fotografía sin texto, es una parábola sobre la fuerza destructiva e inhumana de fronteras. En ambos libros, los protagonistas llegan al muro fronterizo entre México y Estados Unidos. En *Migrar*, el niño protagonista logra cruzarlo. En *Centígrados y paralelos*, las huellas de los protagonistas, un grupo de pingüinos, se pierden en el desierto. Esperemos que esto no sea el final de la historia.

CONCLUSIÓN:

En Europa, a pesar de que no existe un mercado editorial común, ni tampoco un público lector común, se puede constatar una nueva tendencia que se extiende por el continente: En la literatura infantil y juvenil, cada vez tienen más cabida temas políticos y de actualidad, o cuestiones sociales y culturales que se debaten hoy en día. Tanto en texto como en imagen, hay una gran variedad de estilos. Llama la atención lo rápido que reaccionan algunos autores, ilustradores y editoriales a los sucesos actuales.

Con respecto a Iberoamérica, se puede observar que por el momento no se distinguen temas transnacionales que repercutan de forma tan clara en la la producción de libros infantiles y juveniles. Mientras hasta hace poco, la gran mayoría de los títulos tratando temas políticos eran novelas, en la creación reciente se encuentran títulos que se destacan por una mayor diversidad formal y estética. La creación y la edición de libros álbum y de libros con nuevos conceptos gráficos ofrece un enorme potencial a los autores, los ilustradores y las editoriales en Iberoamérica.

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# Mesas redondas y simposios

## MESAS REDONDAS Y SIMPOSIOS

# Doodles en femenino

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Presentado en la mesa redonda **Desarrollo profesional de los docentes como mediadores en la enseñanza de la lectura y la escritura**

PALABRAS CLAVE: Doodles, mujeres, escritura, lectura, códigos QR.

RESUMEN:
"Doodles en femenino" es un proyecto innovador destacable por considerarse una experiencia de buena práctica que incorpora metodologías de integración TAC, animación a la lectura, plurilingüismo y enfocado al fomento de la igualdad entre hombres y mujeres como derecho fundamental recogido en el marco legal de la Constitución Española y el Estatuto de Autonomía de la Comunidad de Andalucía.

Consiste en una exposición didáctica interactiva formada por 31 cuadros sobre los doodles de Google (composiciones en el logo que conmemoran distintos eventos) de 31 mujeres relevantes a lo largo de la historia, que Google publica en su página principal con relativa frecuencia. Este número coincide con los 31 días que tiene el mes de marzo, y con la celebración del 8 de marzo: Jornada Internacional de la Mujer.

Cada cuadro de la exposición está compuesto por el doodle, una pequeña reseña biográfica y un código QR que lleva a una página web distinta en cada caso para que el alumnado maneje textos escritos, vídeos y canciones, algunas de ellas en inglés. En esta información está la respuesta que posteriormente deben escribir en el cuadernillo de trabajo del alumnado.

INTRODUCCIÓN:
Esta exposición didáctica interactiva pretende acercar al profesorado, junto con su alumnado, al conocimiento de mujeres importantes por su aportación y dedicación en los campos de la educación, la ciencia, la música y las artes plásticas, la literatura, la informática, la igualdad..., usando las nuevas tecnologías como herramientas básicas para mirar,

descubrir, investigar y aprender.

En esta actividad el alumnado y el profesorado investigarán aspectos concretos de la vida de mujeres relevantes usando smartphones y tablets para acceder a la información escondida detrás de códigos QR, respondiendo a preguntas diseñadas para crear expectación, interés y reflexión crítica.

Esta exposición se trabajó en el Centro del Profesorado (CEP) de Córdoba, donde actualmente se encuentra para su préstamo a los centros que la soliciten, y se organizó de la siguiente manera:
1º: Introducción a la temática, la perspectiva de género y al uso las TIC.
2º: Trabajo por parejas de alumnos y alumnas. Investigación, reflexión y análisis.
3º: Trabajo en el aula. Creación de material y cumplimentación de un cuestionario de valoración.

*Objetivos*

- Conocer la vida de algunas de las mujeres que han aparecido en los doodles de Google.
- Visibilizar a mujeres que han aportado mucho dentro de su disciplina y han contribuido a lo largo de la historia para llegar a lo que somos y hacemos actualmente.
- Aportar ideas al profesorado para trabajar el Día 8 de marzo de una manera original y más acorde con la actualidad del alumnado.
- Integrar el uso de las TAC de manera natural y sencilla con nuestro alumnado.
- Motivar al profesorado y al alumnado para que use las nuevas tecnologías en el aula como una herramienta más para el trabajo y fomento de la escritura y la lectura.
- Realizar producciones didácticas aprovechando los recursos actuales disponibles en la red.
- Ejemplificar desde el Centro del Profesorado una buena práctica educativa que poder llevar a cabo con el alumnado en nuestros centros de Educación Primaria y Secundaria.

DESCRIPCIÓN DE LA EXPERIENCIA PRESENTADA:

*Contenidos*

Los contenidos que se trabajan con esta exposición son los siguientes:

- Mujeres en la educación, la ciencia, la música y las artes plásticas, la literatura, la informática, la igualdad...
- Los códigos QR: una mirada distinta, una lectura diferente.
- Los doodles de Google como recurso minimalista de información y sus aplicaciones didácticas.

*Planteamiento y diseño inicial*

La idea de esta actividad surgió por iniciativa de estas tres asesorías de Primaria del CEP de Córdoba que queríamos presentar al profesorado una manera distinta de trabajar la lectura y la escritura en los centros, ante la continua queja del profesorado de que los chicos y chicas de hoy no leen porque están “embrujados” por las nuevas tecnologías y los libros no les llaman la atención. Pensamos que no sólo los libros dan información y son la única forma de leer, que podíamos cambiar la herramienta por otra más atractiva para el alumnado y más acorde con su tiempo y con los dispositivos que usan a diario, acercando así la lectura y la escritura a su realidad. Además, también era una manera de mostrar al profesorado otra forma de usar didácticamente las nuevas tecnologías.

Otra de nuestras intenciones era aportar una actividad diferente al profesorado para conmemorar el 8 de marzo, “Día Internacional de la Mujer”, como se viene haciendo en este CEP desde hace años. Nuestro CEP tiene un gran bagaje importante de trabajo en la temática de coeducación, con asesorías muy implicadas, siendo el primer CEP de Andalucía que tiene y desarrolla su Proyecto de Igualdad, obligatorio para los centros educativos pero no para los centros del profesorado.

Con la mirada violeta, nos fijamos en lo que los doodles de Google representaban todos los años el 8 de marzo e incluían a menudo a mujeres destacadas a lo largo de la historia de distintas disciplinas. Así que nos pusimos a investigar sobre ello y decidimos seleccionar 31 doodles. La manera de hacer que la impresión plana del papel con el doodle nos llevara a un enlace con otra información distinta era a través de la realidad aumentada, en este caso, a través de los códigos QR (Quick Response code, "código de respuesta rápida"). Todas estas palabras que usábamos en inglés (doodle, que significa garabato, o código QR) nos llevaron a pensar en meter información en inglés para dar respuesta formativa también a los centros bilingües de nuestro ámbito de actuación.

Después de todas estas acciones encadenadas, nació la exposición Doodles en femenino como hoy la conocemos.

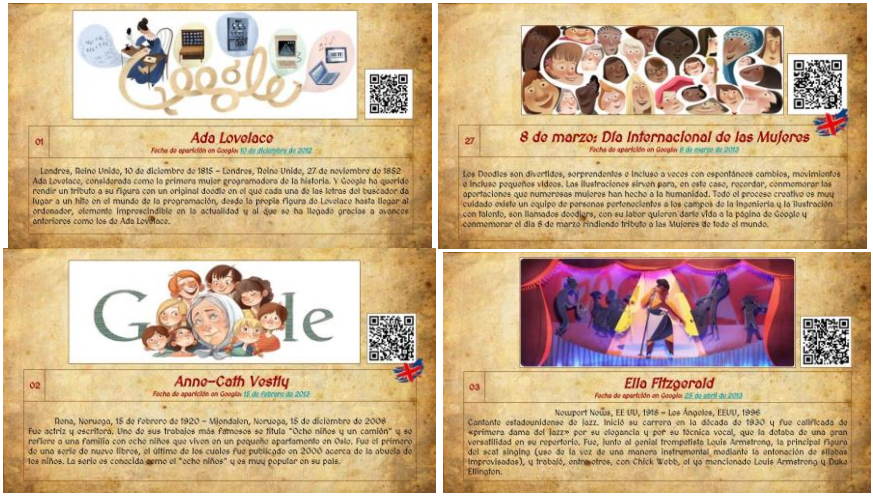


*Figura 1: Muestra de paneles de la exposición "Doodles en Femenino".*

Esta actividad educo-formativa para el profesorado y el alumnado se llevó a cabo durante el mes de marzo del 2016 en el CEP de Córdoba, aunque aún sigue viva porque la exposición está disponible para aquel profesorado que la solicite para trabajarla en su centro.

*Desarrollo de la actividad*

Antes de comenzar la visita a la exposición, el alumnado asistente a esta actividad, escucha y debate (1) sobre la importancia de las mujeres en la historia y sobre las posibilidades de las TIC en el aula mediante el uso de códigos QR. A continuación pasan a ver la exposición, leer sus contenidos y escanear los códigos plasmados en cada cuadro utilizando sus propios dispositivos móviles, tanto smartphones como tablets. Por último completan un cuadernillo de actividades y realizan una autoevaluación.

Por su parte, el profesorado asistente, termina este trabajo en su clase, ayudado por una guía didáctica en forma de cuadernillo, realizando una composición similar a la elaborada por nosotros sobre una mujer andaluza relevante y realizando un doodle que colocará en un padlet (2) comunitario de la actividad, así como un cuestionario online (3) de evaluación de la

actividad.

*Figura 2: Cuadernillos de trabajo del alumnado y del profesorado.*

| | |
|---|---|
| (1) Presentación de la actividad al alumnado | https://docs.google.com/presentation/d/1-4qQ9TWzJ97V6yXDz8t_QrqBZsHAMuhcLAfy7nZozio/edit?usp=sharing |
| (2) Padlet comunitario de trabajo | http://padlet.com/cta_averroes/doodlesenfemeninno |
| (3) Cuestionario evaluación | http://goo.gl/forms/xOkyla9e6k |

Esta actividad va dirigida al alumnado del 5º y 6º curso de Primaria, al alumnado de Secundaria y a todo el profesorado que presente inquietudes para implementar el uso de las TAC en su aula.

RESULTADOS Y/O CONCLUSIONES:
La actividad ha sido muy bien acogida por parte del profesorado y el alumnado participantes. Durante las dos horas presenciales de duración

de la misma, el alumnado participaba de forma colaborativa y con gran implicación en cada una de las tareas.

Hemos podido observar, tanto nosotros como el profesorado que acompañaba al grupo de niños y niñas, que el “enganche” al tema de las mujeres y a la lectura y realización de las actividades han sido las tablets y los smartphones, sin duda, mucho más que nuestras explicaciones, las ganas que le contagiaron los maestros y maestras o las expectativas que ellos y ellas trajesen de casa por la novedad de la actividad en un lugar fuera de sus centros educativos diarios.

Cuando hablamos con los chicos y las chicas de “conexión a la red wifi”, “escanear los QR”, “enlaces y webs”, “aplicaciones de lectores de QR”... nos descubrimos a nosotros mismos hablando en el mismo lenguaje en el que ellos y ellas hablan. Nuestro código y el suyo eran iguales, por eso la comunicación fluía, no había falta de atención ni de entendimiento.

Algunos alumnos y alumnas con necesidades educativas especiales y/o ritmos de aprendizaje más lentos, pudieron hacer la actividad sin ningún problema, emocionados y contentos por el logro que suponía para ellos. Otros, con problemas de conducta presentadas en el aula ordinaria, se mostraron tranquilos y concentrados en la actividad. Por esto pensamos que la exposición está adaptada o se puede modificar sin problema a cualquier alumno o alumna, siempre que tengan adquiridas las destrezas básicas de la lectura y la escritura.

De nuestro ámbito de actuación han participado un total de 10 centros de Educación Primaria y Educación Secundaria, 25 maestros y maestras y aproximadamente unos 300 alumnos y alumnas, sólo durante el mes de marzo del 2016 que estuvo abierta esta actividad.

Actualmente está cedida de manera temporal a cualquier centro educativo de cualquier provincia que la pida a través de nuestra página web.

Para hacer nuestro trabajo más accesible a todo el profesorado, hemos creado un sitio web colaborativo con todos los recursos y herramientas elaborados para poder desarrollarla de manera satisfactoria en cualquier colegio o instituto.

https://sites.google.com/site/doodlesenfemenino/

*Figura 3: Captura de la web dónde se recogen todos los recursos y herramientas de la exposición "Doodles en femenino".*

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## Prejuicios lingüísticos y enseñanza de la lengua. ¿Qué lengua enseñar?

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PALABRAS CLAVE: Prejuicios lingüísticos – enseñanza – formación docente.

RESUMEN:
El lenguaje que usan los alumnos en el aula es una construcción intersubjetiva que se configura en el proceso didáctico a partir de sus matrices culturales y las de sus docentes. En consecuencia, el lenguaje que se construye en esa trama singular interpela y resignifica tanto la identidad cultural como la pertenencia social de los actores involucrados. Si la escuela, desde el prejuicio lingüístico, considera, el lenguaje diferente de algunos de sus alumnos, como insuficiente o deficitario; los conducirá al fracaso lingüístico y "construirá" su fracaso escolar. Si naturaliza ese lenguaje en uso y omite el desarrollo paralelo de la lengua estándar, no contribuirá a ampliar el capital cultural de los alumnos, y reforzará el fracaso escolar y la inequidad social. El interrogante a responder es, entonces: qué lengua enseñar. Esta ponencia tratará de aproximar algunas respuestas posibles.

INTRODUCCIÓN:
La Ley de Educación Nacional de la República Argentina (Ley Nro. 26206) establece que entre los fines y objetivos de la política educativa nacional se encuentran los de: asegurar una educación de calidad con igualdad de oportunidades y posibilidades, sin desequilibrios regionales ni inequidades sociales.; fortalecer la identidad nacional, basada en el respeto a la diversidad cultural y a las particularidades locales, abierta a los valores universales y a la integración regional y latinoamericana y asegurar a los pueblos indígenas el respeto a su lengua y a su identidad cultural, promoviendo la valoración de la multiculturalidad en la formación de todos los educandos.

Estos propósitos han de cumplirse en un sistema educativo en el que, en las últimas tres décadas, su población estudiantil se conforma en torno a migraciones internas – asentamientos urbanos de comunidades originarias o migrantes procedentes de zonas rurales – y de otros países limítrofes e hispanohablantes. Nuestros alumnos provienen de culturas diferentes: creencias, música, comidas, oficios, relaciones familiares y también, por supuesto, la lengua.

Para esos alumnos desenvolverse lingüísticamente en el aula no resulta sencillo: se abordan temas nuevos y, en general, desconocidos; el registro empleado dista considerablemente del modo espontáneo e informal con

el que se comunican cotidianamente en sus intercambios coloquiales y familiares. En consecuencia, el lenguaje que se construye en esa trama singular interpela y resignifica tanto la identidad cultural como la pertenencia social de los actores involucrados. Si la escuela, desde el prejuicio lingüístico, considera, el lenguaje diferente de algunos de sus alumnos, como insuficiente o deficitario; los conducirá al fracaso lingüístico y "construirá" su fracaso escolar. Si naturaliza ese lenguaje en uso y omite el desarrollo paralelo de la lengua estándar, no contribuirá a ampliar el capital cultural de los alumnos, y reforzará el fracaso escolar y la inequidad social.

> "*La tarea de enseñar lengua debería despojarse de ciertas inercias basadas en prejuicios lingüísticos sobre lo que es "hablar bien". Sólo a través de una reflexión crítica sobre ideas muy extendidas a propósito de la educación lingüística podremos llegar a entender que no sólo basta con cambiar el tipo de actividades que proponemos, sino que es necesario un cambio de mentalidades respecto a los usos lingüísticos y a las valoraciones que sobre ellos hacemos, valoraciones que recaen, necesariamente, no en la lengua, sino en quienes la usan*" (Tusón Valls, 2002)

DESARROLLO DEL CONTENIDO:

*Heterogeneidad lingüística en el aula y representaciones docentes sobre la diversidad*

Por lo expuesto, sostenemos que los contextos escolares son, pues, "plurilingües". No sólo porque pueden coexistir lenguas distintas, sino con referencia a un rango más amplio de heterogeneidad, que incluye los diversos fenómenos de lenguas en contacto y la coexistencia de diferentes variedades.

La noción de idioma único, en principio, es una abstracción, porque las personas no hablamos sin diferencias y del mismo modo en todas las ocasiones. Es decir que el concepto de "lengua española", de contenido abstracto, se refiere al conjunto de las variedades existentes. Esas variedades no se oponen totalmente sino que se superponen de distinta manera. Una sola lengua tiene diferentes formas de existencia. Conviven en la sociedad y en la escuela la lengua estándar y los dialectos.

El estándar es "*La lengua de intercambio de una comunidad lingüística,*

*legitimada e institucionalizada históricamente, con carácter suprarregional, que está por encima de la(s) lengua(s) coloquial(es) y los dialectos y es normalizada y transmitida de acuerdo con las normas del uso oral y escrito correcto. Al ser el medio de intercomprensión más amplio y extendido, la LE [lengua estándar] se transmite en las escuelas y favorece el ascenso social; frente a los dialectos y sociolectos, [es] el medio de comunicación más abstracto y de mayor extensión social*" (Lewandowski 1982)

Esta supravariante prestigiosa está conformada por un conjunto de rasgos y procesos fonéticos, morfológicos, sintácticos y léxicos que se describen en las gramáticas normativas de las lenguas que la formulan. Junto con ella coexisten una serie de variaciones léxicas, sintácticas y fonológicas, llamadas "lectales" que se identifican por las zonas geográficas, las distinciones de tipo social (clase social, sexo y edad). Por eso, en muchas ocasiones los hablantes comparten un mismo territorio, pero no un mismo dialecto, porque no corresponden a la misma "comunidad".

Así lo expresa Saussure (1995): "*Abandonada a sí misma, la lengua solo conoce dialectos, ninguno de los cuales se impone a los demás, y con ello está destinada a un fraccionamiento indefinido. Pero como la civilización, al desarrollarse, multiplica las comunicaciones, se elige, por una especie de convención tácita, uno de los dialectos existentes para hacerlo vehículo de todo cuanto interesa a la nación en su conjunto*".

Los lingüistas han demostrado que ninguna de estas variedades es de por sí superior o inferior as las otras – tampoco ningún idioma o dialecto lo es con respecto de otro – porque cada una de ellas se adapta a las necesidades educativas a las que sirve. Esa supuesta superioridad es un "prejuicio lingüístico", es decir, una noción culturalmente aprendida. Si embargo es frecuente la creencia infundada de que determinadas variedades constituyen "formas más pobres" o "más sencillas" que la lengua estándar. Debe distinguirse claramente lo que es el lenguaje en sí mismo y las actitudes y estereotipos que se tienen con respecto al mismo. Aunque sea una injusticia, a partir de estos prejuicios se juzga la inteligencia, el carácter y el estatus de un hablante. Y lo que es peor, se construyen los fracasos escolares de muchos alumnos.

Ese plurilingüismo en sentido amplio – no sólo referido a la presencia de lenguas distintas – en el contexto escolar, ¿cómo es considerado por maestros y profesores?, ¿qué perciben como "lo diferente"? ¿cómo es

tratado el que habla “diferente” o, simplemente, “no habla”?. En síntesis: ¿cómo creen que sus alumnos hablan?

Encontramos, con matices dos tipos de respuestas frente al problema:

a) Una respuesta homogeneizadora: Estos grupos presentan carencias lingüísticas y debe entrenárselos en el uso de la variedad estándar y en el registro formal. Los alumnos necesitan abandonar sus hábitos lingüísticos. No se facilita el mantenimiento de la diversidad; al contrario, se procura diluirla o eliminarla. Tal actitud se corresponde con prejuicios y estereotipos ante la lengua, sus variedades y uso o cuando no se tiene claro cómo afrontar una situación de multiculturalidad. La diferencia se transforma en deficiencia y, en consecuencia, se relaciona la diversidad con carencias. Se trata de un modo jerárquico de considerar la diversidad, donde el “otro” no tiene consistencia, no tiene derecho a diferir o a ser “otro”, por lo tanto se debe “hacer semejante” para “ser”. Estos alumnos son vistos como “desposeídos”, a los que la educación y la escuela deben enseñarles “todo”, ignorando y desvalorizando el capital cultural que el sujeto ha incorporado en su socialización primaria. (Sagastiazábal, 2004)
La mayoría de las veces tal ideología marginadora no se formula explícitamente, pero se descubre cuando en la sala de clases se invisibilizan las variedades regionales, se alude a la “dificultad de expresarse” y a la “pobreza o falta de vocabulario” de ciertos grupos de alumnos.

b) Una respuesta integradora: No se trata de suplantar una lengua “deficitaria” por la lengua normativa sino de aprender los usos lingüísticos exigidos por cada situación comunicativa. Se respeta la coexistencia de variedades y registros, asegurando el aprendizaje de la lengua o la variedad estándar. La enseñanza parte de las formas que son propias de los alumnos para, posteriormente conseguir la incorporación de otras variedades y de los parámetros que regulan la alternancia.
Se procuran la aceptación, el respeto y un proceso de creatividad y mutuo enriquecimiento. Para ello, lo primero que debe darse es la capacidad de representar las diferencias para luego entrar en un proceso de aceptación del otro. Ignorar las diversidades lingüísticas y culturales es una forma de contribuir a que las diferencias sociales se profunicen y se perpetúen.

*Ideología subyacente de la concepción homogeneizante:*

Para esta concepción, a la lengua, destinada a un "fraccionamiento indefinido", se atribuye un carácter uniforme e invariable. La normatividad, entonces, no es un rasgo constitutivo de la lengua, sino un atributo adquirido, deliberada y artificialmente impuesto. Su imposición surge de diferentes factores externos (políticos, sociales o culturales) que habilitan que ciertos grupos obtengan prestigio y hegemonía.

La aceptación de que la lengua estándar es el uso correcto, adecuado y canónico de la lengua genera, una actitud evaluativa, a partir de la cual toda variante que contraríe ese ideal de la lengua es deslegitimado e instigado a cambiar por un uso "correcto".

En el contexto educativo, muchos maestros y profesores, portadores de esta ideología, se reconocen como autoridades con derecho y potestad para sancionar todo lo que no se ajuste a la norma hegemónica. Se arrogan el "monopolio del uso legítimo de la lengua" (Bourdieu 2001). Cuando el otro, que no maneja la norma estándar, no percibe esta violencia simbólica, se habitúa a que se corrija su forma de hablar y que su variedad lingüística sea juzgada como incorrecta

Esta matriz se consolida mediante tres principios entrelazados:

a) se reconoce la existencia de la diversidad respecto de cuestiones raciales, étnicas, lenguas, valores y estilos de vida, y, en consecuencia, la lengua estándar estándar ayuda a que todos estos grupos diferentes puedan comprenderse y convivir en el mismo entorno. El problema radica en que el capital cultural o lingüístico que se valora en las escuelas no está igualmente disponible para niños y jóvenes de diferentes orígenes y el dispositivo escolar funciona como si todos tuvieran igualdad de acceso a la norma. Esta desconsideración de las diferencias plurilectales, condena al fracaso académico a los alumnos que no manejan cabalmente la lengua normativa.

b) se tiene la convicción que cualquier persona puede tener éxito en su trayectoria escolar si se esfuerza por adquirir la norma estándar y, en consecuencia, dispondrá de las mismas oportunidades que los miembros de grupos dominantes. Pero en la práctica comprobamos que esto no es así pues el carácter estructurado de la sociedad

restringe la igualdad de oportunidades entre clases diferentes.

> "*En nuestra cultura, en la paz cultural, la Pax culturalis a la que estamos sometidos, se da una irredimible guerra de los lenguajes: nuestros lenguajes se excluyen los unos a los otros; en una sociedad dividida (por las clases sociales, el dinero, el origen escolar) hasta el mismo lenguaje produce división. ¿Cuál es la porción de lenguaje que yo, intelectual, puedo compartir con un vendedor de las Nouvelles Galeries? Indudablemente, si ambos somos franceses, el lenguaje de la comunicación, pero se trata de una parte ínfima: podemos intercambiar informaciones y obviedades; pero ¿qué pasa con el resto, es decir, con el inmenso volumen de la lengua, con el juego eterno del lenguaje?"* (Barthes, 1987)

c) existe la creencia que la norma estándar contiene la perfección y el ideal de la estructura lingüística, es el orden natural de la lengua, dando lugar a que se perpetúen las diferencias sociales por medio del lenguaje.

Esta ideología se vehiculiza en la escuela de dos maneras: a través del **curriculum explícito** y del **curriculum oculto**.

El **curriculum explícito** implica diversos componentes, entre los que destacan los propósitos, los contenidos, la metodología, la distribución, el ordenamiento y la evaluación de conocimientos que intencionalmente se propone desarrollar la escuela para conseguir determinados fines adecuados a los sistemas normativos y a los sistemas de valores y poder de la sociedad. En tal sentido, el sistema educativo se posiciona como la institución legítima para corregir y sancionar los usos lingüísticos.

El **curriculum oculto** es el conjunto de normas, actitudes, expectativas, creencias y prácticas que se instala de forma inconsciente en las estructuras y el funcionamiento de las instituciones y en el establecimiento y desarrollo de la cultura hegemónica de las mismas. Según Arciniegas (1998) es "*… proveedor de enseñanzas encubiertas, latentes, enseñanzas institucionales no explícitas, brindadas por la escuela —puesto que ésta es un microcosmos del sistema social de valores—*".

A diferencia del currículum explícito, éste no tiene su origen en la normativa que impere en un determinado sistema educativo, sino que es

el resultado de ciertas prácticas institucionales que, sin figurar en reglamento alguno, pueden acabar siendo las más efectivas en la adquisición de conocimientos, comportamientos, actitudes y valores.

Así, por ejemplo, si el maestro o profesor sostiene una mirada deficitaria sobre los alumnos porque utilizan una variedad no estándar es probable que también piense que ese uso obedece a su socialización primaria (familia), en consecuencia sus expectativas de logro serán escasas y en función de ellas actuará. Se naturaliza la idea de que los alumnos tienen éxito escolar si es que son capaces de usar la lengua normativa enseñada en el aula y, en contrapartida, fracasan por sus déficits.

*Hacia una propuesta didáctica integradora*

¿Qué formación tienen que tener los maestros y profesores para evitar los estereotipos, desterrar los prejuicios, respetar las diferencias

En principio comprender que: cuando aprendemos una lengua no sólo aprendemos su gramática, sino también sus diferentes registros y la manera adecuada de usarlos según las normas de los diferentes contextos socioculturales donde se realizan los intercambios comunicativos. Las representaciones de los maestros y los profesores acerca de las diferencias socioculturales y sus respectivas diferencias en el uso del lenguaje configuran una matriz pedagógica constituyente tanto de las interacciones verbales que se juegan en las aulas como de los procesos didácticos que se ponen en juego.

Entonces: para que se permita la pervivencia de variedades lingüísticas diferentes y se fomente el uso de la lengua estandar, de modo de ofrecer a los alumnos la posibilidad de ser oyentes / hablantes / lectores / escritores competentes, la formación tendría que orientarse en relación con:

*Una pedagogía culturalmente relevante o enseñanza culturalmente sensible*

La pedagogía culturalmente relevante aprovecha los patrones culturales, las experiencias y las perspectivas de los diferentes grupos étnicos y sociales de los alumnos para el logro de una enseñanza más efectiva. (Gay, 2002). Es decir, una pedagogía culturalmente relevante se asienta sobre la inclusión de las referencias culturales que los alumnos traen de su entorno familiar, las que se consideran en las actividades curriculares

desarrolladas en las salas de clase.

Este modelo surge para erradicar de la enseñanza la "teoría del déficit cultural" a partir del cual el fracaso escolar de los alumnos era atribuido a sus raíces culturales y las escuelas estaban exentas dee responsabilidad en esa situación.

Con este tipo de educación se procura disminuir la distancia entre los conocimientos que los alumnos adquieren en sus entornos familiares y comunitarios y los conocimientos académicos que necesariamente debe impartir la escuela. El abordaje tiene como objetivo valorizar la cultura de los alumnos para ayudarlos a que se conviertan en ciudadanos que actúan críticamente en la realidad.

La pedagogía culturalmente relevante puede resumirse en tres proposiciones: "*a) los alumnos deben tener éxito académico; b) los alumnos deben desarrollar competencias culturales; y c) los alumnos deben desarrollar una conciencia crítica por medio de la cual desafíen el status quo del actual orden social.*" (Ladson-Billins, 1995)

Desde esta perspectiva resulta indispensable que los maestros y profesores desarrollen clases ricas en ejemplos y actividades multiculturales para producir prácticas de enseñanza relevantes para las realidades socioculturales de los alumnos.

Pero además, **para lograr una enseñanza culturalmente relevante exitosa los educadores tienen que deponer sus prejuicios sobre las condiciones socioambientales y el aprendizaje de sus estudiantes. Pero antes deben haber reflexionado sobre su propia herencia, su educación y sus posibles sesgos culturales y raciales que orientan su práctica**.

*Justicia curicular*
*Robert Connell (1997) acuñó este concepto par referirse a la necesidad de crear un curriculum contrahegemónico, diseñado para materializar los intereses y las perspectivas de los menos favorecidos*. Posteriormente Torres Santomé (2011) ha intentado una teoría y práctica del curriculum de justicia, y lo ha formulado en los siguientes términos: "*La justicia curricular es el resultado de analizar el currículum que se diseña, pone en acción, evalúa e investiga tomando en consideración el grado en el que todo lo que se decide y hace en las aulas es respetuoso y atiende a las*

*necesidades y urgencias de todos los colectivos sociales; les ayuda a verse, analizarse, comprenderse y juzgarse en cuanto personas éticas, solidarias, colaborativas y corresponsables de un proyecto más amplio de intervención sociopolítica destinado a construir un mundo más humano, justo y democrático*"

Sostiene este autor que es necesario repensar el conocimiento que las instituciones escolares consideran básico y que muy pocas personas acostumbran a cuestionarse. Es preciso tener muy presente quién, cómo y por qué se selecciona esos contenidos y no otros. Menciona como intervenciones curriculares inadecuadas, entre otras: la segregación, la exclusión (culturas silenciadas) y la pseudotolerancia.

> "… *en el aula conviven, por lo menos, dos formas de uso lingüístico. Por una parte, un registro más formal, representado por los usos del profesorado y por el que aparece en los materiales escolares (libros de texto o similares), y, por otra, los registros más coloquiales y familiares del alumnado. Para que la interacción entre enseñantes y aprendices funcione, tiene que haber una negociación constante de formas y significados, de manera que los nuevos objetos de enseñanza puedan engarzar en lo ya conocido por quienes aprenden, exista intercomprensión y se produzca, como resultado, el aprendizaje. Si, por el contrario, se ignoran los usos del alumnado y simplemente se imponen los usos lingüísticos más formales, fácilmente se puede llegar a la incomprensión o al malentendido: la interacción desaparece para dejar paso al monólogo que da como resultado el conflicto, la inhibición, el error y la sanción*." (Tusón Valls, 2002)

*Una lingüística crítica*

La lingüística crítica pretende ser una propuesta que indaga y analiza situaciones reales de comunicación, tanto orales y escritas como formales e informales, con las que los sujetos sociales van construyendo su realidad objetiva.

Rajagopalan (2003) parte de la premisa que la lengua es un objeto social, construido a través de prácticas sociales. En consecuencia, su estudio está destinado a enfocar y analizar cuestiones sociales. Agrega además que, en tanto vivimos en un mundo desequilibrado socialmente, el lingüista es alguien que necesariamente tiene que comprometerse con esa situación.

Esta teoría plantea que el discurso tiene que ser analizado de modo de desocultar la ideología codificada implícitamente detrás de las proposiciones explícitas en el contexto de los intercambios lingüísticos. Insiste en que todas las representaciones son mediadas, moldeadas por sistemas de valores instalados en el lenguaje usado para representar.

Quienes proponen este modelo se valen del análisis lingüístico para demostrar falsas representaciones y discriminaciones en diferentes tipos de discursos públicos: periódicos, propaganda política, documentos oficiales, reglamentos, entrevistas, etc. Los tópicos que se examinan incluyen: sexismo, racismo, desigualdades en la educación, prácticas comerciales. En términos generales, sus objetivos son la desnaturalización y la concientización.

*Una didáctica sociocultural de la lengua*

> "*… entendemos que una didáctica que focalice su preocupación en la superación de los pejuicios y que constituya un saber significativo para los alumnos en cuanto les permita entender los intercambios lingüísticos en toda su complejidad – y en especial en cuanto a sus juegos de poder –, una didáctica en la que el saber impartido y las estrategias para impartirlo atiendan a la noción de variación, en síntesis, una didáctica sociocultural tiene que partir del reconocimiento de que las interacciones lingüísticas no son libres sino que, por el contrario, como toda interacción social están complejamente determinadas por reglas sociales que indican quién cuándo, cómo y sobre qué se puede hablar, reglas que, en la comunicación cotidiana pero más aún en la oficial, define (o suspende) el polo de la interacción que detente el poder. No todos los locutores tienen acceso a decir determinadas palabras, ni todo lo decible puede ser dicho por cualquier persona, en cualquier circunstancia y con cualquier variedad de habla*" (Bixio, 2003)

Una didáctica sociocultural, tendrá en cuenta entonces, el tratamiento de los procesos de discursivización en cuanto habilitan o inhiben acuerdos y desacuerdos. En ellos se manifiestan los distintos roles que asumen los participantes y las formas en que legitiman sus intervenciones para con los otros. Cuando alguien habla asume una posición enunciativa frente a su interlocutor, crea un vínculo social. Ese vínculo puede ser conflictivo o no. La elección comunicativa que cada uno realiza implica la legitimación de esa elección para los otros y determina tanto la relación comunicativa

como la sociolingüística.

Esto, en el terreno práctico, conlleva la necesidad de ayudar a los alumnos a tomar conciencia de que las reglas del mercado lingüístico (Bourdieu, 2001) – que otorgan valores diferentes a los conocimientos y usos lingüísticos – se han de revisar críticamente, porque estas reglas son indicadores de relaciones de dominación social y cultural, y porque reproducen desigualdades sociales.

*¿Qué hacer?*

Entiendo que la formación y actualización de maestros y profesores para "… *dotar al alumno de los recursos de la expresión, comprensión y reflexión sobre los usos lingüísticos y comunicativos que le permitan una utilización adecuada de los diversos códigos lingüísticos y no lingüísticos disponibles en situaciones y contextos variados, con diferente grado de formalización o planificación en sus producciones orales y escritas*." (Lomas et al, 1993) debiera contemplar:

*El análisis de registros auditivos y audiovisuales de intercambios comunicativos*

Disponer de un banco de material oral auditivo y audiovisual – registros levantados de los medios de comunicación, de los intercambios comunicativos en el ámbito escolar y en el entorno – permite observar y describir las acciones sociales que comporta el uso de las distintas variedades y registros de las. Lenguas. (Nussbaum, 1994)

Se tomarán en cuenta las estructuras y reglas que constituyen el sistema de la lengua para reflexionar acerca de cuáles son las opciones que ofrecen los distintos recursos a fin de expresarnos de manera adecuada y eficaz; qué es lo que se hace con el lenguaje en contextos comunicativos reales (informar, recreamos, persuadir, prescribir comportamientos, organizar acciones, etc.); las situaciones comunicativas de distintas culturas (costumbres, ritos, ceremonias de distintos sectores sociales; el lenguaje institucional; el poder del lenguaje para formar opiniones; el lenguaje como factor de cambio o de resistencia, etc. (Rodríguez, 1995)

Situar los intercambios comunicativos en sus auténticos contextos socioculturales favorecerá tomar conciencia de que ciertos modos de hablar, desprestigiados según los parámetros que rigen el habla escolar,

aseguran a los hablantes poder integrarse a su grupo de pares y satisfacer ampliamente sus necesidades de comunicación.

Apreciar en toda su riqueza la diversidad cultural que ofrecen los múltiples entornos comunicativos con sus respectivas variedades constituye, en la actualidad, una prioridad educativa para cualquier política lingüística que quiera evitar las amenazas de la discriminación.

*La reflexión sobre la propia ideología lingüística*

Es preciso hacer una profunda reflexión acerca de las concepciones de los maestros y profesores sobre la diversidad, incorporada a las propias prácticas lingüísticas: cuáles son sus creencias, sentimientos, y concepciones acerca de las variedades lingüísticas y su uso, qué repertorio lingüístico usan en función de su experiencia sociocultural y, sobre todo, las actitudes evaluadoras respecto a los usos lingüísticos (propios y ajenos).

Esta perspectiva resulta imprescindible, en tanto que por lo general "… *el capital cultural o lingüístico que se valora en las escuelas no es igualmente disponible para los niños de diferentes orígenes y las escuelas siguen funcionando como si todos los niños tienen igualdad de acceso a la norma*" (Bourdieu, 2001); de modo que a la hora de evaluar no se toman en cuenta las diferencias plurilectales y se condena al fracaso académico a los alumnos que no manejan la forma canónica.

Aquí tiene un peso importante la biografía escolar de maestros y profesores. Se requiere la reflexión sobre una de las matrices constitutivas de la ideología lingüística debida a las experiencias vividas en las escuelas como alumnos. En ese trayecto se han adquirido modelos, saberes, reglas y pautas sobre el trabajo docente. Rastrear esas huellas, esas improntas que han producido las experiencias vividas sobre los contenidos que se transmiten favorecerá desocultar prejuicios y estereotipos, así como desarrollar una actitud crítica hacia el valor social de los usos lingüísticos.

*El estudio de contenidos de Sociolingüística y Análisis Crítico del Discurso.*

Sostener una propuesta didáctica integradora conlleva la necesidad de profundizar temas de Sociolingüística y de Análisis Crítico del Discurso.

"*La Sociolingüística nos ofrece una visión de la interacción*

> *comunicativa como un lugar de encuentro entre lo social y lo individual. Porque la vida social se desarrolla, se (re)crea, se mantiene o se cambia, a partir de las interacciones comunicativas entre los individuos. Desde las situaciones más informales entre iguales, hasta las situaciones más jerarquizadas y ritualizadas, desde la conversación espontánea hasta un juicio, por ejemplo, podemos observar que el intercambio verbal desempeña un papel de crucial importancia en casi todas las interacciones que permiten que exista la sociedad*." (Tusón Valls, 1993)

El Análisis Crítico del Discurso ofrece "… *una descripción satisfactoria de las dimensiones del contexto social, político y cultural, para entender mejor las estructuras y funciones del discurso mismo. Necesitamos identificar quién está hablando o escribiendo, para quién, cuándo, dónde, y por qué, para poder explicar las estructuras variables, el estilo y las funciones del lenguaje en uso. La entonación, el uso de los pronombres, las estructuras sintácticas, tales como la voz activa y pasiva, la selección del léxico, la elección de tópicos, las implicaturas, las presuposiciones, las metáforas y una gran cantidad de otras estructuras del discurso reflejan o ponen en acción estructuras de situaciones sociales*." (Van Dijk, 2005)

> "*Leer Mafalda, por ejemplo, exige del estudiante un conocimiento de las condiciones históricas y políticas de producción de la historieta, así como una interiorización con las características de cada personaje y los modelos sociales que ellos representaban en aquel momento de la realidad argentina. El acceso a esas informaciones, la discusión previa y la "toma de consciencia" del momento de cambio que el papel de la mujer, la diversidad cultural y las características de la clase media argentina estaban experimentando, pone a los alumnos en una situación de ventaja en el proceso de interpretación de estos textos de Quino*." (Gambetta Abella y Gregório de Andrade, 2015)

El punto central consiste en que tanto la Sociolingüística como el Análisis Crítico del Discurso no focalizan su atención en la lengua, sino en el uso – o los usos – de la lengua. Estos conocimientos permiten generar dispositivos didácticos que favorezcan la capacidad de los alumnos para producir y entender adecuadamente expresiones lingüísticas en diferentes contextos de uso, en los que se dan factores variables tales como la situación de los participantes y la relación que hay entre ellos, sus intenciones comunicativas, el evento comunicativo en el que están

participando y las normas y convenciones de interacción que lo regulan y, fundamentalmente, interpretar la realidad social a través del discurso.

Para concluir, una reflexión sobre la formación docente necesaria: debemos abandonar la actitud de adquirir recetas para "bajar" al aula; al aula se sube, elevamos lo que conocemos mediante una reelaboración creativa. No se trata, de acopiar técnicas para bajar, sino de estar dispuestos para crecer.

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## Tableteando con niños y jóvenes en las bibliotecas de la Comunidad de Madrid

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Presentado en la mesa redonda **Madrid y las nuevas formas de lectura en la red de bibliotecas públicas**

PALABRAS CLAVE: tabletas, alfabetización digital, animación a la lectura, aplicaciones, Bibliotecas Públicas de la Comunidad de Madrid.

RESUMEN:
La incorporación de las tabletas en las Bibliotecas Públicas de la Comunidad de Madrid es un servicio consolidado dentro de las actividades. Los niños y jóvenes aprenden a utilizar la biblioteca y lo que les ofrece de una manera dinámica, divertida y usando las nuevas tecnologías, cubriendo una demanda social. De esta manera la biblioteca contribuye a disminuir la brecha digital y atrae a usuarios para fidelizarlos. Los bibliotecarios reafirman su rol de mediadores de información, formación y ocio. Se exponen diferentes aplicaciones utilizadas en diferentes talleres para niños y jóvenes.

INTRODUCCIÓN:
Las Bibliotecas Públicas de titularidad de la Comunidad de Madrid inician en 2014 un proyecto de inserción tecnológica a través del uso de "tabletas", bajo el lema *Tableteando* enfocado a niños, jóvenes y adultos.

Se han realizado numerosos talleres; para estos se han seleccionado y evaluado por parte de los bibliotecarios una serie de *apps* relacionadas con el fomento de la lectura. Los recursos que se han utilizado se ponen a disposición de todos los usuarios que lo deseen.

La integración de las *apps* es un paso más en la evolución de los servicios que ofertan las bibliotecas. Así lo podemos verificar en el artículo *Tres "apps" que revolucionan la lectura (Sánchez, F., 2017)* en el que propone una serie de aplicaciones: *Hooked, Hoot y Amazon Rapids* como nuevas formas de lectura[1].

Uno de nuestros nichos de trabajo ha sido los usuarios infantiles y juveniles realizando actividades enfocadas a cada uno de ellos, ya que estas se han realizado bien fuera de su horario de colegio –Formación de usuarios y talleres de animación a la lectura-, o bien como una herramienta más, las visitas que los centros educativos –colegios e institutos-realizan a la biblioteca.

OBJETIVOS:

- Presentar el espacio físico y virtual de la biblioteca
- Presentar diferentes formas de lectura y sus nuevas manifestaciones
- Fomentar el interés de estos jóvenes hacia la lectura y los libros, desarrollando su imaginación y su creatividad
- Crear un clima positivo que les anime a usar y conocer los recursos que les ofrecen las bibliotecas, favoreciendo su autonomía

METODOLOGÍA:
Lúdica y participativa, en la que libros y tabletas digitales se unen para que los niños y jóvenes conozcan y experimenten con diferentes formas de lectura (lectura textual, de imágenes…) y sus nuevas manifestaciones (webs temáticas, booktrailers, aplicaciones de animación lectora, booktubers, geolocalización, lectura digital y otras aplicaciones no lectoras).

*Visitas escolares, colegios e institutos*

Desde la incorporación de las tabletas en las visitas escolares, la dinamización de la actividad y la actitud de los usuarios han mejorado puesto que la visita les resulta más atractiva, se capta su atención y motiva

[1] Publicado en El País el 7 de abril de 2017

a que usen la biblioteca no sólo como un lugar de estudio, sino como un centro dinámico. Estamos en un momento de cambio, los nuevos dispositivos móviles nos ofrecen nuevas posibilidades en el campo de la lectura. Como bibliotecarios tenemos que estar al día para seguir siendo agentes mediadores entre las historias y los lectores adolescentes.

Las visitas tienen dos enfoques, uno más didáctico, de formación, y otro de animación a la lectura. Así, con ayuda de una pizarra digital, se explican los servicios de la biblioteca a través del Portal del Lector, como la plataforma de préstamo de libros electrónicos eBiblio Madrid, el quiosco digital de prensa y revistas y el Catálogo Colectivo de la Comunidad de Madrid.

Como los jóvenes están muy familiarizados con las redes sociales y una de las más utilizadas por ellos es Youtube[2], se les muestra booktrailers, como el elaborado por la editorial Anaya ("El sueño de Berlín", de Ana Alonso) para buscar ese título en el catálogo. De esta manera, se integran los recursos digitales que se pueden encontrar en la Red con los recursos materiales que ofrecen las bibliotecas.

En la parte de dinamización lectora se trabaja con los álbumes ilustrados, ya que por su gran capacidad expresiva permiten afrontar todo tipo de temáticas para los más diversos lectores. Las tabletas se utilizan en todo el proceso.

Para introducir a los alumnos en este género literario se les presentan varios álbumes, como el de Roberto Innocenti, "La niña de Rojo" (Ed. Kalandraka), "La isla" de Armin Greder (Ed. Lóguez); "Desencuentros" de Jimmy Liao (Ed. Barbara Fiore); "La casa" de Roberto Innocenti (Ed. Kalandraka); "El árbol rojo" de Shaun Tan (Ed. Barbara Fiore) y "La historia de Erika" de Ruth Vander Zee (Ed. Kalandraka). Los títulos se han escogido por una variada temática, por la edad de los alumnos y las propuestas que se pretende plantearles.

Las propuestas son múltiples, desde leer el principio del álbum y continuar la historia ("La isla") hasta unir el texto con su imagen correspondiente ("La casa") pasando por crear una historia partiendo de una selección de

[2] https://www.globalwebindex.net/hs-fs/hub/304927/file-2812772150-pdf/Reports/GWI_Social_Summary_Report_Q1_2015.pdf

imágenes (“Desencuentros”).

Buscando en el catálogo desde la tableta, se localiza físicamente y se comparan las historias reales con sus creaciones. Esto les gusta mucho por lo sorprendente de la variedad de opciones. Por último, para afianzar su autonomía y su aprendizaje, ven un booktrailer seleccionado para posteriormente localizarlo físicamente también.

La actividad cumple los objetivos propuestos; el uso de dispositivos móviles ha sido un factor decisivo a la hora de captar la atención de los alumnos y les ha hecho participar más activamente. Se marchan con ganas de volver a la biblioteca. Suelen resaltar lo fácil que resulta localizar un libro, la tecnología con la que cuenta la biblioteca, los espacios y la buena organización.

Dentro de las actividades de extensión bibliotecaria, desde hace unos años las bibliotecas colaboran con diferentes asociaciones e instituciones de barrio y distrito en la realización de actividades de difusión de la biblioteca y de animación a la lectura.

De esta manera se fortalecen las relaciones sociales ya existentes entre los diferentes recursos del barrio, se fomenta y favorece el establecimiento de relaciones nuevas, y se promueve la participación comunitaria. La relación con los centros educativos, en concreto, es cada mayor y beneficiosa mutuamente.

*Formación de usuarios*

La finalidad de este taller es enseñar el manejo de tabletas como nueva herramienta de acceso a la información, formación y ocio. Así, aprenden a navegar por Internet y a discernir páginas adecuadas a sus edades, como la página del Portal del Lector[3], donde descubren su sección especial, biblioniños. Desde aquí pueden conocer las súper novedades, recomendaciones o actividades destacadas.

Aprenden además, a descargar aplicaciones, empezando por las de realidad aumentada, las de juego y ebiblio Madrid[4]. Con esta última app, aprenden el concepto de plataforma “legal” y el significado de los

[3] www.madrid.org/bibliotecas
[4] http:// madrid.ebiblio.es

Derechos de autor, y todo su funcionamiento, de manera que cuando acuden a los talleres “Tableteando” de la biblioteca, conocen el manejo y pueden descargar el libro que se va a tratar en esa sesión. Por ejemplo, la actividad *“Ricardo y el dinosaurio rojo”,* cuyo objetivo en una jornada de duración es que niños a partir de 8 años aprendan a descargar la aplicación E-biblio Madrid y a descargar un libro adecuado a su edad de los disponibles en la plataforma, en este caso *Ricardo y el dinosaurio rojo* de Vicente Muñoz Puelles. Entre todos los participantes se descarga el libro desde Ebiblio, se lee entre todos y, finalmente, con la aplicación *Kahoot*[5] se hace un pequeño concurso sobre los contenidos del libro. Por último, dibujan su propio dinosaurio y se les muestran libros app, como iDinosaurio de la editorial Blume que tiene una aplicación para descargarla, de manera que leyendo el libro aparecen marcadores en algunas páginas que hacen que aparezcan dinosaurios. Otras son:

*Arqueólogo Jurassic life* y *Arqueólogo Ice age,* ambas del desarrollador Magister App: estas 2 aplicaciones freemiun nos permiten desenterrar fósiles de dinosaurio, montar posteriormente el esqueleto y, además, colorear los dinosaurios o conocer sus características gracias a vídeos.

*Talleres de animación a la lectura*

*El juego*

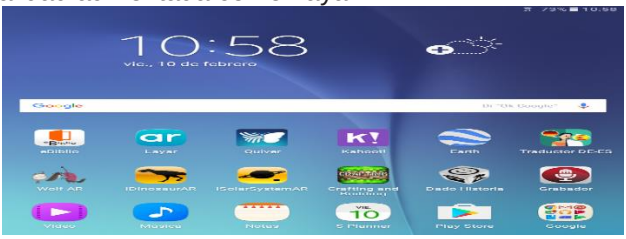
A través del juego se utilizan varias aplicaciones de los Mumins, personajes de la literatura infantil escandinava, muy presentes en nuestras colecciones. Las apps empleadas son Fiesta de Disfraces, Photo y Jam run. Esta actividad está dirigida fundamentalmente a familias que utilizan la red de bibliotecas públicas de la Comunidad de Madrid. El único requisito para asistir a estos talleres es que los niños vengan acompañados al menos de un adulto para fomentar la comunicación intergeneracional.

*¡Juguemos con la lectura! Es un t*aller de juego con pistas entorno al libro de Cornelia Funke *“El caballero fantasma*”. En este juego de pistas

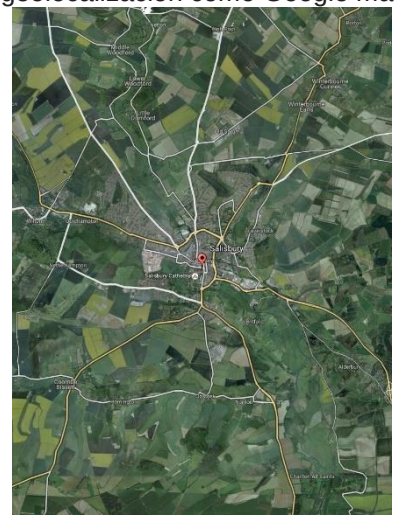
[5] http://kahoot.it

trabajamos con:

- Nuevas formas de difusión: los Booktrailer: https://www.youtube.com/watch?v=ZVl96NqOHQk
- Aplicaciones generalistas como app Traductor o lectores de códigos QR y realidad aumentada como Layar.




- Herramientas de geolocalización como Google maps y Earth.



- Aplicaciones de lectura como **Ebiblio**
- Aplicaciones para **gamificar el aprendizaje** como **Kahoot**.
- Las lecturas compartidas: **los Booktuber**.

https://www.youtube.com/watch?v=jK3zTTmPKTg

*Talleres de creación literaria*

En esta actividad se trabaja la creación de un libro electrónico con la

aplicación *Book Creator*[6]*.* Con este programa, los niños consiguen editar pequeños libros digitales a los que pueden añadir texto, imágenes, sonido, vídeos e incluso escribir a mano alzada. El resultado se visualiza a través del lector de libros Google Play Books y posteriormente se comparte con los padres, amigos, etc., a través del correo electrónico. Desde hace unos meses ya no es gratuita para Android. Ahora Cre*appCuentos*[7] permite algo parecido. Otras aplicaciones con las que se pueden obtener resultados similares son *Storybird, Tikatok, Storyjumper, Zooburst*.

Los Talleres de creación literaria con realidad aumentada facilitan el aprendizaje basado en el descubrimiento, la formación y el desarrollo de habilidades. Las actividades realizadas en las bibliotecas públicas de la Comunidad de Madrid han utilizado para esta actividad marcadores y códigos de respuesta rápida (QR*). "Crea una historia y dale vida con la realidad aumentada"* es un taller en el que los niños aprenden qué es la realidad aumentada. Esta tecnología se ha ido incorporando a los distintos ámbitos de la vida cotidiana siendo un recurso útil en el mundo educativo. Además de los objetivos básicos de las actividades de animación a la lectura, en este taller interesa despertar el interés de los alumnos por la realidad aumentada y desarrollar su imaginación y creatividad fomentando su participación.

Los niños tienen una experiencia diferente de aprendizaje a través de la realidad aumentada, la cual transforma imágenes estáticas en imágenes 3D interactivas. Por ello, cada día hay más aplicaciones especializadas como Quiver[8], Aumentaty[9], Aurasma[10], Chromeville[11]…

Las primeras actividades se realizaron con libros de RA como Zapatos*, zapatitos y zapatones, y Un lobo boquiabierto* de Jordi Palet y Esther Lllorens; Libro *de los hechizos* de Jim Pipe y Stuart Martin; *Secretos de la Tierra* de editorial Parramón; *Ice Age: la formación de los continentes* de varios autores y editorial Larousse, *Lily, la princesa Hada y El circo* de Monika Fintersbusch; Sin *alas* de Muriel Rogers; y el ya citado de la editorial Blume *iDionosaurios e iSistemaSolar.*

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6 http://bookcreator.com
7 http://Creappcuentos.com
8 http://quivervision.com/
9 http://www.aumentaty.com/
10 https://www.aurasma.com/
11 https://chromville.com/

El siguiente paso consistió en utilizar aplicaciones específicas de RA como Chromville y Quiver. En las sesiones de los talleres, los niños colorean unas láminas o marcadores para después escanearlas y verlas en 3D por medio de las tabletas. Ambas aplicaciones ofrecen la opción de crear una historia o un cuento que después se lee y se comparte en el taller. Esta dinámica desarrolla de la creatividad infantil. Los niños transforman un mundo en blanco y negro en un espacio de movimiento y color en el que los personajes se mueven, se visten, comen, etc.

A partir de enero de 2017 se trabaja con otras aplicaciones por medio de talleres de un día. Una experiencia de animación a la lectura a partir de dos aplicaciones de arte para tabletas es:

- "*Cuadros vivos*", una aplicación del Museo Thyssen: Cuadros Vivos trabaja con seis pinturas del Museo Thyssen de Madrid. De forma lúdica enseña a los niños la historia de estas pinturas y les permite jugar con ellas y crear sus propios dibujos.

- "*Thyssen puzzle*" Aplicación de puzles que permite familiarizarse con las obras del Museo Thyssen-Bornemisza mientras se juega. Reúne un total de 120 obras escogidas, agrupadas en tres niveles de dificultad. Cada cuadro tiene su ficha explicativa. A la vez que se juega con estas aplicaciones, se relaciona su contenido con los documentos físicos de la biblioteca.

Actualmente, el Grupo de Trabajo "Tableteando" sigue investigando y analizando nuevas aplicaciones para enriquecer los talleres, aportar novedades a los usuarios y crear nuevos vínculos con la animación a la lectura.

CONCLUSIONES:

- Las tabletas se consolidan como una herramienta más en bibliotecas tanto para formación, como ocio e información.
- Los usuarios se acercan más a la biblioteca gracias a las actividades de animación que se les ofrece con tabletas. Aportan un valor añadido.
- Aprenden otras formas de lectura con la app ebiblio Madrid, accediendo a la lectura digital.
- Las tabletas ayudan a los bibliotecarios a desarrollar nuevas formas de acercarse a la sociedad, a lo que está ocurriendo.
- Las bibliotecas se transforman en espacios virtuales, que conviven con los físicos, ampliando todo tipo de posibilidades para los usuarios que hacen suya la biblioteca.

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## Damián, escritor

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Presentado en la mesa redonda **Participar en prácticas sociales de lectura y escritura para aprender a usar la cultura escrita**

INTRODUCCIÓN:
Este trabajo destaca la relevancia de la lectura y la escritura en el proceso educativo- terapéutico de un alumno, Damián, quien manifestó desde temprana edad necesidades educativas especiales.

El joven actualmente se encuentra cursando la escuela secundaria especial y ha obtenido un premio por la escritura de un cuento en un concurso literario.

El alumno ingresó a nuestra institución educativa especial luego de haber concurrido a un jardín de infantes común con dificultades, que se evidenciaban fundamentalmente en el área de la comunicación y la relación con las personas de su entorno.

Damián se presentaba como un niño aislado, que no toleraba la presencia de los otros, ni podía establecer lazos sociales; debido a lo cual evidenciaba pobreza o nula posibilidad de aprender.

La lectura y la escritura permitieron a Damián realizar un proceso de

organización psíquica, que le posibilitan, actualmente mantener con la realidad una postura activa y participativa, estableciendo con los otros lazos sociales de pertenencia e intercambio.

La autoestima y el reconocimiento de pares y familia han contribuido positivamente en la inclusión del joven, quién se proyecta expresando su deseo de ser escritor. Damián un niño cuya presencia en las aulas de educación inicial cuestionaba encuadres y estrategias; comenzó la escuela primaria con la participación de la escuela especial y la asistencia de diferentes tratamientos y abordajes que privilegiaron el juego y la comunicación.

La importancia de la alfabetización y la búsqueda de estrategias diversas para que Damián accediera al mundo de las palabras, su escritura y significación fue permitiéndole establecer vínculos con los otros y de esa manera también enriquecer su universo simbólico. La lectura que se inició con un interés marcado por las imágenes, continuó con las fotos y marcas de diferentes productos, a los que comenzó a reconocer, nombrar y diferenciar.

La elaboración de dispositivos con el objetivo de dar respuesta a las demandas educativas y terapéuticas, fueron el impulso constante ante nuevos interrogantes ¿cómo dar lugar en el ámbito escolar, a la necesidad de jugar? ¿Cuáles son los objetivos de la tarea educativa que necesitan ser privilegiados? ¿qué educación?

Y cuales serán aquellas disciplinas que deberemos privilegiar a la hora de pensar en una educación que prepare a los niños para la vida. La vida de todos y cada uno en especial de aquellos que padecen condiciones de desventaja.

¿Puede la escuela inclusiva ofrecer un lugar para la diferencia?
¿De qué modo la igualdad de oportunidades contempla la necesaria singularidad?

Es esta una reflexión sobre la adquisición de la lectura y escritura que abrieron nuevos inicios en el destino de este joven y que inauguraron también nuevos proyectos de trabajo para los profesionales de salud y educación que actualmente continúan junto a él.

LA SOLEDAD DEL AUTISMO:

Los primeros informes médicos acerca de las conductas y problemáticas de Damián, hacían referencia a un niño, cuya mayor dificultad se encontraba en el vínculo con los otros y el lenguaje.

Desde muy corta edad, Damián no podía jugar solo o con otros chicos, limitándose a tomar objetos y lanzarlos, o repetir gestos en forma continua.

Hasta los dos años, relataban sus padres, Damián mostraba un desarrollo normal, comenzando progresivamente a mostrar desinterés por la comunicación con los otros, su lenguaje verbal se empobrecía y su curiosidad y deseos de aprender también.

Numerosos autores se refieren a la soledad del autista, Leo Kanner da a conocer un artículo en una revista científica diciendo que los niños autistas son “extraños pequeños que tienen ciertas peculiaridades fascinantes”; pueden hacer rompecabezas de muchísimas piezas, recordar horarios de programas de TV, repetir diálogos de películas. A ello se agrega que parecen vivir en un mundo aparte, no comprenden ironías y realizan con el cuerpo movimientos poco coordinados y repetitivos.

Liliana Kaufmann, doctora en psicología en nuestro país, sostiene que la soledad autista, impide que un niño autista pueda establecer un contacto afectivo con los otros.

Bruno Bettlheim considera al autismo, como un muro que está rodeando un vacío- habla de la fortaleza vacía y de defensa.

Entre sus textos destaca el ejemplo de un niño “caso Joey”, quien entra en una habitación como una máquina verdadera, que no puede “hacer que conduce un automóvil”, sino que él es un automóvil.

La psicoanalista Colette Soler, destacando el lugar del lenguaje como operador del sujeto, señala que hasta el mismo campo de la percepción está ordenado por el lenguaje y que en el caso de los niños autistas, los mismos no entran en las normas de aprendizaje habituales, no por razones de déficit sensoriales, sino porque tienen dificultades en las relaciones con el otro.

Margaret Mahler, considera que las dificultades a nivel del desarrollo del pensamiento, impiden la representación de los límites del cuerpo, lo que

explicaría las dificultades motrices, falta de coordinación o una particular modalidad en sus movimientos.

Liora Stavchansky sostiene que el autismo implica una ruptura o alteración intersubjetiva con el otro. Lacan plantea que el otro no son los padres sino el lenguaje y lo que hacen los padres es trasmitirlo.

Todo sujeto, niño o niña autista redacta su singular versión y en su particular funcionar subjetivo despliega su particular estilo de vida. El autista no puede hacer como si, el autista está ahí soportando la relación con las cosas.

En la provincia de Buenos Aires, los niños con diagnósticos de trastorno generalizado del desarrollo, muestran formas diferentes de conductas, posibilidades y pronósticos. Un gran número de ellos recibe medicación psiquiátrica y concurre a centros educativos terapéuticos.

El desconocimiento acerca de esas maneras posibles de estar en el mundo y sus múltiples manifestaciones pueden encontrar como respuesta una nueva exclusión, a la que la medicalización contribuye con un diagnóstico que obtura como una pantalla en la que el niño, deja de serlo para ser considerado un diagnóstico; que ofrece a la escuela tranquilidad y muchas veces una justificación para su falta de creatividad y empobrecimiento de propuestas.

La necesidad de ofrecer una respuesta educativa para Damián, al finalizar el nivel inicial, fue el inicio de la implementación de un proyecto de integración escolar, que transcurrió desde el primer ciclo de la escuela primaria y hasta su término.

El desempeño escolar marcado por dificultades para adquirir aprendizajes, nos mostraba a un niño con rasgos de aislamiento e imposibilidad de establecer vínculos sociales, con sus pares y docentes.

No obstante, con otros tiempos pudo adquirir la lectura y la escritura, conjuntamente a la asistencia en áreas como psicología y psicopedagogía, que favorecían los procesos de constitución subjetiva y por ende las posibilidades de aprender.

La inclusión de la familia en el proyecto de integración se consideró una prioridad, de este modo se ofrecieron múltiples espacios para el trabajo y

asesoramiento, ya que se trataba de un grupo familiar atravesado por la violencia, las múltiples carencias y la imposibilidad para el ejercicio de las funciones materna y paterna.

En el ámbito educativo de la provincia de Buenos Aires, la intervención de los tribunales de justicia se suma, muchas veces a las acciones de las instituciones escolares y en este caso fue necesaria su intervención.

Hemos tratado de buscar la estrategias más apropiadas y las condiciones para que la escuela pudiese ser una oportunidad subjetivante; en este caso para Damián, pero también para otros niños que no pueden ajustarse a lo esperable y para muchas familias que necesitan ayuda y sostén para la crianza de sus hijos, la mayoría de bajos recursos y con múltiples necesidades insatisfechas.

El DISPOSITIVO DE INTEGRACION ESCOLAR:
El término" dispositivo", utilizado por Foucault, a partir de los años setenta hace referencia a un conjunto heterogéneo que implica discursos, instituciones, estructuras arquitectónicas, leyes, medidas administrativas enunciados científicos, proposiciones filosóficas, lo dicho y lo no- dicho. Es la red que se establece entre estos elementos, y agrega Giorgio Agamben: el dispositivo es un conjunto de estrategias de relaciones de fuerza que condicionan ciertos tipos de saber y son condicionados por ellas.

Para la implementación de un proyecto de integración para Damián, fue necesaria una profunda reflexión acerca de discursos, normativas y leyes que hacían referencia a él, a los sistemas educativos y de salud y a los diferentes objetivos que se planteaban; intentando acordar especialmente en cuestiones nodales; ¿qué es aprender? ¿Cuáles son los objetivos de la escuela? Y… qué enseñar a Damián, en qué contexto y de qué modo, ¿cómo evaluar?

Fueron estos interrogantes y los espacios de reflexión los que permitieron también sostener un equipo interdisciplinario de profesionales de los ámbitos de la salud y la educación, con los cuales se construyó un discurso, enriquecido por las diferencias, cercano a Damián y a su familia, que pudo rescatar su singularidad y a partir de ella pensar un proyecto posible.

De este modo y aún con avances y retrocesos, el proyecto permitió que

Damián concurra hasta terminar la escuela primaria, momento en el cual y atendiendo a sus necesidades educativas, se evaluó la conveniencia de que continuara la escolaridad secundaria en un Centro de Formación Laboral, de la modalidad especial.

En este espacio pudo sentirse reconocido, respetado y la experiencia afectiva contribuyó a la consolidación de su autoestima, reconocida y valorada por sus pares y familia.

La concurrencia de los jóvenes a este espacio, tiene como objetivo la inclusión al mundo social y al mundo del trabajo, Damián participó activamente prefiriendo las propuestas de cocina y elaboración de objetos diversos en papel, cartón y materiales descartables, que luego solidariamente se comercializaban, a la par que continuaba con su proceso de alfabetización, consolidando el aprendizaje de la lectura y la escritura.

OBJETIVOS DEL PROYECTO DE INTEGRACIÓN ESCOLAR:

- Favorecer la inclusión escolar de Damián.
- Favorecer la participación de Damián en tareas creativas y en espacios de comunicación.
- Elaborar propuestas conjuntas entre la escuela especial y común, con el objetivo de lograr enriquecer las estrategias para el alumno.
- Propiciar la implementación de los recursos que Damián requiere para lograr aprendizajes.
- Informar a los docentes acerca de las características de los aprendizajes de Damián.
- Adaptar materiales escolares a sus necesidades de aprendizaje.
- Favorecer la participación de acuerdo a sus posibilidades en tareas grupales con sus compañeros.
- Favorecer la construcción de sentido en sus aprendizajes y la valorización de sus producciones.
- Valorizar en forma conjunta las expresiones del alumno.
- Contribuir a que el grupo de pares de alumnos en los diferentes ciclos, acepte y respete los modos de ser de Damián considerándolos como enriquecedores para la dinámica escolar.
- Adecuar las propuestas y evaluaciones escolares a sus características de aprendizaje, para que fuesen significativas.
- Incluir el aporte de la familia.
- Incluir el aporte de los profesionales que atendían a Damián, en un

diálogo constante en búsqueda del enriquecimiento en las propuestas.

LA LITERATURA Y LOS NIÑOS:

*"La literatura infantil es LITERATURA sin más"*
Jorge Luis Borges.

Un mundo de palabras, que los adultos ordenan en forma de canciones, cuentos e historias precede al nacimiento de un niño y a su vez lo incluyen en la cultura de su grupo.

Antes de llegar al mundo, cada niño ya se encuentra entre palabras; nos dice Michele Petit, palabras que dicen u ocultan el destino de las generaciones que lo han precedido.

Es en ese lenguaje que va a encontrar su lugar y va a volverse sujeto, componiendo su nido, donde vivir sus propias aventuras y sus propias tragedias, en un inmenso trabajo psíquico, mucho más complejo que el aprendizaje de sílabas y palabras.

La voz de la madre, o algunas veces del padre, hacen referencia al mundo, del cual les hablan, utilizando palabras que tienen sus modulaciones y ritmo, de este modo los niños pueden aprender a designar, nombrar las cosas; no obstante la función esencial del lenguaje es nombrar la ausencia.

A corta edad los niños evidencian una actividad muy precoz de representación, tienen la capacidad de refigurar, se trata de una actividad de representación para sí mismo, para compensar la falta de dominio sobre la presencia del otro.

Cuando el bebé puede nombrar lo que está ausente, en su mente la palabra y el lenguaje pueden protegerlo y gracias a la voz acercar un territorio interior de sensaciones que lo reconfortan y en ocasiones lo calman.

Gabriel García Marquez evoca a la niñera que se ocupó de él cuando niño; "el primer cuento formal que conocí fue Genoveva de Brabante y se lo escuche a ella junto con las obras maestras de la literatura universal, reducidas por ella a cuentos infantiles".

Para Gabriel Janer Manila contar historias es poner en marcha la imaginación y es el punto de partida de la educación del lector. El narrador es un reformulador del imaginario colectivo mediante el lenguaje.

John Dewey dijo que el lenguaje es un procedimiento que nos permite clasificar y organizar aquello que sabemos del mundo.

J. Bruner ha escrito que nuestra capacidad para contar la experiencia en forma de relato no es un juego, sino un instrumento que utilizamos para conferir significado y ordenar aquellos elementos de acuerdo a la propia sensibilidad y a la naturaleza intelectual del receptor.

En la realidad de las escuelas del gran Buenos Aires, algunas con escasos recursos, los niños que tienen la posibilidad de ser partícipes de encuentros con historias o que pueden escuchar narraciones, en las que pueden ser incluidos, son plenamente favorecidos.

En especial con chicos con necesidades educativas especiales, los textos y las historias no están en su cotidiano mundo; y por ende esa imposibilidad de trascender el tiempo presente, reconstruir el pasado en el que fueron pensados y pensar un destino posible, se encuentra obturado.

Historizar, humanizar su tiempo como en el caso de Damián; es el inicio de un proceso importante y del cual partimos.

Las propuestas educativas que se implementaron en forma personalizada para Damián, rescataron su especial interés por el relato de historias de monstruos y personajes del espacio, que si bien eran repetidas siempre de la misma manera; también eran la puerta para poder iniciar un intercambio verbal con los otros. La metáfora empobrecida en sus producciones y expresada con diferentes signos, evidenciaba limitaciones en su imaginación y tendencia a repetir sin variaciones un relato, muchas veces sin la fuerza del sentimiento personal.

En el transcurrir del afianzamiento de la adquisición de la lectura y escritura pudo registrase una mayor adecuación a la realidad y también la posibilidad de reflexionar acerca de sus propios relatos y narraciones.

CONCLUSIONES:

El día tres de Mayo, se realizó una reunión, con la participación de autoridades, alumnos y padres, durante la cual se obsequiaron a Damian diccionarios, que utilizara en el taller de escritura al que concurre en forma privada. En el transcurso de la misma, sus padres evidenciaron una fuerte apuesta para que su hijo desarrolle su deseo de ser escritor, acompañándolo con orgullo.

El joven expresó que se encuentra escribiendo su segundo libro de cuentos también de animales, y relató a quienes le preguntaron acerca de su manera de escribir; que debido a sus dificultades motrices prefiere usar la computadora.

Consideramos que el intercambio entre los profesionales de salud y educación y la posibilidad de armar una narrativa única, ofrecieron al niño y su familia un espacio enriquecedor; también de contención y amparo ante la incertidumbre que en este caso provocaban la particular manera de ser en el mundo de Damián y la exclusión de las instituciones.

Hemos tratado de dar un lugar a las diferentes visiones y representaciones del saber y de la práctica, sus teorías de aprendizaje y sus concepciones didácticas; incluyendo a los profesionales de la salud que también aportaron su decir acerca de Damian sujeto, con su patología grave, los tratamientos y avatares

Hemos podido pensar en Damián una propuesta que no pretendía normalizar, ni culpabilizar a sus padres, sino que se partió de conceptualizar su diagnóstico, no como una enfermedad sino como una estructura subjetiva.

Hemos evidenciado que fue posible lograr acuerdos entre los actores comprometidos en la tarea educativa y terapéutica, en tanto fueron expuestos ideas, conceptos, estrategias y concepciones, a lo largo de toda la escolaridad del alumno, motivo siempre de interrogantes nuevos, acerca de la educación , las posibilidades de las instituciones de flexibilizar los encuadres y poder construir nuevos discursos para nombrar, aquello que nos impacta cotidianamente en el intercambio con alumnos diferentes.

Hemos transgredido, en cierta forma, privilegiando en el tiempo de los aprendizajes escolares a aquellas disciplinas que le permitirían adquirir las competencias necesarias para su vida, con su realidad y su contexto

familiar y social.

La firme convicción en la apuesta a la oferta de la lectura y escritura como procesos que contribuirían en la construcción subjetiva fue un desafío que amalgamó la tarea de todos los miembros del equipo interdisciplinario.

Leer textos, buscarlos, entenderlos y expresar su opinión acerca de ellos, es ya una competencia lograda por el joven.

Leer su realidad cotidiana, compleja, diversa y cambiante como la de otros jóvenes de ciudades como Buenos Aires, le permite asumir una postura activa para hacerse un lugar de participación en su realidad difícil y en un intercambio que contribuye al lazo social con los otros; para el cual seguimos trabajando con el objetivo de que sea facilitador y en el armado del cual el joven pueda encontrar un lugar como Damian con su escritura, que alude a la ausencia y a lo misterioso e incomprensible. En la escritura se produce la transformación en la función simbólica del sujeto. Damián juega con las palabras y como en un juego de ausencias y presencias, va en busca de sentido.

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# "Se acepta pago en especie": ¿cómo conseguir que los no-usuarios hagan uso de la biblioteca comunitaria?

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Presentado en la mesa redonda **Bibliotecas, usuarios y comunicación en ámbito escolar y otros espacios públicos**

PALABRAS CLAVES: no-usuarios, papel de la biblioteca en la comunidad, actividades extra muros, bibliotecario, evaluación cualitativa.

*Food for thought*:

Durante esta mesa redonda, comparto algunas experiencias de las bibliotecas públicas donde he trabajado. El hilo conductor entre los pensamientos y asociaciones es la cuestión de cómo atraer los no-usuarios a la biblioteca. En lo que sigue, evito citar los números, la política local o las directivas europeas del trabajo bibliotecario. Prefiero llevaros a la base: el cliente y yo. O desde vuestro punto de vista: tú y el bibliotecario. ¿Recuerdas cómo fue tu primer encuentro con un bibliotecario?

*El bibliotecario*

(Cuando trabajo desde hace poco en esta biblioteca escaneo las tarjetas de dos chicos de 10-12 años que hablan francés y quieren usar Internet)

M: "Te llamas Turan. Eso es un nombre turco, ¿verdad? "
T: (sospechoso) "Sí".
A: "A mí me llaman Arda."
M: "Ah, ¿en tu tarjeta dice 'Mohamed'?"
A: "Sí, pero prefiero que me llamen Arda."
(No sé nada de fútbol así que en ese momento no tengo ni idea de que 'Arda Turan' es un centrocampista del Barça).
T: "¿Cuál es tu equipo preferido?"
M: "No sé mucho de fútbol. ¿Cuál es tu equipo? "
T: (cantando) "Barça! Barça! "
M: "Uh-oh. No puedo apoyar al Barça ... "
T: "Sí, señor, tiene usted que ser del Barça. Son los mejores. "
M: "Llámame Marijn. Sí, pero el Barça es un problema. Mi novia es

portuguesa y Ronaldo juega en Real Madrid. No puedo decir que prefiero al Barça. Ella nunca me lo perdonaría."
A: "Ronaldo también es bueno. Pero el Barça es el mejor. Señor Marijn, podemos usar el ordenador número 4?"

Seis meses más tarde la biblioteca participa en el 'día de jugar fuera' del barrio. Hace mucho tiempo que los chicos aparecieron en la biblioteca. En el evento hacemos un 'djenga' gigante con cajas de cartón y tenemos juegos de mesa disponibles al público. Turan pasa y le saludo. Me explica que ya no viene a la biblioteca tras un 'desacuerdo' con un colega mío en la recepción. Sé que es un gran fan de UNO y le pregunto si quiere ser responsable de la mesa donde se juega UNO. Durante tres horas Turan gestiona partidas en francés, turco y hasta le escucho usar un par de palabras en holandés. Es la única mesa que nunca se queda sin jugadores. Turan explica a cada uno de los visitantes que UNO puede ser prestado en la biblioteca.

Prometí no hablar de números ni de las directivas locales/internacionales. Sin embargo, quiero aprovechar para comentar que Turan no ha sido incluido en los informes anuales como "voluntario" en la biblioteca. La dinámica de la mesa de UNO no aparece en la descripción del proyecto. Como cliente tiene una tarjeta de biblioteca casi 'vacía'. Usa la biblioteca principalmente para ver películas en el ordenador y muy de vez en cuando se lleva un DVD a casa.

Volvemos al mostrador. En un momento dado una pareja se llevan unos libros sobre cómo construir aviones de papel. Les cuento que la semana anterior hicimos una actividad en la biblioteca con aviones de papel durante la hora de lectura multilingüe, y les doy los modelos que usamos. Me recompensan con su historia personal: son un grupo de teatro itinerante y tienen que llegar a un festival de teatro en Inglaterra. El problema es que su coche tiene una avería y tendrán que llegar allí en transporte público. Ya que todo su escenario tiene que caber en sus maletas, lo están transformando todo en papel y cartón. Los aviones tienen un papel importante en la decoración. Explican que todavía están buscando una manera de traer asientos. Surge la idea de sillas de cartón, pero tampoco sé dónde se podría encontrar. Dos días más tarde, el tema vuelve a salir durante la pausa en el consejo de la biblioteca. Resulta que un miembro del consejo tiene una serie de bancos de cartón en su trabajo y hace tiempo que buscan un nuevo dueño para ellos.

Una charla de 10 minutos en el mostrador, una pausa de café de 10 minutos más y una llamada con buenas noticias al grupo de teatro resulta en una serie de actuaciones gratuitas en las escuelas de la biblioteca y una colección de taburetes de cartón - famosos hasta en Inglaterra –que se usan durante las actividades de la biblioteca.

Tanto el teatro y los adeptos de Barça son un ejemplo de una interacción en el mostrador que termina en una actividad extra muros. Ambos ejemplos no están mencionados como participación ciudadana en los informes de la biblioteca. Nos hemos contentado con la idea de que para estos cuatro clientes y sus amigos está claro que la biblioteca es un lugar donde pueden suceder cosas inesperadas. Los amigos del teatro ayudaron durante las actuaciones en la escuela y viven demasiado lejos de la biblioteca para venir. Los amigos de Arda y Turan visitan la biblioteca con regularidad.

Ambas situaciones demuestran la fuerza de entrelazar el trabajo en el mostrador con las actividades públicas de la biblioteca. En un buen número de bibliotecas existe una especie de dicotomía entre las actividades públicas o educativas y la recepción de los clientes en el mostrador. En estos casos la persona responsable de las actividades públicas es un tipo de ‘gestor de eventos’ cuya función mezcla programación, comunicación y animación para atraer al público (usuarios y no-usuarios). Mientras se reserva el mostrador para el trabajo técnico de la biblioteca, combinado con ‘mediación de información’, ‘mediación cultural’ o incluso la ‘facilitación de la colección’. Ambos ejemplos no solamente hacen frente a tal dicotomía, además demuestran un efecto tangible en los no-usuarios de la biblioteca. Un grupo de amigos echa una mano durante una actividad. El segundo grupo de amigos se hacen socios de la biblioteca y se están volviendo 'clientes asiduos'.

Otro ejemplo. En la biblioteca de Ixelles en Bruselas hay mesas de bricolaje entre las estanterías. Todos los días los niños encuentran material de bricolaje que pueden usar libremente. Estas islas de bricolaje en la biblioteca se llaman ‘Labland’ o ‘Labolandia’. Cada mes se presentan diferentes tipos de bricolaje, relacionadas con un tema y con una colección de la biblioteca. Al lado de este bricolaje libre se organiza una serie de actividades organizadas en torno a un tema mensual. En un momento libre un niño regala un dibujo a la madre de su amiguito. Cuando la madre viene al mostrador con sus libros y con el dibujo el bibliotecario le hace un guiño: "Hola Riheb. ¿También has hecho un dibujo? "

En la discusión que sigue Riheb menciona que algunas madres están buscando un par de clases de dibujo adicionales para sus hijos, sin tener que enviarlos semanalmente a la academia. En la siguiente reunión del equipo se habla de la posibilidad de dar clases de dibujo en el contexto de Labland. Una vez más, el vínculo entre el trabajo de recepción y de actividades públicas resulta un punto fuerte. En esta situación, es muy probable que la clase de dibujo atraiga a nuevos padres e hijos a la biblioteca. Sin embargo, cito este ejemplo sobre todo por el tono de la charla y por el guiño que abrió esa conversación.

Una broma, una charla, algo de calor humano. No son palabras con múltiples sílabas como "mediación de información”, y sin embargo siento que son fundamentales en el trabajo del recepcionista. Siguiendo los ejemplos anteriores, diría que forman un elemento clave en el proceso de atraer a los no-usuarios a la biblioteca. El recepcionista es responsable de muchos ecos sobre la biblioteca en la comunidad.

Piense en los comentarios en línea sobre hostales, hoteles, albergues, pensiones etc. Muchas veces la interacción en la recepción es citada para evaluar el sitio: si ayudaban con tus preguntas, si buscaban soluciones para problemas, si eran flexibles con tu reserva, si la recepción era acogedora, etc. En el sector bibliotecario no es diferente. El momento en que entra un cliente, el empleado es la biblioteca. Los ecos sobre la biblioteca en el barrio están íntimamente ligados con las interacciones entre el cliente y el recepcionista. Si esta interacción no es buena, las cosas van mal.

Un ejemplo. Una biblioteca de Bruselas colabora con instituciones de enseñanza para adultos que quieren aprender neerlandés. Se hacen visitas guiadas donde el grupo explora la posible utilización de la biblioteca a través de una mesa de conversación. Imagínese a quince adultos buscando palabras para poder hacer sus preguntas acerca de los temas que les interesan o sobre las reglas de la biblioteca. Tu papel consiste en explicarles las bases de la forma más simple posible, y sobretodo entusiasmarles en su búsqueda de lo que la biblioteca pueda significar para ellos. Durante las semanas posteriores a las visitas guiadas los participantes aparecían de vez en cuando en la biblioteca. Sin embargo constatábamos que pasadas dos meses nadie del grupo volvía. Una vez que empezábamos a prestar atención al asunto vimos que no era un caso aislado, sino una tendencia. Durante las entrevistas de evaluación con los

profesores no surgió de inmediato cuál era el problema: los estudiantes volvieron muy impresionados después de la visita. Acordamos que el siguiente semestre yo vendría a clase dos meses después de la visita guiada con una metodología de texto y con el fin de hablar otra vez sobre la biblioteca. Tres grupos independientes aclararon que el problema estaba en el mostrador. Tres empleados hacían comentarios sobre su uso de la lengua, su ininteligibilidad. Dos personas mencionaron formas menos sutiles de exclusión. En otras palabras, la biblioteca entusiasmaba la gente a través de las actividades públicas y tres semanas más tarde, cuando regresaron con sus primeros libros de préstamo, a menudo su primer libro leído en neerlandés, los compañeros de recepción les hacían sentir no bienvenidos. La biblioteca no solamente perdió quince adultos por grupo, sino que también a sus hijos, a sus amigos y a sus colegas.

Es decir, la idea para llevarse a casa es que la interacción en el mostrador es fundamental para el reclutamiento de los no-usuarios porque produce ecos -positivos o negativos- en la comunidad. Soy cauteloso a la hora de enumerar las habilidades necesarias de un recepcionista. Las relaciones humanas "chispean" de tantas maneras que no me considero apto para definirlo y no quiero caer en vocabulario ‘pep’ como 'networker', ‘guía de potenciación de personalidad', 'mediador'. Lo que a mí me gusta hacer cuando interacciono con el público en el mostrador es romper las reglas establecidas/el ‘supuesto ser’ a través de la curiosidad, a través de interacciones juguetonas o sorprendentes con el fin de conocer al otro y descubrir lo que podemos significar el uno para el otro.

*Actividades extra muros*

Que las actividades extra muros son una oportunidad ideal para establecer encuentros entre la biblioteca y el público (tanto los usuarios como los no-usuarios) parece ser un hecho generalmente aceptado. Al mismo tiempo, en muchas bibliotecas existe la cuestión del "coste-beneficio", de la eficiencia de las actividades extra muros, del impacto en el uso de la biblioteca. Me gustaría usar la oportunidad para añadir una pregunta más a este discurso.

En el verano de 2016, cierro la biblioteca y cuando llego a mi bici, el protector de la cadena está deshecha y los frenos doblados. Algo o alguien ha chocado con mi bicicleta. En la biblioteca no hay mucho material de reparación, pero pongo lo que encuentro en la acera y trato de hacer la bici 'manejable' para llegar a casa. Un transeúnte me empieza a hablar

sobre el vandalismo de 'hoy día' y terminamos hablando de la biblioteca. El hombre me explica que nunca había visitado la biblioteca porque habla árabe. Le enseño fotos de la hora de cuento multilingüe en su Smartphone. En la página web la invitación también está escrita en árabe y me explica que hay un error de ortografía, menciona que antes daba clases de árabe, y sigue contando la historia de su vida. Después de una larga conversación me sugiere que a partir de ahora le puedo enviar los textos para que los controle antes de que los publiquemos. Después de este encuentro el hombre nunca visitó biblioteca, pero corrigió algunos textos para el programa educativo de la biblioteca.

Se podría argumentar que reparar la bicicleta en la acera es su núcleo una actividad extra muros. Creo que en el fondo no es diferente del trabajo en la recepción: una oportunidad de conocer a los transeúntes y descubrir lo que podemos significar el uno para el otro. El profesor ayuda a la biblioteca a través de sus correcciones y a su vez tiene la oportunidad de hacer algo que antes significaba mucho en su vida. No se hace socio, pero hace un tipo de contribución en especie. Otros ejemplos de pagos en especie son:

- un taller para el equipo
- el diseño de un flyer
- ayudar con traducciones
- invitación a un evento social
- un 'post' en un grupo de Facebook
- etc.

La anécdota de la bici bien puede ser un ejemplo de una actividad extra muros, aunque en el fondo no es una actividad 'bibliotecaria'. Reparar una bicicleta en la acera sin contexto no forma parte de la misión de las bibliotecas a nivel nacional, ni se inscribe en los planes culturales locales. Lo que me parece interesante en esta historia es que el punto de partida no era "reclutar a clientes adicionales" y sin embargo hay un beneficio para la biblioteca. Igual que en el discurso sobre el bibliotecario, este beneficio no solamente es tangible (en algunos casos hasta se puede 'medir'), además estoy convencido de que las actividades extra muros no deben ser subestimadas en cuanto a los ecos que producen en la comunidad. Así que añadamos la cuestión del impacto de la biblioteca en el barrio/la comunidad cuando empecemos el análisis de costes y beneficios de las actividades extra muros. Y tomemos en cuenta los tipos de conexiones que se han realizado con la comunidad cuando evaluamos los proyectos.

Como esperaba no hay reglas claras sobre cómo se puede atraer a los no-usuarios a la biblioteca, pero hay un punto de partida muy claro: el encuentro, el conocerse. Y para esto los clientes no pueden ser meramente números en el informe anual. ¿Nos atrevemos a preguntar si lo más importante es que se llevan x libros?

## Territórios interculturais da leitura: o intercâmbio recife-xukuru

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PALAVRAS-CHAVE: Leitura literária; Educação Indígena; Mediação de Leitura; Biblioteca Comunitária.

RESUMO:
Reporta as ações realizas no âmbito do Intercâmbio Cultural Recife-Xukuru, promovido pelo Centro de Estudos em Educação e Linguagem (CEEL), grupo de pesquisadores e docentes da Universidade Federal de Pernambuco (UFPE), Brasil. Envolveu educadores da comunidade indígena Xukuru do Ororubá e mediadores de leitura de bibliotecas comunitárias. Teve como ponto de interseção a defesa da leitura literária como direito (Castrillòn, 2011; Cândido, 1995) e a demanda para a formação de mediadores de leitura vinculados aos dois grupos. Nesta mesa, discute-se a concepção de comunidade de leitores (Chartier, 1994) como espaços de resistência e ação cultural de grupos situados em periferias urbanas e no povo Xukuru do Ororubá. Também evidencia a dimensão política do sistema de classificação do acervo, ao afirmar a identidade e os vínculos de pertencimento coletivo. Os projetos de leitura implementados nas escolas indígenas revelam o princípio de que a leitura do mundo precede a leitura da palavra (Freire, 1989). As ambiências de leitura indicam escolhas que envolvem a criação de zonas simbólicas de pertencimento na gestão da leitura. Por fim, a Feira de Leitura contribui para inserir a instituição de educação superior no circuito de mediação

leitora (Colomer, 2007).

INTRODUÇÃO:

As práticas de leitura literária em espaços escolares e não-escolares contribuem para inserir crianças e jovens em contextos de sociabilidade que ao mesmo tempo afirmam identidades culturais e estabelecem novas esferas de convívio social (PETIT, 2013). Em consonância com essa compreensão, o Intercâmbio Cultural Recife-Xukuru, articulado pelo Centro de Estudos em Educação e Linguagem (CEEL) - grupo de ensino-pesquisa-extensão da Universidade Federal de Pernambuco (UFPE) - teve como finalidade realizar encontros entre educadores do povo indígena Xukuru do Ororubá e mediadores de leitura de bibliotecas comunitárias situadas na Região Metropolitana de Recife. Esse intercâmbio envolveu diretamente um grupo de 45 educadores indígenas, 16 mediadores e articuladores de 8 bibliotecas comunitárias e 5 formadores do CEEL, e ocorreu em três etapas consecutivas, ao longo de 2016, com visitas aos espaços de leitura nas aldeias e nas bibliotecas e momentos de socialização de projetos e intervenções de leitura que compõem o cotidiano, no ambiente da universidade. Este intercâmbio é objeto desta mesa temática, que visa abordar como práticas de mediação de leitura em contextos diversos podem contribuir para refletir sobre relações entre leitura literária, identidade cultural e constituição de comunidades leitoras.

No Brasil, a educação diferenciada intercultural indígena é assegurada desde a Constituição Federal de 1988 e está reafirmada na Lei de Diretrizes e Bases da Educação Nacional (Lei n. 9394/1996, Art. 23). Desde então, diversos dispositivos legais têm fomentado

> a possibilidade para que a escola indígena se constitua num instrumento de valorização das línguas, dos saberes e das tradições indígenas, deixando de se restringir a um instrumento de imposição dos valores culturais da sociedade envolvente. Nesse processo, a cultura indígena, devidamente valorizada, deve ser a base para o conhecimento dos valores e das normas de outras culturas. A escola indígena poderá, então, desempenhar um importante e necessário papel no processo de autodeterminação desses povos. (Brasil, 2011, p.14)

Em respeito à autonomia das escolas indígenas, suas propostas curriculares são elaboradas coletivamente pelos educadores, resguardando seus princípios e fundamentos pedagógicos. No entanto, um desafio para a implantação de um currículo diferenciado é a escassez

de materiais apropriados, como ocorre nas escolas das aldeias do povo Xukuru (Silva, 2016).

Por sua parte, as bibliotecas comunitárias caracterizam-se como dispositivos culturais, situados prioritariamente em periferias urbanas e resultam da mobilização de agentes culturais locais para a criação e manutenção de espaços públicos de acesso ao livro e de realização de ações culturais em torno da leitura. Num país como o Brasil, marcado pelas desigualdades, "a universalização da biblioteca pública é uma condição para a democratização do acesso à informação, à leitura, e consequentemente, de acesso à cidadania, sendo um dever dos estados e municípios" (Fernandez & Machado, 2016, p. 11). No entanto, é evidente a carência de bibliotecas públicas oferecendo serviços e espaços de qualidade para a população. É nesse cenário que surgem as bibliotecas entendidas no Brasil como comunitárias, ou seja, bibliotecas públicas que são criadas a partir de um projeto social e mantidas por coletivos com o objetivo de ampliar o acesso à leitura, à literatura e que se distinguem como espaços de registro da memória coletiva e de acesso ao conhecimento de uma determinada comunidade (Pinto, 2013).

As bibliotecas comunitárias no seu conjunto existem há mais de uma década na Região Metropolitana de Recife (RMR), capital do estado de Pernambuco e também se encontram em praticamente todos os estados do território brasileiro. Estas se caracterizam por nascerem da iniciativa das lideranças, educadores sociais, poetas e escritores da própria comunidade, associadas aos movimentos populares de lutas por direitos sociais básicos, situando-se também no âmbito da Educação Popular não formal.

Do ponto de vista dos saberes tradicionais, as bibliotecas comunitárias contribuem para ressaltar a permanência viva da tradição da oralidade, através da presença de memorialistas, contadores de histórias, cordelistas, *rappers*, além de permitir a pesquisa de contos, mitos locais, narrados pelos moradores antigos. Além disso, por serem redutos onde se concentra grande incidência de populações negras, indígenas, mestiças, as bibliotecas comunitárias também vêm se evidenciando por serem *locus* de manifestações de cultura viva, como o caso de Maracatu Nação Erê, do CEPOMA (Brasilia Teimosa) e o Boi Menino de Peixinhos (recriação da farsa do Bumba meu boi, com características locais da biblioteca que nasceu onde antes era um Matadouro).

Um desafio constante desse movimento social é o seu reconhecimento como integrante da política pública de bibliotecas e o engajamento de seus líderes na luta pela manutenção de seus espaços em localidades urbanas constantemente ameaçadas pela especulação imobiliária ou marcadas por representações sociais negativas e exclusão sociocultural.

O terceiro ator envolvido neste Intercâmbio Cultural é o Centro de Estudos em Educação e Linguagem (CEEL), grupo de docentes e pós-graduandos do Centro de Educação da UFPE, vinculados à Rede Nacional de Formação de Professores da Educação Básica, constituída pelo Ministério da Educação, em 2004. Dentre suas diferentes inserções em programas de formação continuada de professores, avaliação e produção de materiais didáticos no campo da alfabetização e letramento e em avaliações em larga escala, o CEEL vem atuando em parceria com bibliotecas comunitárias, desde 2012.

O intercâmbio cultural que é objeto desta Mesa Redonda contou com o apoio do Programa Ibero-Americano de Bibliotecas Públicas (Iberbibliotecas), uma parceria da Unesco e do Cerlalc, e for apoiado através do 3º Concurso de Ajudas – 2015.

OBJETIVOS DO INTERCÂMBIO CULTURAL RECIFE-XUKURU:

- Propiciar experiência de intercâmbio entre educadores e mediadores das bibliotecas comunitárias da Região Metropolitana do Recife (RMR), representantes do povo indígena Xukuru do Ororubá e a equipe de formadores do Centro de Estudos em Educação e Linguagem (CEEL), tendo em vista a observação e sistematização das particularidades que envolvem esses dois universos no campo da formação de leitores e da História Social da Leitura no Brasil;
- Promover o reconhecimento mútuo das duas realidades, o compartilhamento de estratégias de mediação de leitura e a observação e registro dos aspectos que aproximam os dois territórios, sobretudo no que se refere ao modo como os símbolos de afirmação das identidades culturais dialogam com a literatura e/ou se traduzem em forma literaria;
- Produzir e divulgar informação sobre a caracterização dos ambientes e a natureza dos projetos e das práticas leitoras nas aldeias Xukuru e nas bibliotecas comunitárias da RMR, sob a perspectiva dos próprios sujeitos envolvidos e interessados;
- Compartilhar estratégias de mediação de leitura, incluindo as histórias e conteúdos de leitura resultantes da produção autoral nas

duas realidades;

- Gerar conteúdos de leitura a serem transformados em material educativo e de divulgação além de agrega-los aos acervos.

DESCRIÇÃO DA EXPERIÊNCIA:

*Biblioteca comunitária: que biblioteca é essa?*

Na reflexão proposta por essa mesa, o recorte para a definição de biblioteca comunitária tem sua origem nos movimentos de organização de base que surgiram ao longo dos anos 1970 no contexto da luta pela redemocratização do país.

O conceito de "comunidade" é tomado de empréstimo da Teologia da Libertação, nos anos 1970, quando a chamada ala progressista da Igreja Católica fez a opção preferencial pelos pobres, dando início a um trabalho de organização popular, pela inclusão social, a partir das favelas, mocambos, alagados – espaços que passaram a ser conhecidos como comunidades, com clara inspiração na forma de organização do cristianismo primitivo, (que por sua vez se aproximava das características do socialismo utópico.)

Em Recife e Olinda esse movimento teve forte impulso especialmente pela liderança de Dom Helder Câmara. Conseguiu de fato "empoderar" as comunidades organizadas, dar visibilidade às suas lideranças, que passaram a conquistar e ocupar espaços nas instancias sociais e políticas. O conceito se popularizou e foi apropriado pelas pessoas que habitam nas ocupações urbanas; e tudo que vem dessas ocupações e é resultado da luta do povo contra a exclusão é chamado de comunitário.

Num conjunto de oito bibliotecas que se autodenominam comunitárias, apresentamos brevemente quatro bibliotecas que são claramente identificadas com esta perspectiva:

Biblioteca Multicultural Nascedouro, no bairro de Peixinhos: surgiu há 17 anos nas ruínas de um velho Matadouro, ocupado por bandas de rock, "sem-teto" e vários outros grupos que se reconhecem como "Movimento boca do lixo" e afirmam sua filiação ao movimento Punk : "fazer, resistir e ocupar." Essa foi a primeira, no conjunto das oito bibliotecas filiadas à Releitura, que se auto-denominou uma biblioteca comunitária. Os grupos organizados, especialmente os jovens músicos e compositores das

bandas, se uniram à “velha guarda” composta educadores sociais e outras lideranças do “movimento boca do lixo” entre os quais se encontravam número expressivo de poetas, escritores e um livreiro e resolveram fundar a biblioteca comunitária. Até hoje se mantém a base da resistência e da auto-gestão, enfrentando embates com o poder público para se manter no local (que se transformou num equipamento governamental), lutando para que os seus gestores sejam reconhecidos pela identidade de mediadores de leitura, e encontrem uma alternativa de sustentação, que garanta a sobrevivência. O cultivo da produção autoral e a edição alternativa de suas histórias é uma marca da Biblioteca Multicultural Nascedouro. Recentemente está impulsionando uma rede de leitura em Peixinhos e lançou uma série de livros publicados junto com as crianças “Trem da poesia”, com o selo “Bocadolixo edições”.

Biblioteca Comunitária do CEPOMA (Centro de Educação Popular Maílde Araujo). O CEPOMA surgiu no final dos anos 1970, inicialmente como Escola Nova de Brasília Teimosa, no bairro do mesmo nome, considerado a primeira ocupação urbana do Brasil. Surgiu no contexto do movimento das escolas comunitárias, claramente identificado como um movimento de base, ligado à Igreja Progressista, muitos dos seus educadores se envolveram com a Fundação do Partido dos Trabalhadores. Quando deixou de ser escola e assumiu a identidade de CEPOMA, passou a atuar como um centro de cultivo das danças populares e criou o primeiro maracatu de crianças – o Nação Erê. É gerido por um coletivo de mulheres que há muito tempo incorporou oficinas de leitura na sua prática educativa. Teve um Cantinho de Leitura antes de estabelecer a criação da biblioteca comunitária e realiza ações extensão, através do projeto Malas de Leitura.

Bibliotecas comunitárias do Coque e Caranguejo Tabaiares: ambas se situam em ocupações urbanas situadas em pontos estratégicos da cidade e enfrentam o embate contra a especulação imobiliária. O Coque que já foi uma grande favela já passou por transformações e hoje está bastante urbanizada; já o Caranguejo mantém ainda as características de muita precariedade, condições ambientais bastante degradadas, as pessoas morando em barracos e palafitas à beira do canal poluído.

O que existe em comum entre essas bibliotecas, é a origem, ligada aos movimentos da comunidade de resistência e combate a exclusão. A biblioteca é resultado dessa conquista e a sua forma de organização é a base da auto-gestão.

*Acervos e afirmação da identidade étnico cultural*

Na primeira etapa do intercâmbio, as visitas dos representantes do povo Xukuru às bibliotecas comunitárias proporcionaram um contato direto com as várias dimensões que caracterizam uma biblioteca. Os visitantes encontraram espaços que, como defende Fernandes (2011), devem ser de acesso livre aos livros, de tal modo que o mediador que trabalha nesse espaço seja leitor e conheça com intimidade o acervo que tem disponível, para que possa fazer indicações de títulos e saiba que atividades promover.

Particularmente, o grupo que visitou a Biblioteca Comunitária EducGuri, formado por duas professoras de biblioteca e uma liderança foi recepcionado por dois mediadores que fizeram uma apresentação das práticas desenvolvidas na biblioteca, comentando de forma mais detalhada sobre a "Mala de Leitura" (composta por 10 a 15 exemplares), que é levada às casas de moradores da comunidade e deixadas por 7 dias, destacando que, o interesse dessa ação é divulgar o livro e desenvolver em todos o gosto pela leitura, aproximando as famílias da biblioteca.

Em seguida, as professoras indígenas começaram a explorar o acervo da biblioteca, arrumado, em estantes encostadas nas paredes, por gênero: literatura para adultos, infantil, juvenil etc. Em um lugar de destaque, os mediadores colocaram um expositor com os livros de literatura indígena e as professoras ficaram encantadas. Elas não conheciam os livros ali expostos, ficaram empolgadas e, concentradas nesse expositor, escolheram alguns livros para ler e comentar.

Durante um tempo, o grupo acompanhou a apresentação que os mediadores fizeram do acervo, sua organização e o software livre -BibLivre-, um sistema de classificação por cores, que facilita a localização dos livros, os empréstimos e o retorno dos livros aos seus locais. As professoras visitantes ficaram muito impressionadas e interessadas, comentando que as duas bibliotecas das escolas da comunidade indígena, além de terem um acervo pequeno, o controle de utilização dos livros é feito por fichas e que seria muito bom, não só ampliar os acervos, mas também ter um programa como aquele. Então, o mediador da biblioteca comentou sobre a praticidade do uso do programa, mas disse que também, como elas, eles e têm o controle com fichas.

No retorno à aldeia Xukuru, as duas professoras que são responsáveis por uma das bibliotecas escolar, localizada na Escola Estadual Ororubá, na Aldeia Cana Brava, tomando como referência a catalogação observada, criaram um modelo, com adaptações ao sistema educacional indígena, que tem como foco a valorização da cultura e dos costumes do povo.

Como fruto do intercâmbio, as professoras, não só informatizaram o acervo da biblioteca, mas para a sistemática de catalogação, escolheram símbolos ligados à história e cultura indígena. Assim, ao invés das cores, utilizaram palavras representativas do processo de luta e resistência do povo, que estão incorporadas à identidade do ser Xukuru, no intuito de despertar ainda mais o interesse dos alunos pela leitura e pela historia e costumes do povo Xukuru.

Desse modo, as professoras para aguçar a curiosidade do público leitor, favorecer a localização dos livros/gêneros e as escolhas, reorganizaram o espaço e a estrutura de funcionamento da biblioteca. O acervo foi catalogado, com a utilização de termos específicos e, com suas escolhas justificadas foi distribuído em estantes identificadas por símbolos icônicos, registrados em um manual, conforme segue abaixo apresentado na integra, como foi elaborado e descrito pelas professoras Marciene Olegário e Marcilene Olegário (maio de 2016):

Balaio- Livros só ilustrados. O Balaio dá a impressão de surpresas que podem se revelar de dentro para fora, semelhante aos livros ilustrados.

Jupago- livros para o 1° ao 5° Ano. Para demonstrar às crianças (novas sementes), o compasso da luta e o ritmo da educação, bem como o jupago que faz o mesmo no ritual sagrado (marca o ritmo e o compasso) além da imensa concentração que se deve ter.

Pejí- livros para o 6°ao 9° (fundamental II). Para que o jovem observe e reflita sobre a tamanha importância que tem os Pejís no nosso território e busque também, nas histórias, suas reais importâncias através da interpretação.

Cana – livros para o Ensino Médio e Histórias em Quadrinhos. Mesmo as casas de engenho, representando duros momentos nessa face da história, escolheu-se a cana por além da forte relação com a aldeia, representar símbolo de resistência e cultura em outros momentos, como quando

alguns indígenas a levaram nas costas para guerrear na guerra do Paraguai, representando seu lugar. Que busque se nos livros a crítica e na natureza a força. Para que o aluno interligue esses períodos da história e sai do ensino médio com a certeza de que "se lutar é preciso resistir ainda mais"!

Flecha- Romance. Pois quando se fala em romance, lembra-se de grandes paixões que chegam a atingir o coração, certeiras como uma flecha.

Memby- Cordel, versos, poesias e poemas. Nosso povo encontra no Memby uma melodia de força e muito respeitável, algo misterioso que proporciona paz e revitaliza a alma dos que tanto se dedicam a alcançar sua compreensão. Assim como muitos buscam uma certa “melodia” nos poemas, versos, cordéis e poesias.

Colar- Contos Indígenas e Específicos. Quase a maioria dos povos indígenas utiliza algum artesanato como identificação própria do seu povo e o colar é o mais provável, dentre essa diversidade existente.

Cocar- Leitura Diversa e Contos. Difere-se da Barretina do povo Xukuru, porém não distingue a Família Indígena que somos. Promove o aprendizado das diversidades e a percepção mais singela para com coisas tão semelhantes e bastante importantes, cada qual, com seus contos.

Takó- Livros de auxílio ao Professor. O Professor é exemplo para seus alunos, e em meio a tantas formas de demonstrar isso, um dos mais importantes para a educação Xukuru é o de ser guerreiro, para poder formar guerreiros, ou seja, "estar vestido com sua armadura", cujo qual demonstra que está preparado para a luta, e o Takó assim como demais acervos indígenas, nos passa sinal de força, de estar preparado para encarar os desafios.

Xanduré- Ficção. A força das nossas ervas tradicionais utilizadas no Xanduré, nos leva a uma ligação espiritual de concentração e sensibilidade, de compreensão e alcance para poucos, bem como a leitura fictícia que requer um modo especial a cada nova interpretação.

Maracá- Infanto juvenil. No intuito de conduzir a juventude ao caminho da luta como o conhecimento de sua própria história e a força do Ritual Sagrado, o som do maracá foi posto nesse acervo para soar nos ouvidos

desses jovens: “A leitura e interpretação do seu próprio eu”, se descobrindo e formando opiniões em meio à leitura desse acervo.

*O projeto Sementes da Leitura nas aldeias Xukuru*

As experiências e ações vivenciadas no subprojeto intitulado “Língua, Leitura e Produção de Textos", do Programa Institucional de Bolsas de Iniciação à Docência para a Diversidade (Pibid Diversidade) do CAA/UFPE, desenvolvido nas escolas-comunidade da população Xukuru do Ororubá – Pesqueira/PE, foram articuladas às ações do intercâmbio Cultural Recife-Xukuru de maneira a dar visibilidade social aos processos de ensino e aprendizagem da língua, da leitura e da produção de textos dos povos indígenas. Este subprojeto objetiva promover intervenções docentes na orientação e qualificação das diferentes formas organizativas das práticas de leitura no cotidiano escolar e extraescolar indígenas. No conjunto de 19 projetos de intervenções que compõem a área da Língua, Leitura e Produção de Textos contemplados pelo Pibid Diversidade, todos vêm elaborando um conjunto de ações que visam a dinamização dos espaços de leitura, o desenvolvimento de novas metodologias de formação de leitores e da prática da escrita, o planejamento e a ampliação dos saberes e habilidades no uso da leitura e da escrita, a promoção do domínio de aquisição do sistema de escrita dos alunos da educação escolar indígena. As ações de intervenção desenvolvidas pelos professores indígenas resumem a construção das diferentes estratégias planejadas para as situações de ensino e aprendizagem da leitura e da escrita a fim de garantir a elaboração de uma pedagogia diferenciada e específica nas escolas localizadas nas aldeias do povo Xukuru.

As atividades foram desenvolvidas no período que compreende os anos de 2015-2016, em 8 escolas estaduais indígenas localizadas nas aldeias do Povo Xukuru, localizada em Pesqueira, município do sertão pernambucano. Os estudantes participantes da ação fazem parte dos anos iniciais do Ensino Fundamental, sendo a mesma desenvolvida por 19 universitários e dois supervisores do referido subprojeto. Além das crianças, universitários e os supervisores, a ação contou com a participação das lideranças das aldeias. A metodologia aplicada para a realização das ações de intervenção envolveu o planejamento coletivo e as aulas práticas junto com os estudantes da escola e as lideranças mais antigas das aldeias. Cada um dos projetos de intervenção buscou dialogar com as práticas educativas de formação de leitores e escritores e a diversidade das temáticas escolhidas pelos licenciandos que, por

exemplo, tratou das histórias contadas pelos mais velhos, dos jogos e brincadeiras presentes no dia a dia do Povo Xukuru, da medicina tradicional e da mística do povo visando fortalecer as crenças, as tradições, os costumes e a identidade étnica. Essas ações realizadas nos projetos de intervenção vêm promovendo ruptura com os espaços de sala de aula na perspectiva do letramento e possibilitam criar espaços de negociações dos valores culturais que proporcionam aos indivíduos uma rica experiência de interpretação, socialização e ludicidade, experimentada pelo prazer da leitura e da escrita. A relevância de projetos dessa natureza no cotidiano das escolas públicas indígenas sinaliza a necessidade de potencializar o espaço de ensino e aprendizagem e de garantir a qualidade nas interações dos docentes e discentes da educação básica e sobretudo possibilitar um processo formativo diferenciado ao professor.

Nesse sentido, o Pibid Diversidade, em particular, o subprojeto "Língua, Leitura e Produção de Textos", de forma compartilhada com as supervisoras e a comunidade indígena, promoveu ações para a realização do projeto “Sementes de Leitura” em 39 escolas indígenas envolvendo 220 professores e 2000 alunos do nível de ensino infantil, fundamental e médio das escolas do povo Xukuru. Uma das primeiras ações, visando incentivar a participação dos pais e da comunidade, foi a execução da ação intitulada “Pé de livro” onde foram expostos exemplares de livros literários e indígenas, nesse momento a sombra de uma árvore, a comunidade contribuía com esse processo de ensino-e-aprendizagem contando suas histórias, partilhando suas vivências e ouvindo as leituras que eram feitas pelos estudantes. Uma outra atividade foi a ação intitulada “Ação Mandaru: germinando as sementes de leitura” com o objetivo de aproximar as crianças de atividades no campo, seguindo as trilhas para observar a vegetação, terra, diálogo com os mais velhos, lendo e escrevendo cartas sobre o que viram na trilha. Nos depoimentos dos estudantes universitários do Pibid Diversidade é recorrente a importância e preservação da herança da tradição oral preservada na memória da comunidade, rememorando, entre outros, os ensinamentos do Cacique Xicão.

*Gestão da leitura, bibliotecas e pertencimento*

É na ausência do poder público que experiências populares criam formas de possibilitar acesso aos bens culturais, reinventando processos educativos ou perpetuando suas práticas culturais de modo paralelo ao

que se convenciona no formalismo estatal. Entre os espaços educativos da comunidade, está a biblioteca comunitária, que segundo Machado (2008), Santana (2014), são espaços fundamentais para democratização da informação, incentivo à leitura literária, e de convivência social. Sua identidade está diretamente ligada aos desejos de transformação social da comunidade.

Na experiência com povos indígenas da etnia Xukuru, podemos observar novos sentidos para a ideia de espaço de leitura. Sentidos estes que vão além do espaço físico delimitado para comportar o acervo de livros, acomodar as crianças e mediadores de leitura. Os espaços ganham identidade a partir das suas formas de ocupação, como por exemplo: “Pé-de-livro” e a “Trilha de sementes”. Estas ações partem da ocupação de espaços da comunidade transformando temporariamente, árvores, clareiras na mata, praças, em espaços de leitura, em bibliotecas comunitárias. O sentido de “comunitária” implica não só a ideia de uso pela comunidade, mas também envolve questões de ocupação e pertencimento.

Sob esse mesmo viés, podemos identificar que a ideia de biblioteca escolar também é ampliada para além da conformidade com os limites conceituais mais formais, como espaços de acesso à informação e incentivo à leitura no ambiente escolar, ou seja, aquele que incide na formação de crianças, adolescentes e jovens ao longo de sua escolaridade, ou como espaço orgânico da escola (Veiga et al. 2001). Não se trata apenas de uma biblioteca escolar, mas uma biblioteca escolar indígena. Esta especificidade altera de forma significativa o modo de existir da biblioteca na escola. Importante salientar também que a proposta da biblioteca escolar ser um espaço orgânico da escola, ainda é um projeto na gestão pública brasileira, difícil de concretizar. Sabemos que esta questão envolve contextos políticos e não apenas influencias de pesquisas e discussões acadêmicas.

A própria concepção de escola e de gestão escolar precisaria, na prática, passar por profundas transformações que não só envolvem processos técnicos de arranjos organizacionais, mas de uma revisão a partir da sua finalidade (Freitas, 2011). Como consequência disto, repensar a gestão da leitura na escola, a partir da biblioteca escolar, em seu sentido comunitário (indígena), implica retomar princípios fundantes tais como a valorização da identidade, o senso de coletividade, de reciprocidade e pertencimento. Assim, o incentivo à leitura, os espaços de leitura, a

biblioteca escolar, ganham novos contornos que ultrapassam os limites das matrizes curriculares, e se conectam com uma formação para a vida comunitária.

*"Feira de Leitura: Territórios interculturais de leitura" – elo no circuito de mediação leitora*

O evento acontece anualmente, desde 2014 e, na sua terceira edição, passou a contar também com a parceria da Comissão de Professores Indígenas Xukuru de Ororubá (COPIXO), através do Projeto de Intercâmbio Cultural Recife Xukuru, apoiado pelo Iberbibliotecas/CERLALC/UNESCO (2015/2016).

O objetivo geral da Feira de Leitura é o de promover trocas e interação entre a universidade, pessoas e instituições que geram ações culturais relacionadas à leitura e produção de linguagens na cidade do Recife. Tem se constituído em uma ação de extensão universitária, em se fortalecem os vínculos entre a universidade pública e as bibliotecas comunitárias da Região Metropolitana do Recife (RMR).

Na interação mais recente com os professores indígenas Xukuru, ganhou mais substância essa dimensão de cultura viva inerente às bibliotecas comunitárias, tomando como referência as raízes indígenas e africanas na nossa história de leitura, fazendo um contrapondo com o eurocentrismo e abrindo espaço para um reencontro com esses dois lados das raízes etnocêntricas, historicamente relegadas, que estão na base da formação cultural brasileira.

Esse é o diferencial da Feira que gradativamente, a tem atraído e mobilizado interesse de outros municípios e estados, além do que tem conseguido gerar intercâmbios internacionais, com a participação de representantes do Fundo Bibliográfico de Língua Portuguesa de Moçambique e da Coordenação da Biblioteca Infantil da Benemérita Universidad Autonoma de Puebla – México, nas suas duas últimas edições. Diferente das feiras de livros tradicionais, o evento tem se caracterizado prioritariamente pela abertura de espaços de discussão acerca de políticas públicas de leitura, com debates sobre as formas de democratização do acesso ao livro, à leitura, à literatura e sobre a composição e funcionamento de espaços de leitura e de bibliotecas, em universidades, sistema escolar básico, instituições governamentais e espaços comunitários. Além disso, as práticas de mediação de leitura,

promovidas, tanto pelas bibliotecas comunitárias, como por agentes de leitura de comunidades da cidade, sobretudo da comunidade da Várzea (próxima do campus da Universidade), consistem na principal moeda de troca da feira.

RESULTADOS E CONCLUSÕES:
O projeto de Intercâmbio Recife Xukuru foi muito importante para os participantes de ambas as realidades, com evidente constatação de trocas produtivas que redundaram em tomadas de consciência da importância da dimensão política e de afirmação das identidades e do pertencimento coletivo a comunidades específicas, como princípio estruturante das bibliotecas, tanto comunitárias quanto escolares indígenas.

Em termos gerais pode-se concluir que as bibliotecas comunitárias simbolizam a materialização da cultura letrada, da qual a população das comunidades permanece muitas vezes excluída, e lutar por elas significa um movimento proativo de inserção nesse universo; um movimento de luta pelo direito ao acesso à leitura e redes informacionais. É verdade que no atual contexto, reconfigurado com as conquistas e refluxos do processo de redemocratização, aconteceu uma redefinição dos atores políticos, as comunidades já não são as mesmas, as lideranças mudaram de lugar. Nem todas as bibliotecas que se dizem comunitárias se situam nas chamadas comunidades, nem todas se organizam no formato da auto-gestão. Mas todas têm o compromisso de luta pelo direito à leitura; todas se colocam na perspectiva do combate à exclusão. Todas estão no embate pelo reconhecimento da identidade profissional do mediador de leitura. Todas entendem que a biblioteca comunitária é um lugar privilegiado de acesso à leitura e à informação.

Por sua vez, os povos tradicionais indígenas, como é o caso do povo Xukuru do Ororubá buscam, através de ações educativas e culturais, formas de afirmação identitária e de assegurar que as novas gerações compartilhem conhecimentos e valores que fortalecem os vínculos sociais daquele grupo. As ações de fortalecimento da biblioteca escolar e de outros espaços e vivências comunitárias de leitura inserem-se nesse movimento mais amplo de organização política e de resistência.

Para o CEEL, fazer parte deste intercâmbio contribuiu para consolidar parcerias que redimensionam o sentido de extensão universitária, rompendo com modelos unilaterais que focam na prestação de serviços ou na difusão do conhecimento. Em contraste, ações dessa natureza

contribuem para que ações de formação de mediadores de leitura constituam mais um elo na direção de afirmar a luta por direitos culturais e educacionais para todos. Neste processo, aprendemos, de forma compartilhada, a constituir comunidades leitoras.

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## Proyectos intercentros de escritura y lectura: compartiendo creaciones

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PALABRAS CLAVE: lectura, escritura, creación, concienciación, intercentros.

RESUMEN:
Las propuestas de Rutas literarias se centran en la promoción de la escritura como contenido ineludible de la Educación literaria y como parte del proceso lector. La búsqueda de estímulos para la escritura, verbales y no verbales, dio lugar a un primer proyecto con dos ejes de contenidos: el amor y el miedo, que propició el primer certamen intercentros: *Decir te quiero*. El resultado llevó a una nueva vía, la ruta de la adversidad, con el libro *Los relatos perdidos de Bambert*, que facilitó la opinión crítica, propuestas de escritura e investigación y un nuevo certamen: *Relatos viajeros*. Esta ruta condujo a los fondos del Muséu del Pueblu d´Asturies y a treinta fotografías sugerentes para reflexionar sobre temas como la guerra, la miseria o la emigración a través de dos vías: la escritura

periodística y la literaria, que estructuraron el proyecto *En pie de guerra*. El ánimo por cambiar una realidad adversa propició reencontrarse con un clásico, El Quijote. *Desfaciendo entuertos* conduce a la idea de héroe o heroína como protagonista del cambio, y a otro mundo posible, reflejados en naipes que guían la creación. Actualmente se encuentra en pleno desarrollo un nuevo proyecto, *Guardianes de la memoria*, donde, a partir de la oralidad (mediante la creación de un archivo audiovisual de nuestros mayores), se procurará, una vez más, el estímulo para la creación literaria.

INTRODUCCIÓN:

Un grupo de trabajo como *Rutas literarias* parte necesariamente de una inquietud compartida; en nuestro caso, una línea metodológica común que prioriza la lectura y la escritura, la oralidad, en definitiva la comunicación mediante la lengua. Las peculiaridades de nuestros destinos laborales, diferentes niveles, diferentes centros, diferentes localidades e incluso diferentes comunidades, no supusieron un obstáculo, pero ciertamente condicionaron, al principio, nuestras propuestas. Decimos “al principio” porque ahora ya son parte de nosotros, y más que un escollo, han supuesto un enriquecimiento en el proceso de enseñanza-aprendizaje.

Creemos que hay un avance en nuestra trayectoria, el tiempo nos ha hecho reafirmar lo que al principio sospechábamos y coordinar cada vez más fácilmente el trabajo compartido. Nuestros primeros materiales suponían un enfoque cercano a lo que buscábamos, pero, vistos con distancia, aún teniendo calidad y vigencia plena, solo suponían un intercambio de textos valiosos y actividades que estimulan la creación. *Apuntaban maneras*, eran flexibles y variados, pero necesitábamos un paso más. Llegó el I Certamen intercentros, *Decir te quiero*, articulado en torno al eje temático del amor, y nos confirmó otra de nuestras sospechas: la lectura compartida es gratificante, pero aún lo es más la escritura compartida. Con *Relatos viajeros* dimos ese primer paso adelante: conseguir que cuatro centros diferentes como eran los nuestros en aquel curso partiesen del mismo conjunto de relatos (qué gran hallazgo que confirma otra premisa: es necesario estar tan alerta a los materiales…) y, con total libertad para desarrollar el camino, llegasen a un mismo punto. Fue mágico el momento de abrir el sobre que, por correo postal, como el protagonista, nos traía relatos de otros centros, de otros mundos.

Decidimos arriesgar. *Relatos viajeros* ya había despertado la conciencia crítica de nuestro alumnado, así pues, les presentamos una realidad adversa en forma de fotografías de la Guerra Civil y la inmediata posguerra

en Asturias, realidad que supera a la ficción e imagen que supone otra forma de leer. Educar la mirada ante el conflicto a través del periodismo y la ficción nos llevaron a *En pie de guerra,* que no dejó a nadie indiferente. Tan sensibilizados ante la adversidad nos encontró el IV Centenario de la muerte de Cervantes que llegó otro reto. El mundo actual necesita héroes, y quién mejor que don Quijote. ¡Todo un atrevimiento, pero nos lanzamos a bucear en la obra cervantina! Decidimos presentarlo en nuestras aulas con las armas de la ilustración y la imagen, dispuestos a convivir con los clásicos compartiendo nada menos que una partida de naipes, *Desfaciendo entuertos* como solo él sabía.

Y el camino sigue. Mantenemos activos todos nuestros proyectos, pero sumamos constantemente. La memoria es un bien preciado y caduco, especialmente la de nuestros mayores. En ellos reposa nuestra historia cercana y nuestra identidad, y desconocemos tantas cosas… Las tecnologías nos permiten capturar esos recuerdos; en ello estamos: convertiremos en asunto creativo ese valiosísimo material para honrarlo y conservarlo, para enriquecerlo y lograr que nos aporte otra mirada sobre nosotros mismos, sobre el mundo.

OBJETIVOS:

a) Despertar el interés por la escritura y la lectura de los alumnos y alumnas.
b) Desarrollar el pensamiento crítico y estético del alumnado, estimulando la creatividad como forma de expresión personal y de comunicación.
c) Mejorar la competencia comunicativa y la competencia literaria, es decir, la escritura y la lectura creativas a través de actividades y propuestas didácticas.
d) Mejorar el nivel de vocabulario y la ortografía.
e) Relacionar la expresión artística y literaria con otras artes y disciplinas.
f) Fomentar en el alumnado una actitud reflexiva y crítica.
g) Utilizar las tecnologías de la información y la comunicación como fuentes de consulta y como medios de expresión.
h) Despertar la curiosidad del alumnado por el entorno y la historia, sensibilizándolo ante la discriminación, la diferencia, la adversidad…
i) Proporcionar un entorno de reflexión crítica que tome como objetivo la realidad personal y el conflicto social.
j) Compartir la experiencia creativa con alumnado de otros centros.

DESCRIPCIÓN DE LA INVESTIGACIÓN O DE LA EXPERIENCIA PRESENTADA:

*Nuevas rutas literarias .I Proyecto Intercentros  Cómo decir te quiero*

http://85.152.37.8/recursos/2013/rutas/inicio.html (CD, publicado por el CPR de Gijón que recoge los materiales elaborados con sus propuestas de trabajo en el aula).

Fruto de los objetivos mencionados, nuestros esfuerzos se centran en la promoción de la escritura en las aulas como un contenido ineludible dentro de la Educación literaria y como parte del proceso lector, conscientes de que este ha sido siempre un reto difícil de abordar en el aula. La búsqueda de estímulos para la escritura se apoyó en la idea de las "constelaciones literarias" de Guadalupe Jover (*Constelaciones literarias*. *Sentirse raro. Miradas sobre la adolescencia*) y, animados por ellas, iniciamos nuestro trabajo. Queríamos ampliar los campos de lectura y recreación de textos adecuándolos a las expectativas de nuestros alumnos y alumnas. Decidimos plantearnos cuatro caminos que nos acercasen al alumnado y sus intereses, y a ellos a la lectura y a la escritura creativa. Esos cuatro ejes temáticos son:

1. El miedo, el terror.
2. El amor, la adolescencia.
3. El viaje, la aventura.
4. La adversidad, el conflicto.

Es un hecho evidente que, si queremos recorrer un camino juntos, asumimos el papel de guías pero viajamos a donde quieren ir nuestros acompañantes. De ahí estos ejes temáticos que hoy, desde la experiencia de llevarlos al aula, podemos decir que interesan, atraen, estimulan y logran la creación.

Por alguno había que empezar y decidimos hacerlo por **el amor y el miedo,** temáticas ambas atractivas y con suficiente capacidad de facilitar la tarea creadora. Además, creemos en la necesidad de ofrecer textos verbales y no verbales como estímulos para conseguir la necesaria animación creadora.

El trabajo se recoge en un CD que plantea las dos rutas literarias que exploran a través de estímulos tan diversos como la pintura, la música, el cómic, los objetos cotidianos, y, cómo no, el texto literario esas dos vías

de creación. Para caminar por el miedo nos acompañó por ejemplo *El grito* de Edwar Munch o los textos de Ian McEwan y Patricia Highsmith. Transitando por el amor descubrimos los relatos de Clarice Lispector, la poesía de Luis García Montero o la profunda raíz popular de la lírica.

Como uno de nuestros objetivos era compartir las producciones de nuestro alumnado, decidimos apostar por la idea de un certamen literario. Inmersos en los caminos del amor llegamos a *Cómo decir te quiero.* Se les propuso a estudiantes de seis centros de secundaria que escribieran a partir de ese planteamiento un microrrelato, un poema (haiku , caligrama...), una canción, un cómic, un tuit, un WhatsApp. Una sencilla presentación de PowerPoint nos sirvió ese año para compartir las creaciones entre los seis centros. Descubrimos que leer a sus iguales despertaba gran interés y que encontrar la obra propia en esa presentación les suponía un alto grado de satisfacción, la felicidad de haber llegado a tener público (y ciertamente hubo un público interesado y activo).

*II Proyecto Intercentros : Relatos viajeros*

http://proyectorelatosviajeros.wordpress.com (blog del proyecto que recoge el trabajo realizado por el alumnado).

La experiencia nos impulsó por una nueva vía, **la ruta de la adversidad** y, en la búsqueda de materiales, descubrimos el libro *Los relatos perdidos de Bambert,* de Reinhardt Jung. Este texto está formado por diez relatos protagonizados por adolescentes en diferentes épocas y lugares, todos ellos unidos por un hilo narrativo, la historia entrañable de un viejo escritor que acarrea su propia adversidad física y que, comprometido con las palabras y la necesidad de compartirlas, envía sus narraciones a la búsqueda de lectores generosos.

*Relatos viajeros* se convirtió en el segundo Certamen intercentros creado por nuestro grupo de trabajo “Rutas literarias” en el curso 2012/13. Cuatro centros del ámbito rural y urbano de Asturias participaron activamente en actividades de lectura y escritura.

El libro de Reinhardt Jung fue el punto de partida de este proyecto de animación a la lectura que tiene como objetivos el desarrollo de la creatividad, el espíritu crítico y la relación con el entorno. Buscando la mejor manera de compartir las producciones del alumnado optamos como

soporte por el formato blog, una eficaz vía que diseñamos con el propósito del intercambio entre iguales.

Después de la lectura compartida en voz alta en el aula, se **compartían** impresiones, opiniones, emociones. Se hablaba, se debatía sobre lo que les gustaba (una buena manera de disfrutar y buscar sentido a las palabras que leían, como propone **Aidan Chambers**, en su libro *Dime. Los niños, la lectura y la conversación*). El blog nos brindaba fácilmente esa posibilidad. Cada cuento dispone de una propuesta de actividades que comienza con "*Me gusta porque...*". Valoramos muy positivamente desde el inicio del proyecto el desarrollo de la actitud reflexiva, de la opinión argumentada, desde lo más superficial a lo más profundo, según la capacidad y el nivel de cada cual, actuando unos de modelo e inspiradores de otros, enriqueciéndose mutuamente.

Cada uno de los relatos, que les llevó por muy diferentes lugares (Irlanda, Londres, Sarajevo, Moscú, Córdoba, Slubice) posibilitó la propuesta de diferentes actividades de creación e investigación. Además de expresar opiniones, crearon composiciones de escritura creativa y se llevaron a cabo indagaciones, investigaciones... Se acercaron a la literatura de épocas pasadas, al periodismo, a la fotografía, a la pintura... A estas actividades se unieron otras, tradicionalmente asociadas a la Educación Plástica, creando ilustraciones y, en ocasiones, se abordaron contenidos y tareas habitualmente contempladas en los programas de Ciencias Sociales, Geografía e Historia... Conseguimos, de esta manera, ampliar curricularmente este proyecto de colaboración.

Después de toda esa actividad, el alumnado estaba preparado para seguir la propuesta de Bambert y crear su propio relato, el relato úndecimo, que se colocaría en su espacio cotidiano. El libro digital *Nuestros relatos* muestra los textos creados con la propuesta del protagonista del libro que se recoge en la página de inicio del blog. La participación masiva y la cantidad de textos escritos hizo que decidiésemos publicar ese libro digital donde pueden leerse todas y cada una de las creaciones de los cuatro centros. Alumnas y alumnos han conseguido trasladar cuentos y relatos a la Asturias rural, a la Asturias marinera, a los parques en los que juegan, a determinados edificios emblemáticos de nuestras ciudades, a las esculturas que en ellas habitan... Además esos relatos también viajaron por correo postal, medio en desuso para ellos, a todos los centros participantes. Ese intercambio tangible ha sido excelentemente valorado en las aulas. Los globos chinos del relato de Bambert pasaron a

convertirse en sobres, con las direcciones de los centros, en los que se colocaron con muchísima ilusión una selección de los cuentos escritos de cada clase. Y pasaron a leer no a un autor alemán, sino a compañeros y compañeras de otros centros… y sabían que ellos también les estaban leyendo. Descubrieron sus espacios, visualizados en fotografías o ilustraciones, y se adentraron en múltiples y variadas historias. La diversidad de los entornos en que se situaban los cuatro centros fue un atractivo añadido.

Acabado nuestro primer curso con este proyecto, estaba claro que la estructura del blog constituía una herramienta de trabajo muy válida no solo en el ámbito de animación a la lectura, sino también como eje de un proyecto integrado y global.

La repercusión que tuvo este proyecto, después de haber recibido el *XXIX Premio Especial Francisco Giner de los Ríos* a la mejora de la calidad educativa, le hizo ser aún más viajero. En la actualidad sigue activo en varios centros. En nuestros institutos volvemos cada curso a viajar con Bambert y a descubrir con nuestro alumnado historias y espacios. En este último mes de junio sobres cargados de relatos han viajado desde San Vicente de la Barquera, en Cantabria, a Avilés (Asturias) y también, claro está, en la dirección contraria.

*III Proyecto Intercentros: En pie de guerra, periodista o escritor*

https://proyectoenpiedeguerra.wordpress.com/ (blog del proyecto que recoge las creaciones del alumnado)

Los resultados obtenidos nos animaron a continuar trabajando con la *ruta literaria* iniciada. La adversidad, el conflicto y sus consecuencias, es un contenido, por otro lado, que resulta asequible en las aulas desde la reflexión acerca de una realidad tan actual e inmediata como la guerra. Nos pareció interesante establecer lazos de unión con un pasado no demasiado lejano en un afán de observar la adversidad como un continuo histórico. En esta ocasión la búsqueda de estímulos no verbales nos llevó a bucear en los fondos del Muséu del Pueblu d´Asturies y seleccionar treinta fotografías a nuestro juicio sugerentes para pretender con garantías de éxito una propuesta creativa a través de dos vías:

- la escritura periodística en un intento de acercarnos a la noticia y sus características.
- la escritura literaria que abría la posibilidad de intentar cualquier

género o subgénero literario.

Quisimos aprovecharnos del valor educativo de la **imagen** y confiar en sus posibilidades para la creación, expresión y desarrollo de la conciencia crítica. Fue un reto desprendernos del texto como motor y sustento de las actividades de escritura en el aula de Lengua.

Como las pautas son muy necesarias para este tipo de tareas, les ofrecimos dos textos creados por nosotros como muestra a partir de dos de las imágenes propuestas..

Para ayudarles a llegar a esa tarea final se realizaron actividades previas en las aulas que permitieron al alumnado acercarse al mundo del fotoperiodismo.

Una vez más el blog ha sido una herramienta útil para compartir el trabajo, para romper las paredes del aula y unir nuestros diferentes centros y llegar también a las familias de nuestro alumnado.

Unos narraron historias de dolor, de adversidad, de superación... en las que, en ocasiones, las voces que aparecían formaban parte, para su sorpresa, de la experiencia, no muy lejana, del propio entorno familiar; eran, por tanto, narraciones cercanas, relatos sentidos. Elaboraron sus relatos de ficción, **poniendo en juego las distintas posibilidades del género** (**tipo de narrador, personajes, puntos de vista,**…) o se decantaron por un enfoque meramente informativo, con la objetividad y el distanciamiento que se presuponen para este tipo de textos. También a veces optaron por desarrollar ambas propuestas para una misma imagen.

Los textos creados muestran el grado de sensibilización alcanzado por el alumnado ante la guerra y sus consecuencias, ante la pobreza y también sus logros en el uso de la competencia comunicativa. Hemos descubierto que este tipo de proyectos generan una actitud positiva hacia la lengua escrita y un notable interés por la lectura. También todos educaron juntos la mirada, siendo capaces de trasladar a palabras las emociones que las imágenes les provocaban.

El haber sido premiado por la Asociación Mejora tu Escuela Pública con el premio MEP, Buenas Prácticas educativas en su V edición hizo que compañeros de otros centros se interesasen por el proyecto.

*IV Proyecto Intercentros: Desfaciendo entuertos*

https://proyectodesfaciendoentuertos.wordpress.com

La ruta de conflicto y la adversidad continuó desarrollándose en nuestro siguiente proyecto. El ánimo por cambiar una realidad adversa e intervenir en los conflictos desde un ámbito personal, local, nacional y hasta mundial nos hizo pensar en el concepto de héroe, de heroína. Y este nos llevó en 2016 a reencontrarnos con un clásico, El *Quijote*, en pleno año cervantino. Nos marcamos un nuevo reto al pensar en llevar a las aulas de Secundaria una animación a la lectura y la escritura desde las palabras de Cervantes. Había que tratar de que esa lectura compleja y rica, alejada del alumnado nativo digital del siglo XXI, del alumnado del mundo audiovisual, les llegase y los volviera a convertir una vez más en creadores.

Desde nuestros inicios siempre hemos utilizado como estímulos materiales muy variados y en este proyecto decidimos darle un protagonismo especial a la imagen ilustrada uniéndola al texto cervantino. Como ninguno de los que formamos el grupo somos dibujantes, invitamos a participar en esta aventura a la ilustradora asturiana Nanu González, quien logró transformar increíblemente en imágenes las palabras, las ideas que nosotros le contamos. Así empezó a rodar *Desfaciendo entuertos,* que hace suyo el espíritu de don Quijote para poner al alumnado frente a sí mismo y frente a la compleja realidad actual desde un planteamiento lúdico, a partir de una estructura en niveles ascendentes (que ellos conocen bien del mundo de los videojuegos) y que se materializó en una baraja de cuatro naipes.

Partimos de una realidad adversa que nos lleva a interpelarnos de un modo reflexivo sobre la necesidad de concienciar a nuestro alumnado sobre aquello que no le gusta de su entorno y que desea cambiar; así llegamos a la primera parte de este proyecto, “**Cosas que cambiaría”**. El alumnado eligió cualquier aspecto del mundo en el que vive que le gustaría borrar y, como Don Quijote, lo convirtió en otra realidad, fruto de la ilusión y el deseo de cambio, de construcción de otro mundo. A través de fotografías, collages, imágenes y palabras nos hicieron ver lo negativo y nos sacaron de ello trasnportándonos a otro mundo como ya hiciera Cervantes a comienzos del siglo XVII. En una sola página se concentró todo, nos trasladamos de la realidad al deseo.

Esas realidades adversas que llevan a la necesidad de cambio los condujo

sin darse cuenta a un segundo nivel, a convertirse en héroes y heroínas. Necesitamos agentes que lo hagan posible. He aquí el origen de nuestros particulares protagonistas, que han de ser los artífices de esa transformación. Y llegó el momento de crear esos héroes y heroínas, había que prepararse para salir en busca de aventuras. Como Cervantes hizo, ellos y ellas tuvieron que vestir a sus personajes, buscarles un medio de transporte, preparar su equipaje y, cómo no, buscarles un nombre.

Investidos como tales, la aventura necesitó de otro elemento, ascendemos al tercer nivel. Buscarán una Dulcinea o Dulcineo a quien encomendarse. En nuestras aulas resonaron entonces las palabras de Don Quijote: “Digo que no puede ser que haya caballero andante sin dama, porque tan propio y natural les es a los tales ser enamorados como al cielo tener estrellas, y a buen seguro que no se haya visto historia donde se halle caballero andante sin amores”. Y empezamos a conocer sus creaciones, a ponerles nombre, a leer los mensajes escritos para ellos y ellas.

Y sus andanzas como héroes ante toda clase de agravios, y su afán de cambio, les conducirán inevitablemente a un mundo mejor, o simplemente a otro mundo. Les propusimos llevarnos a su particular cueva de Montesinos. ¡Por fin, llegábamos, y bien acompañados, al cuarto nivel!

Demostrada su valía “desfaciendo entuertos”, el alumnado está ya en disposición de recibir “el diploma quijotesco” firmado por el mismísimo Cervantes.

Las barajas creadas han supuesto una herramienta narrativa en las aulas cuyos resultados han sido muy satisfactorios entre el alumnado. Nuestro certamen siguió los cuatro pasos descritos y guio la creación utilizando esa idea de cuatro naipes, en un afán por indagar en la ilustración, lo plástico y lo lúdico como reclamo. Tras una fase de reflexión, cada alumno y cada alumna creó su propia baraja con su propio hilo conductor: el medio ambiente, los estereotipos, la corrupción, el poder del dinero, la guerra, la desigualdad, etc.

Por otro lado, esta misma estructura en cuatro partes o pasos nos animó a releer la obra cervantina y preparar cuatro antologías que ofreciesen una selección de textos de la obra en torno a:

- Cosas que cambiaría
- Héroe/ Heroína
- Dulcineo/ Dulcinea

- Otro Mundo es posible

Cada una de ellas ha servido de estímulo como lectura para preparar la tarea creadora y permite un acercamiento e incluso un aceptable conocimiento de la obra.

Esos textos antologados nos condujeron irremediablemente a otras propuestas, a nuestros particulares “Cervanteando”. A partir de algunos de ellos se proponen actividades que ayudan a la interpretación y contextualización de los grandes temas cervantinos. Explorando, una vez más, la vía multidiciplinar, las actividades son asequibles desde materias tan diversas como Educación Plástica o TIC tal como muestra el trabajo llevado a cabo en dos de los centros, además de Orientación, Valores Éticos, Historia, Filosofía, Lengua Extranjera y, en nuestro caso, Lengua Asturiana.

Ya finalizó el IV Centenario de la Muerte de Cervantes, pero nuestro *Desfaciendo entuertos* creemos que puede mantenerse vivo y permitir el acercamiento a nuestro gran clásico. Podemos afirmar, evaluando el camino recorrido con tantos héroes o heroínas, que el alumnado aceptó crear su propia ficción desde la realidad que le circundaba y recorrió el camino acompañado nada más y nada menos que por el propio Miguel de Cervantes.

El blog del proyecto ha sido una vez más el lugar donde nuestro trabajo de aula se ha compartido.

RESULTADOS Y/O CONCLUSIONES:
Una vez desarrollados los proyectos se lleva a cabo una autoevaluación con la finalidad de destacar los puntos fuertes y aquello que se pudiera mejorar. Como elementos positivos podríamos destacar:

- La participación directa y la implicación del alumnado en todo el proceso.
- La sensibilización del alumnado ante las desigualdades, la guerra y sus consecuencias, la pobreza, la adversidad, la necesidad de conseguir cambios en su entorno y en el mundo...
- La posibilidad de tratar hechos históricos y realidades muy variadas.
- El uso de las TIC en el proceso de enseñanza-aprendizaje y en la difusión de las creaciones.
- El fomento de la relación entre centros muy diferentes.
- El bajo coste: para ser desarrollados solo necesitan de un blog y los

derechos de las imágenes.

Dado su carácter global e interdisciplinar, la temática seleccionada ofrece innumerables posibilidades de ampliación puesto que puede utilizarse para trabajar muchas materias (Historia, Geografía, EPV, Ética...) por lo que podría perfectamente ser la base de un proyecto de centro.

De igual forma, pueden adaptarse a diferentes cursos de la Secundaria y el Bachillerato y es posible atender adecuadamente a la diversidad del alumnado gracias al carácter flexible de las propuestas creativas que plantean.

Consideramos destacable el hecho de haber alcanzado un objetivo añadido: crear un contexto privilegiado de aprendizaje cooperativo para alumnado de centros muy diferentes. El desarrollo intercentros ha brindado la posibilidad de trabajar e interactuar a alumnado de centros rurales y urbanos, con características, dinámicas de trabajo e intereses muy variados, acordes con el emplazamiento de cada uno de ellos.

En nuestro recorrido, desde el primer proyecto hasta el que ahora mismo está en su primera fase, hemos ido construyendo unas bases que sustentan nuestros planteamientos y que pueden también ser vistas como conclusiones que se elaboran desde la experiencia en las aulas:

- La lectura y la escritura son para nosotros indisociables en la búsqueda de un buen desarrollo de la competencia comunicativa y muy especialmente en la educación literaria.
- La lectura ha de ser entendida en un sentido amplio en el que caben todo tipo de mensajes y en cualquier tipo de soporte. Educar la mirada es un objetivo necesario.
- La selección de material de lectura es una tarea imprescindible, laboriosa pero fructífera.
- Cualquier autora o autor literario tiene cabida en las aulas de Secundaria. Merece la pena atreverse con textos y creadores que habitualmente se obvian en los niveles en los que trabajamos. Siempre que se consiga engancharlos a un eje temático atractivo para el alumnado y a este se le guíe, puede llegar a disfrutar de la literatura con mayúsculas.
- Todas las actividades que se les proponen, cada proyecto que se desarrolla, se vincula al día a día del aula, al proceso de enseñanza-aprendizaje, reflejándose siempre en los criterios de evaluación y

calificación que en cada departamento didáctico se hayan marcado. Todo el trabajo que realiza el alumnado debe ser reconocido y explícitamente valorado.

- El trabajo compartido es sin duda el más enriquecedor. Lo decimos desde nuestra experiencia como docentes al trabajar diseñando los materiales, compartiendo hallazgos y problemas, buscando soluciones y también, por supuesto, desde la observación de los logros alcanzados por nuestro alumnado. Ambas partes hemos disfrutado en el recorrido y también en el final de cada aventura emprendida en común.
- La creatividad es una vía óptima para la atención a la diversidad en todas sus vertientes y, por ello, es un aspecto que ha de estar muy presente en nuestro trabajo en las aulas.
- El aprovechamiento de los elementales recursos tecnológicos (siempre bien acogidos por nuestros estudiantes) es un elemento más, una herramienta de la que no podemos prescindir.
- Se crean lectores entusiastas y reflexivos cuando quienes les proponemos la lectura también somos igualmente entusiastas. Para contagiar una pasión hay que sentirla y compartirla. En estos años hemos encontrado también a alumnos y alumnas que se han ganado un merecido título de animadores a la lectura y a la escritura de sus iguales sin ni siquiera proponérselo.

Tenemos claro que los retos nos gustan a todos y para todos merecen la pena. La búsqueda es una actividad constante que nos regala muchas veces hallazgos que por fortuna podemos compartir. Solo con leer los textos creados por nuestros escritores y escritoras adolescentes obtenemos un premio suficiente. Solo con escuchar, tras la lectura en voz alta compartida o tras una lectura individual, sus reflexiones, las emociones que las palabras les han transmitido, se valida nuestro trabajo. Por ello ya estamos metidos en el desarrollo de otro proyecto, *Guardianes de la memoria*, que, desde un soporte audiovisual elaborado por el alumnado en su ámbito familiar, nos llevará de nuevo a la palabra escrita.

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## Sequências didáticas: interatividade entre universidade, escolas públicas e bibliotecas comunitárias em torno da leitura literária

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PALAVRAS-CHAVE: Letramento literário, formação de leitores, Sequência didática.

RESUMO:
A educação literária no Ciclo de Alfabetização, como direito assegurado

na escolarização, está prevista nas Diretrizes Curriculares Nacionais para o Ensino Fundamental de Nove Anos (BRASIL, 2013). Nessa perspectiva, Rosa e Leal (2015), discutindo sobre a organização do trabalho pedagógico destacam a sequência didática (SD), como bom caminho para diversificar estratégias de ensino e ampliar aprendizagens com o literário na educação. Dessa forma, equipe do Centro de Estudos em Educação e Linguagem (CEEL/UFPE), em parceria com mediadores de leitura da RELEITURA e da Biblioteca Comunitária Caranguejo Tabaiares desenvolveu 06 sequências didáticas, com professores do Ciclo de Alfabetização, de escolas públicas. As sequências foram planejadas, definidos os temas e escolhidos os acervos com gêneros literários específicos: livros de imagem, poesias de tradição oral, poemas, contos de assombração, mitos da tradição indígenas e de matriz africana. No conjunto, as SD mostraram que, diversidade de mediações de leituras, nas escolas e bibliotecas envolveram alunos, professores e mediadores, mobilizando contato com textos literários específicos, trocas, ampliações de conhecimentos e apreciações estéticas de textos, como tem defendido Cosson (2009), para o letramento literário escolar.

INTRODUÇÃO:

A realização de sequências didáticas tendo como temática comum a leitura literária na escola e envolvendo diferentes gêneros literários consistiu em uma das ações do Subprojeto Mediadores de Leitura na Escola, parte integrante do Pacto Nacional pela Alfabetização na Idade Certa/PNAIC/MEC, em 2014, no estado de Pernambuco.

O desenvolvimento do subprojeto se deu em continuidade a uma parceria, iniciada em 2012, que se estabeleceu entre a Universidade Federal de Pernambuco, representada pelo Centro de Estudos em Educação e Linguagem – CEEL e a Rede de Bibliotecas Comunitárias da Região Metropolitana do Recife (RMR) – RELEITURA.

A RELEITURA, criada em 2007, articula as bibliotecas comunitárias da RMR, e é uma iniciativa de implementar bibliotecas que são geridas por agentes culturais das comunidades situadas em periferias das cidades. Seu objetivo central é garantir o acesso ao livro e à cultura escrita, através de ações de mediação cultural junto a diferentes grupos de crianças, jovens e adultos nos bairros onde se localizam. Hoje a RELEITURA é composta por 7 bibliotecas localizadas nos municípios do Recife, Jaboatão dos Guararapes e Olinda, atendendo aproximadamente 15 mil pessoas. Além da RELEITURA, também a Biblioteca Comunitária

Caranguejo Tabaiares é parceira nessa ação.

Entendemos aqui bibliotecas comunitárias na vertente defendida por Machado e Vergueiro, em seu estudo dessa modalidade de bibliotecas, citados por Rosa e Dubeux (2015, p. 6):

> É interessante perceber que a biblioteca comunitária surge como um poder subversivo de um coletivo, uma forma de resistência contra-hegemônica, de quase enfrentamento social, numa nova realidade, que escapa das medidas e das categorias descritivas existentes, passando praticamente despercebida pela academia. De forma empírica e criativa, elas trabalham no empoderamento da comunidade, criando mecanismos para colaborar no desenvolvimento social, potencializando os talentos dos indivíduos e das comunidades, constituindo-se em espaços públicos voltados à emancipação, onde a prática cidadã pode aflorar de forma inovadora, criativa e propositiva.
>
> (...) Considerando os resultados da pesquisa, podemos afirmar que as bibliotecas comunitárias são polos irradiadores de cultura e saber local, especialmente nos casos em que um grupo local, formado por cidadãos críticos e conscientes de sua situação econômica, social e cultural, torna o projeto de criação desses espaços efetivamente públicos. Somente nesses casos, se apoiadas pelo poder público local, poderão transformar-se em espaços estratégicos para a implantação de políticas de integração social e cultural. (MACHADO e VERGUEIRO p. 7 - 8).

A participação das bibliotecas comunitárias em todas as sequencias didáticas propostas foi, portanto, um diferencial dessa intervenção, pois trouxe para o planejamento das ações, além de uma rica experiência de realização de estratégias de mediação em leitura literária em espaços não escolares, reflexões acerca da leitura como direito ainda a ser conquistado, como nos lembra Castrillón, referida por Rosa e Dubeux (2015).

Por outro lado, o Centro de Estudos em Educação e Linguagem (CEEL), um núcleo de pesquisa e de extensão no Centro de Educação da UFPE, desde 2004, tem participado dos Programas de formação do MEC, Pró-Letramento e atualmente coordena, no estado de Pernambuco, o Pacto Nacional pela Alfabetização na Idade Certa (PNAIC). Além das atividades de formação, o CEEL tem se destacado na produção de materiais destinados à formação docente (livros, DVDs, manuais e jogos para uso em turmas de alfabetização). Dentre as outras ações realizadas pelo CEEL, ainda são ressaltadas as participações em funções de

coordenadores de área e pareceristas no Programa Nacional do Livro Didático - PNLD, na avaliação dos livros didáticos de Alfabetização e Língua Portuguesa e no Programa Nacional de Biblioteca na Escola – PNBE, selecionados com o objetivo de compor a biblioteca do professor, da escola e dos estudantes.

Partindo das experiências de cada um dos parceiros envolvidos – a RELEITURA e o CEEL -, durante os anos de 2012 e 2013, manteve o foco das ações na formação de mediadores de leitura, com ênfase nos fundamentos e estratégias de leitura literária e no apoio às bibliotecas nos critérios de seleção, organização e disponibilização dos acervos. Ao final dos dois anos, na perspectiva da extensão e qualificação das práticas leitoras, evidenciou-se a importância dessa parceria por associar duas competências: os conhecimentos dos agentes de leitura das bibliotecas e suas inserções nas comunidades e as ações de pesquisa, produção de materiais e de formação de docentes do CEEL.

A partir desses resultados, a articulação entre o CEEL e as Bibliotecas Comunitárias foi ampliada e o *Subprojeto Mediadores de Leitura na Escola* foi proposto como parte integrante do PNAIC/2014, a ser executado no estado de Pernambuco. Na sua realização contou-se com uma equipe composta por: 01 Coordenação, 07 Formadores e 03 apoios do CEEL; 17 Mediadores de leitura de Bibliotecas Comunitárias da Região Metropolitana do Recife.

Em consonância com os objetivos do PNAIC, o subprojeto se voltou para a formação continuada de professores alfabetizadores e teve como meta garantir o direito à alfabetização plena aos estudantes do 1º Ciclo de Alfabetização, tendo-se como eixo central, além da apropriação do sistema de escrita, o letramento literário.

Nessa perspectiva, destacamos a importância da literatura literária na formação dos estudantes, concebendo a literatura, como um mundo possível de ficção em que o homem se encontra livre para pensar, configurando alternativas e se deixando agir pela fantasia, conforme o escritor mineiro Bartolomeu Campos de Queirós defende no Manifesto por um Brasil Literário (2009). No entanto observamos que, mesmo sendo um bem cultural universal, a leitura literária nem sempre ocupa um espaço privilegiado na prática escolar e também pouco tem assegurado o acesso aos livros de qualidade e a estratégias de leitura e de reflexão que contribuam para a formação de leitores.

Nesse sentido, como parte dos objetivos do Subprojeto, foram realizadas as sequências didáticas apresentadas nesse estudo e estas tiveram como foco a educação literária, sendo realizadas numa articulação entre o CEEL, as bibliotecas comunitárias e os professores da rede municipal do Ensino Fundamental.

A educação literária, como refletem Rosa e Leal (2015, p. 28, 29) tem ocupado, no Brasil, um espaço de debates pelo Ministério da Educação – MEC e através do Pacto Nacional pela Alfabetização na Idade Certa (BRASIL, 2012) tem sido defendida como direito de aprendizagem no Ciclo de Alfabetização.

As autoras destacam que a prática escolar não só deve assegurar o ensino nos eixos de apropriação do Sistema de Escrita Alfabética, leitura, produção de textos, análise linguística e oralidade, mas também no campo da educação literária, sendo necessário para isso um cuidado com as orientações aos professores quanto às práticas escolares de ensino que favorecerão essas aprendizagens. Ainda como destacam as autoras, a educação literária na escola, vai garantir a formação de leitores conforme está expressa nas Diretrizes Curriculares Nacionais para o Ensino Fundamental de Nove Anos (BRASIL, 2013), em seu Art. 30, & 2º:

> Considerando as características de desenvolvimento dos alunos, cabe ao professor adotar formas de trabalho que proporcionem maior mobilidade das crianças nas salas de aula e as levem a explorar mais intensamente as diversas linguagens artísticas, a começar pela literatura, a utilizar materiais que ofereçam oportunidades de raciocinar, manuseando-os e explorando as suas características e propriedades. (BRASIL, 2013) [grifos das autoras]

No entanto, como ainda destacam as autoras, é necessário que a literatura seja concebida na prática pedagógica, como direito humano universal conforme é defendido, por Antônio Cândido e atrelado ao processo de humanização. (ROSA e LEAL, 2015, p. 29).

Nessa direção, com a perspectiva de favorecer a formação dos professores e orientá-los no que se refere a esse direito de aprendizagem dos alunos na escola, cabe, em primeiro lugar uma reflexão sobre o que são os gêneros textuais e mais especificamente os literários e para isso concordamos com as concepções de Riter (2009):

> A matéria-prima da literatura são as palavras. Palavras artísticamente

> elaboradas, assim o prazer da leitura reside nas possibilidades que as palavras têm de encantar, de construir diante de nós um universo novo, mágico, com sua reserva de vida paralela que nos permite certo deslocamento do nosso eixo, permite-nos viver experiências novas, permite-nos colocar no lugar do outro. (RITER, 2009, P. 54 – 55).

Riter, ainda, reflete de forma direta sobre o papel da escola na formação dos leitores literários, apontando para os desafios que são postos ao professor ao procurar sistematizar sua prática em sala de aula de modo que a leitura literária se efetive como vivência prazerosa e de descobertas. Para isso, destaca que, uma boa metodologia com práticas de leituras literárias precisa passar pela escolha e organização de acervos a serem lidos e, para isso, salienta que a boa obra caracteriza-se: pelo uso não utilitário da linguagem; vivência imaginativa; independência de referentes reais, de forma direta; formação de um mundo possível que tem lacunas preenchidas pelo leitor, de acordo com suas experiências; plurissignificação; reserva de vida paralela; captura o leitor e pressupõe a participação ativa do leitor. (RITER, 2009, p. 64 – 65).

Diante desses desafios, nos preocupamos com essa importância e necessidade dos professores sistematizarem e organizarem as práticas da leitura literária nas suas salas de aula. Assim, através da realização das sequências didáticas, com textos literários, apresentadas nesse estudo, efetivamente nos comprometemos em assegurar uma experiência diferenciada, beneficiada pelas práticas de mediação e de utilização de acervos e espaços por parte das bibliotecas comunitárias, aliada à prática de formação de professores que se constitui um campo de ação do CEEL.

Dando suporte a essa defesa da prática da leitura literária no Ciclo de Alfabetização, Rosa e Leal (2015), discutem sobre as diferentes formas organizativas do cotidiano escolar e, destacando as possibilidades do trabalho com os gêneros literários em sequências didáticas, indicam que as SD “podem ser um bom caminho para diversificar as estratégias de ensino e ampliar as aprendizagens com o literário” (p. 41). Ainda, as autoras tomando como referência a concepção de sequência didática de Zabala: “um conjunto de atividades ordenadas, estruturadas e articuladas para a realização de certos objetivos educacionais, que têm um princípio e um fim, conhecidos tanto pelos professores como pelos professores como pelos alunos” (ROSA e LEAL, 2015, p. 41), justificam as vantagens da educação literária se dar através nessa modalidade, distinguindo, sobretudo, que as sequências didáticas se caracterizam como momentos de exploração de diferentes dimensões dos textos focalizados, com

progressão de atividades e o acompanhamento do processo de aprendizagem dos alunos.

Em consonância com a organização da prática pedagógica em sequência didática, autores têm proposto estratégias para a realização da leitura literária no contexto da sala de aula, que envolvem em linhas gerais a motivação para a leitura, a apresentação ou escolha das obras a serem lidas; momentos da leitura dos textos; questionamentos sobre os conteúdos e as características dos textos lidos, além de extrapolações ou reflexões resultantes das leituras realizadas (RITER, 2009; COSSON, 2009, 2014; BRANDÃO e ROSA, 2010; FERNANDES, 2011; BUNZEN e VIEIRA, 2015).

Assim, conforme refletimos nesse trabalho, é possível verificarmos que, as sequências didáticas geradas a partir das ações integradas entre as escolas, as bibliotecas e a universidade caracterizaram-se como experiências que proporcionaram aos professores um trabalho, com prática de leituras literárias que, não só conquistaram os alunos, mas também levaram ao reconhecimento do específico dos textos literários lidos e explorados e à apreensão de uma multiplicidade de sentidos e significados no âmbito individual, social, cultural, ideológico e estético provocado por cada gênero proposto.

OBJETIVOS:

- Refletir sobre a importância da formação de leitores literários no Ciclo de Alfabetização, através da realização de sequências didáticas.
- Descrever a realização de 06 sequências didáticas, em escolas públicas do Recife/PE, resultantes de uma parceria estabelecida entre a Universidade, bibliotecas comunitárias e escolas públicas.
- Apresentar e analisar um conjunto de sequências didáticas com gêneros literários diversos, destacando a importância do planejamento das ações de leituras mediadas, a organização dos espaços de leitura e a escolha de acervos, para as suas realizações.
- Detalhar os elementos característicos da realização de três sequências didáticas e seus resultados na formação dos leitores literários: *Criando e recriando poesias na escola; Mitos de origem conforme o povo Tikuna e uma griô Iorubá; Sequência didática em ação: os contos indígenas*.

DESCRIÇÃO DA EXPERIÊNCIA APRESENTADA:

Para a realização das 06 sequências didáticas, formamos grupos responsáveis pelos planejamentos e pela realização das mesmas. Atuando em grupos, foram formados 06 trios, compostos, por professores de 06 escolas das redes municipais do Recife e de Camaragibe, de turmas do 1º ao 3º ano do Ciclo de Alfabetização; mediadores de leitura das bibliotecas comunitárias e integrantes da equipe de formadores do CEEL.

O relato e a análise das sequências, feito pelos grupos, a partir dos registros escritos e fotos resultou na publicação do livro: Abriu-se a biblioteca... Mitos, rimas, imagens, monstros, gente e bichos. Literatura na escola e na comunidade (DUBEUX e ROSA, 2015). Além dos grupos, que estavam mais diretamente encarregados do planejamento das sequências, da realização das suas diversas etapas, dos registros e da escrita dos relatos, também participaram da etapa de planejamento e da análise das experiências, os autores dos dois primeiros capítulos do livro, que tratam dos pressupostos conceituais compartilhados pelo grupo no que concerne aos diferentes gêneros literários escolhidos e à organização do trabalho pedagógico na forma de sequências didáticas.

Assim, a leitura foi uma atividade que permeou todas as etapas de desenvolvimento das sequências didáticas, com a realização de estudos individuais e em grupo, além da descoberta e do compartilhamento de acervos. Os professores envolvidos buscaram acervos literários em suas escolas, e as equipes do CEEL e das bibliotecas também se encarregaram de conseguir localizar exemplares em seus espaços, com os diferentes gêneros a serem trabalhados. Nesse processo, houve uma rica troca entre acervos particulares, das escolas, das bibliotecas e do CEEL.

Durante o período de execução das sequências, que teve duração de cerca de dois meses, a equipe continuou a se encontrar regularmente para ajustes e avaliações do andamento das intervenções. A cada encontro, ficava visível a alegria dos grupos com os retornos que as crianças iam dando, demonstrando receptividade e envolvimento com a literatura.

Realizadas em 2014, as 06 sequências didáticas tiveram como temática comum a leitura literária na escola e na biblioteca, tendo cada grupo definido um gênero literário específico para o direcionamento dado a prática proposta, conforme segue numa apresentação feita de cada sequência:

*Assombração: quem tem medo? Uma vivência literária*, desenvolvida por Priscila Angelina Silva da Costa Santos (CEEL), Amanda Kelly Ferreira da Silva (professora) e Sthefano Santana Souza de Farias (Biblioteca Comunitária EducGuri), mostra como os contos de assombração passaram a compor o repertório de uma turma do 2º ano, que descobriu que ter medo (no mundo ficcional) pode ser divertido. As crianças surpreenderam ao escolher como sua leitura favorita um livro que foi escrito pensando num leitor adulto – Assombrações do Recife Velho, de Gilberto Freire. Nessa sequência evidenciou-se, que as preferências literárias não são totalmente previsíveis e que é bom, sim, ousar e apresentar às crianças textos mais complexos e que não foram escritos, necessariamente, para elas.

Na sequência *Curtição oral: essa onda é bem legal. Adivinhas, parlendas e quadrinhas,* Sidney Alexandre da Costa Alves (Professor), Maria Helena Dubeux (CEEL) e Mauro Silva de Souza (Biblioteca Multicultural Nascedouro) relataram como esses gêneros da tradição oral passaram a integrar a rotina de uma turma do 1º ano, inclusive favorecendo seu processo de apropriação da escrita. Novamente, o elemento surpresa caracterizou essa intervenção pedagógica. Não havia, nos objetivos previamente estabelecidos, o propósito de vincular a sequência às atividades de alfabetização, mas a condução que foi dada favoreceu essa integração com o letramento literário.

A sequência ***Ôxe! Não tem história! Sequência didática com livros de imagens***, realizada por Cybelle Montenegro (professora), Ywanoska Gama (CEEL) e Maria Betânia Nascimento (Biblioteca Popular do Coque), em uma turma do 2º ano, tem em seu título o registro de uma expressão de surpresa das crianças, no momento da sua introdução. Passado o estranhamento inicial, as crianças ganharam familiaridade com as narrativas visuais e também passaram a compor suas próprias versões para as histórias. Na comunidade do Coque, conheceram a biblioteca comunitária e descobriram que é possível, sim, ler imagens.

Os *Mitos de origem conforme o povo Tikuna e uma griô Iorubá* deram a direção a essa sequência didática elaborada por Carmen Lúcia Bandeira (CEEL) e Isamar Martins de Santana (CEPOMA – Centro de Educação Popular Maílde Araújo), vivenciada na turma da professora Kelly Cavalcanti. Essa sequência permitiu uma maior aproximação da biblioteca comunitária com uma escola da comunidade em que está inserida, Brasília Teimosa. Realizada em uma turma do Primeiro Ciclo de Alfabetização, a

sequência foi introduzida com uma mala, levada à escola contendo um acervo diversificado de livros cujo tema foi mitos dos diferentes povos, desde os clássicos gregos, da Antiguidade Clássica, aos mitos sobre a criação do universo, conforme o povo Tikuna da Amazônia e da tradição iorubá. Ao ouvirem a história da Samaumeira, mito Tikuna da criação da claridade, a aparente distância entre a comunidade de Brasilia Teimosa, de tradição pesqueira e conhecida pela sua luta por ocupação de uma área urbana no Recife e um povo da floresta amazônica foi encurtada através das sessões de contação de histórias e nas conversas em torno das narrativas míticas.

A poesia volta a ser foco, com a realização da sequência didática *Criando e recriando poesias na escola*, vivida por Ana Laura Barbosa de Oliveira (professora), Rafaella Asfora Siqueira Campos Lima (CEEL) e Adeline Maria Marques Pereira (Biblioteca Comunitária Caranguejo Tabaiares). Nessa sequência, são destacados os preparativos para a recitação pública de poemas que passaram a compor o repertório compartilhado por uma turma de 1º ano do Ciclo de Alfabetização, evidenciando-se que, nos contatos com poetas e poemas, a pouca idade não é um impedimento para a apreciação estética dos textos.

Por fim, a *Sequência Didática em Ação: os contos indígenas* também abordou os mitos, mais especificamente aqueles advindos da tradição dos povos indígenas brasileiros, que dão contornos à sequência vivenciada por Severina Érika Morais da Silva Guerra (professora), Maria Emilia Lins (CEEL) e Luciana Lima dos Santos (Biblioteca Peró), em uma turma de 2º ano. Além do grupo acima referido, essa intervenção contou, ainda, com a participação de mediadores de leitura da Biblioteca Multicultural Nascedouro, vizinha à escola onde a sequência foi realizada. Partindo de um gênero pouco presente na sala de aula – a crônica de viagem, o grupo registrou o percurso das leituras feitas e a culminância da sequência se deu com a apresentação de diferentes narrativas de tradição amazônica a um grupo de crianças frequentadoras da biblioteca Multicultural do Nascedouro.

O conjunto das sequências didáticas, conforme foram desenvolvidas, evidenciaram as aproximações das crianças do Primeiro Ciclo de Alfabetização de gêneros literários diversos, acionadas conjuntamente por mediadores: professores que atuam nas escolas, em bibliotecas comunitárias e em núcleo de estudos situado na Universidade.

RESULTADOS E CONCLUSÕES:

Na apresentação dos resultados das sequências didáticas, conforme está proposto nesse trabalho, nos detemos em três delas que tiveram dois gêneros literários propostos a poesia e o conto.

A primeira sequência focalizada, *Criando e Recriando Poesias na Escola*, planejada e realizada por um grupo composto pela professora de uma turma do 1º ano, com 21 alunos, de uma escola pública da Rede Municipal de Camaragibe (Região Metropolitana do Recife), um formador do CEEL e a mediadora de leitura da biblioteca, localizada em Recife, ocorreu em sete momentos.

Para a apresentação e reflexão sobre essa sequência, seguimos a descrição dos momentos que caracterizaram a sua realização. O grupo iniciou o trabalho na sala de aula com uma conversa com os alunos, provocada pela professora, procurando levantar o gosto deles em relação à poesia e o que sabiam ou conheciam do gênero. A partir da leitura do poema “Convite” de José Paulo Paes, a professora prosseguiu com uma conversa sobre os sentidos do texto, a polissemia das palavras e o sentido de expressões. Além disso, a partir desse poema também foi realizada uma brincadeira de rimas com nome de brinquedos.

Na sequência, prosseguindo com as leituras, feitas pela professora, foram lidos os poemas de Cecília Meireles, um “Leilão de Jardim”, seguido da leitura coletiva de um cartaz para ser trabalhada a estrutura do poema, seus aspectos formais e, de Vinícius de Morais, do livro a “A arca de Noé” , tendo sido feita uma a exploração dos elementos paratextuais que introduziram a obra - capa, título etc. Nesse contato com o gênero poesia, foi priorizado o trabalho com a leitura do livro de Vinícius de Moraes, com a participação alternada de leituras feitas pelo grupo responsável pela sequência. Foram lidas as poesias: “Elefantinho”, “A foca”, “A galinha d’ Angola”, “O pato”, “O peru”, “As borboletas”, e os alunos demonstraram que estavam apreciando o gênero.

Na continuidade do trabalho, tendo a professora como escriba, após uma escolha feita pelos alunos foi proposta a escrita coletiva de poema “Peru” e, em seguida, feita a reescrita individual. Através dessa atividade, o grupo constatou que as crianças puderam compreender que a escrita tem uma intenção significativa e comunicativa.

Além dessas explorações de diversos textos do gênero, na escola, a ida

das crianças à Biblioteca Comunitária Caranguejo Tabaiares, localizada em Recife foi um momento de muito envolvimento e expectativas, uma vez que elas tiveram a oportunidade de conhecer a história da biblioteca, seu enraizamento com a história da comunidade em que está localizada e não só vivenciaram momentos prazerosos de mediação de leituras feitos pelos mediadores da biblioteca, como também exploraram o acervo de literatura. Além disso, as crianças tiveram ainda a oportunidade de recitarem o repertório das poesias que estavam trabalhando na escola, para crianças da comunidade que frequentam a biblioteca e também assistiram a apresentações feitas por essas crianças.

A riqueza dessa experiência com o gênero poesia, tendo sua culminância com a realização de uma Feira literária que reuniu turmas da educação infantil e do fundamental 1, mostrou como o planejamento da sequência, foi capaz de transportar alunos, professora, mediadores/formadora para uma dimensão pedagógica atrativa e divertida.

Além disso, também consideramos que a visita das crianças a biblioteca, instalada em uma comunidade, localizada em um município diferente do que moram, não só proporcionou uma ampliação de conhecimento de realidades diversas das suas, mas também levou a um momento de convergência que se deu através do compartilhamento do contato com o gênero poesias.

A segunda sequência focalizada, *Mitos de origem conforme o povo Tikuna e uma griô Ioruba,* foi planejada e realizada pela mediadora da biblioteca e pela formadora do CEEL, tendo a sua proposta sido apresentada e aceita por uma professora para ser desenvolvida em uma escola pública situada na mesma comunidade onde encontra-se localizada a Biblioteca Comunitária.

Portanto, a integração entre a escola pública, a biblioteca e a universidade se deu de forma diferente da sequência acima relatada, mas o envolvimento da professora foi suficiente para que a proposta de realização da sequência didática tenha provocado efeitos sobre as possibilidades do trabalho pedagógico com o gênero literário planejado, na escola. A professora se envolveu com a sequência, acompanhando e participando do processo de seleção de um acervo, das sessões de leituras, do trabalho de estratégias de leituras, com explorações dos conteúdos e das características do gênero literário lido, com a apropriação da escrita e com produção textual.

A sequência foi realizada em uma turma, com faixa etária entre 05 a 10 anos e ocorreu em três momentos que constaram de estratégias de mediação de leitura através do compartilhamento de acervos sobre o mito, buscando-se compreender a sua importância para o reconhecimento de outras culturas – povos, seres e universo. Num primeiro momento, foram apresentados os clássicos universais da mitologia, de tradição europeia, com uma mala dos mitos levada pela mediadora Isamar. As crianças exploraram em dupla esse acervo e em conversas foi sendo explicitada a importância do mito na formação da identidade cultural de um povo.

A partir da exploração da história "A samaumeira que escurecia o mundo" foi discutida a ideia de mito e distribuídas fichas com palavras que apareciam na história, os alunos leram e escreveram no quadro e em folha de papel (wotchine, povo ticuna, quatipuru ...). Por fim, em conversas com as crianças foram feitas reconstituições da história e esta foi escrita individualmente. O terceiro momento da sequência didática foi dedicado à leitura da história de "Aguemon", mito de origem do povo iorubá, contada pela griô Carolina Cunha, 2002.

A partir da vivência da sequência proposta, a mediadora e a formadora observaram que as crianças têm pouca informação sobre esses universos étnicos que, permanecem vivos em nossa cultura o que permite deduzir que a leitura dos mitos é ainda pouco valorizada e eles perdem espaço no meio da profusão de outros títulos, necessitando serem apresentados através de mediações planejadas. Segundo elas, as escolas parecem desconhecer o potencial do gênero literário mito na veiculação de informações fundamentais sobre a flora, a fauna e principalmente para o conhecimento dessa diversidade cultural relativa a contribuição das culturas indígenas e africanas na formação cultural do povo brasileiro, que segundo a LDB deveria estar inseridas nos currículos. Pela riqueza da experiência, elas ainda consideraram que a mediação de leitura, direcionada e planejada na forma de sequência didática mostrou ser um caminho por excelência para tratar conteúdos.

Além disso, a mediadora e a formadora destacaram que a aproximação entre escolas dos bairros e as bibliotecas comunitárias se apresenta como um grande potencial na perspectiva de uma ação colaborativa de formação de leitores na comunidade, voltada para o esforço coletivo de enfrentamento do desafio da alfabetização na idade certa, integrando as três dimensões alfabetização, letramento e formação de leitores aos

conteúdos voltados para a afirmação das identidades.

A terceira sequência analisada, *Sequência Didática em Ação: os contos indígena,* também teve algumas especificidades na sua realização, no que se refere ao seu planejamento e desenvolvimento. Como na segunda sequência aqui apresentada, a mesma foi planejada pela formadora do CEEL, juntamente com a mediadora de uma biblioteca comunitária que se localiza no município de Jaboatão dos Guararapes. No entanto, a sua realização se deu na sala de aula de uma professora de uma escola Municipal da Rede de Ensino do Recife, em uma turma de 2º ano, com 18 alunos. Além disso, para a exploração do espaço da biblioteca comunitária, foi proposta uma visita à outra biblioteca da RELEITURA, próxima da escola, a Biblioteca Multicultural Nascedouro, tendo-se assim, uma experiência de integração acrescida com a participação de mediadores de duas bibliotecas da Releitura.

A sequência foi realizada em seis dias, com a participação dos três componentes do grupo (professora, mediador e formador) e dos mediadores de leitura da segunda biblioteca participante.

Em muitas situações de conversas, foi-se aprofundando a concepção de que os contos indígenas fazem parte da cultura brasileira e são histórias contadas de geração em geração, sendo importante para a constituição da identidade indígena; a manutenção das tradições dos povos e dos ensinamentos dos mais velhos e sábios da comunidade.

A sequência foi quase toda baseada no livro “Cobra-Grande histórias da Amazônia”, de Sean Taylor, com a leitura dos seus contos, destacando-se dentre eles o “Curupira” que foi extremamente explorado e confrontado com o desenho animado “O Curupira o guardião da floresta”.

Com uma dinâmica muito rica em indagações e descobertas, com as crianças questionando sobre a veracidade das histórias, a sequência didática em seus diversos momentos mostrou de forma clara como estavam se dando as explorações do conceito de contos, ou seja, um mistura de fatos reais com imaginário.

Além disso, o grupo que realizou a sequência destacou que, a mesma, possibilitou o contato das crianças com contos da tradição oral, alguns já bem conhecidos por elas, o que gerou diálogos e a participações nos diversos momentos. Mas o grupo também observou que, alguns contos

que não eram tão conhecidos estimularam nas crianças a curiosidade e aguçaram o desejo de aprender mais sobre a temática. Por fim, ainda foi destacado pelo grupo que o trabalho com os contos indígenas possibilitou a entrada em um mundo novo, com muitas descobertas.

A descrição dessas sequências didáticas planejadas e realizadas num contexto de interação entre a Universidade, bibliotecas comunitárias e escolas públicas evidenciam como a prática de leitura literária na sala de aula pode se dar de forma diferenciada. Nas sequências relatadas, o contato com a literatura levou os alunos não apenas a ler e a escrever, práticas importantes para alfabetização, mas, sobretudo a apreender características dos gêneros que foram especificamente focalizados, a poesia e o conto – mito, além de serem inseridos no universo cultural que a literatura propicia.

Neste sentido, destacamos que os momentos de mediações de leitura proporcionaram o estabelecimento de contatos com diversos agentes de leitura e cultura, em contextos como a própria sala de aula, a biblioteca escolar e a biblioteca comunitária, com propósitos estabelecidos e diversificados na escolha dos acervos a serem lidos e nas estratégias de ensino planejadas.

Ainda constatamos que, através das sequências didáticas que se deram em contextos espaciais e com durações diferentes, organizadas segundo planejamentos objetivados de forma prévia os alunos no Ciclo de Alfabetização se beneficiaram do contato com a literatura. Ou seja, vimos que, esse acesso à literatura, experimentado como vivências ficcionais que provocam prazer, apreciação, constatação de sentimentos, ideias e crenças, em poesias e mito/lendas, preencheu a dimensão de humanização que a literatura possibilita, conforme é afirmado por Antonio Candido. “A literatura desenvolve em nós a cota de humanidade na medida em nos torna mais compreensivos e abertos para a natureza, a sociedade, o semelhante”. (CANDIDO, 2012, p.29).

Por fim, nos remetermos a outra afirmativa de Antonio Candido, sobre a literatura como um poderoso instrumento de ensino formal, perspectiva que esteve contemplada no planejamento e na execução do nosso trabalho. “Por isso é que nas nossas sociedades a literatura tem sido um instrumento poderoso de instrução e educação, entrando nos currículos, sendo proposta a cada um como equipamento intelectual e afetivo”. (CANDIDO, 2012, p.24). Assim, como vimos, em consonância com a

afirmativa do autor, o desenvolvimento das ações de leituras mediadas nas escolas e nas bibliotecas, a escolha dos acervos e o planejamento do trabalho com gêneros literários específicos, conforme foi proposto para a realização das sequências didáticas descritas nesse trabalho provocaram nos alunos descobertas e reflexões, nas dimensões intelectuais e afetivas, individuais, sociais e culturais.

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# Relato de la experiencia del taller: “el encuentro con la propia voz en el texto”

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Presentado en la mesa redonda **Usar la lectura y la escritura dentro y fuera de la escuela: continuidades, rupturas y reconciliaciones**

PALABRAS CLAVE: voz, escucha, trabajo, escritura creativa.

RESUMEN:
Sabemos que escribir no es fácil. Enfrentarse a una página en blanco, generalmente produce un abismo. ¿Cómo encontrar una relación más amigable con la propia escritura? ¿Cómo reconocer en ella, su poder de decir, de expresar sentimientos y emociones, de promover pensamientos? Partimos de la idea de que todos podemos escribir y que la escritura propia requiere de trabajo. Escritura y reescritura para pulir, a la manera de una escultura, la “obra” que se desea realizar. La escritura tiene su espacio propio y habitándolo, es como podremos encontrarnos con nuestra voz. Se trata de disponernos a “escuchar el mundo” para poder percibir esa voz que sólo podrá emerger por fuera de modelos y estereotipos, una voz que muchas veces aparece enmascarada, silenciada, paralizada. El maestro de Simón Bolívar, Simón Rodríguez, ya le advertía a su alumno: “no te confundas con el ruido del mundo”. Consideramos el proceso de escritura como una experiencia distinguiéndola de la mera trascripción y concibiéndola como una traza que trabaja sobre las emociones y produce pensamiento. La escritura se convierte entonces, en un proceso de des-alienación. La ponencia pondrá el eje en la experiencia del taller: “El encuentro con la propia voz” que se realizó en diversos espacios educativos de la Argentina, España, México y Brasil. En esta oportunidad, se pondrá el foco en el realizado en la Universidad de Málaga.

INTRODUCCIÓN:
Febrero de 2015. Hace dos años, en un aula de la Universidad de Málaga,

totalmente desconocida para mí[1], con más de treinta alumnos y alumnas de doctorado en educación, nos reunimos a lo largo de cuatro horas para compartir el taller: *El encuentro con la propia voz en el texto*. La "magia", como un halo poroso y lleno de vida nos cubrió.

La música, las voces de escritores, nos dieron una mano para que saquemos el velo. Para tener un encuentro con nuestras palabras.

La elaboración del taller estuvo atravesado por ciertas preguntas que direccionaron su desarrollo.

¿Cómo hacer para generar una escritura que no "borre" nuestra singularidad? ¿Cómo hacer para que las palabras ajenas, los textos de otros, no nos sometan? Las exigencias del mundo académico, o las propias de diversos ámbitos profesionales, muchas veces nos alejan de nosotros mismos. Nos alienan detrás de frases hechas, clichés, que reemplazan los vacíos, los silencios abrumadores pero necesarios para poder decir. "(…) la urgencia es desordenar, poner en apuros las ideas preconcebidas. (…) En relación a las ideas tan asociadas, tan instaladas, que por eso mismo son muy definidas. Es decir que ya no se mueven: ellas reemplazaron la búsqueda del pensamiento por la conservación de sus poderes" (Meschonnic, 2009, pp. 8, 9)

La "educación formal" suele señalarnos el camino a seguir. Sin embargo, crear una escritura donde no nos perdamos, donde nuestra subjetividad se despliegue, implica muchas veces ir a tientas. No a ciegas, pero sí de manera incierta, explorando, sumergiéndonos en los pliegues de las palabras, agujereando el discurso. Será cuestión de que nos animemos: "A fuerza de gritar, de saltar, de andar por ahí, llego hasta el sentido" nos dice la escritora Marina Tsvetaieva y luego agrega: "Escribo no porque sepa sino para saber" (Tsvietáieva, Rilke, & Pasternak, 1983, p. 208)

Quizá escribir requiere de una gran valentía. Jugar un riesgo y jugarnos. Recorrer zonas grises y desconocidas.

Estudio canto hace muchos años. Después de vocalizar, hace unos meses, escucho decir a mi profesora: "ahí está tu voz." Pareciera que para

[1] Cabe aclarar que esta ponencia se encuentra narrada en primera persona (coordinadora del Taller, Laura Duschatzky) y entre sus líneas, aparecen los distintos escritos de Sandra Aparicio González (participante del Taller y alumna de doctorado de la Universidad de Málaga.

que la propia voz oral surja se necesita trabajo. "*La boca, la lengua, las cuerdas vocales, los dientes, ¿cómo esta sencilla colección puede producir una variedad tan vasta de sonidos específicos, complejos y distintivos que ninguna máquina acústica puede emular?"* (Mladen, 2007, p. 17)

¿Cómo pensar, entonces, el surgimiento de la voz en la escritura? La espontaneidad no es un valor a la hora de escribir. Aferrarse a una frase o una palabra simplemente porque ha salido así del alma es por lo menos un riesgo: el alma, a veces, nos dicta obviedades. La propia voz surge cuando surge durante el propio proceso de escribir. No se trata de una insistencia sino por el contrario de un soltar, de un dejar para que entre las palabras cuidadosamente seleccionadas, encontremos nuestra presencia.

*"Si leo con placer esta frase, esta historia o esta palabra es porque han sido escritas en el placer"* (Barthes, El placer del texto y Lección innagural, 2003, p. 12) y el placer surge cuando me enriquezco, cuando me entrelazo con los otros y la propia experiencia, cuando escribo atravesada por ella. Escribir se convierte entonces en un trabajo artesanal. Un trabajo que implica también retirar escombros, modelos que achican y direccionan una escritura alienada.

OBJETIVOS:
El objetivo del taller fue promover un quiebre en la escritura que no nos representa y generar en cada una/o un encuentro con el acto de escribir. A partir de ofrecer ciertos estímulos se creó un clima propicio para que los participantes produjeran escrituras creativas, sorprendiéndose, incluso, de su propio caudal expresivo.

Se trataba de facilitar que la escritura cobre vida, percibir que escribir es posible si entramos en el mundo de la escritura y encontramos nuestros modos de estar presentes en lo que decimos, de estar presentes en lo que decimos. Alejarnos del pensamiento binario que nos conduce indefectiblemente a dilemas, por ejemplo, a elegir entre la escritura académica y la creativa, separando mundos y buscando imperiosamente diferenciarse.

El texto que se presentará en esta oportunidad narrará a dos voces (la coordinadora argentina del taller y una participante, alumna de la Universidad de Málaga) dicha experiencia y dará cuenta de las escrituras creadas poniendo en evidencia la potencia que encierra la escritura,

cuando puede elevarse por encima de sentencias, códigos y juicios.

DESCRIPCIÓN DE LA EXPERIENCIA:

*Entre bambalinas*

La experiencia que presentamos se originó frente al pedido de un profesor de la Universidad de Barcelona en el año 2012. Dicho profesor me sugirió proponer a la Escuela de Invierno de Doctorado un taller que diera cuenta del modo en que escribí el artículo: *"Nadie permanece igual"*[2] que narra la experiencia de enseñanza del español a inmigrantes en dicha ciudad. No dudé en denominarlo: "El encuentro con la propia voz en el texto". Sin duda tenía que bucear en mi propia voz para poder transmitir el modo en que había registrado la experiencia. Cómo decir, cómo combinar las palabras, cómo darles ritmo, tonos, intensidades, son cuestiones que van de la mano del propio contenido de lo que se dice. Como una pieza musical, nos enlaza o nos deja completamente afuera. Pero a mi entender era también necesario que pudieran experimentar cada una/o a su modo, el acto de la escritura y con ello, la posibilidad de su potencia, ya que el camino hacia el encuentro con la propia voz constituye un trayecto singular.

Varias preguntas me rondaban casi de manera obsesiva: ¿Cómo estar presente en el acto de escribir? ¿Cómo encontrar una dinámica del taller que muestre el movimiento de mi pensamiento? Me importaba generar estímulos para que el alumnado pudiese vivenciar la escritura no como una mera transcripción, sino más bien, como una traza. Una traza que muestre el cuerpo en la escritura a través de lo musical, que signifique una experiencia que trabaja sobre las emociones y produce pensamiento, es decir, concebir la escritura como un proceso de des-alienación.

La coherencia mínima de un texto no proviene del discurso sino de la voz. Los rasgos de una voz dependen de la sintaxis en sentido amplio, es decir, del ritmo. Henri Meschonnic se refiere al ritmo como la organización del movimiento de la palabra (Meschonnic, 2009, p. 34) La voz da lugar al texto como tal y le imprime su propio rostro, su singularidad. No hay modelos. Como una voz sonora, una voz escrita se modula solamente en

[2] Actualmente constituye una clase virtual de la diplomatura Pedagogías de las Diferencias en la Facultad Latinoamericana de Ciencias Sociales (FLACSO) Buenos Aires, Argentina.

una variedad irreductible de tonos, giros, formas, velocidades. La voz no precede al texto, no existe con anterioridad sino que emerge en el propio tejido que se arma a partir de las múltiples relaciones entre las palabras: ¿Cómo ayudar desde la propuesta del taller a que cada una/o encuentre su propia brújula, a que pueda entre las múltiples voces, habitar su propio silencio para que por fin tengan algo para decir?

Pensé múltiples instancias de escritura y lectura para quién deseara mostrar sus producciones y compartirlas con el resto del grupo.

En el apartado siguiente presentaré los distintos momentos propuestos en el Taller a modo de "postales" y éstos irán acompañados de las producciones de la alumna Sandra Aparicio.

*Primera postal*

Al iniciar, ofrecí dos estímulos para luego dar lugar al silencio y a la creación. Dejar a manera de una caja de resonancias que las palabras de un texto y la música hicieran lo suyo. Fueron las palabras *de Derrida* preguntándose por su propia voz por un lado y la canción *"Una palabra"* del cubano Carlos Varela por el otro, las que nos acompañaron en el primer momento.

La propuesta era escuchar y luego dejar que los ecos de estos estímulos se vincularan con las palabras de cada una/o, asociándolos con el nombre del taller: "El encuentro con la propia voz en el texto."

Primer estímulo:

> *"(…) Durante mi adolescencia (que duró mucho tiempo, hasta los 32 años) empecé a sentir pasión por la escritura, sin escribir; tenía una sensación de vacío: sé que es necesario que escriba, sé que quiero escribir, que tengo cosas qué escribir, pero en el fondo, nada tengo qué decir que no se parezca a algo que ya ha sido dicho. Recuerdo que cuando tenía quince, dieciséis años creía que era proteiforme (palabra que descubrí con Gide y que me gustaba mucho). Podía adquirir cualquier forma, escribir en cualquier tono a sabiendas de que nunca sería realmente el mío; hacía lo que se esperaba de mí o me reflejaba en el espejo que el otro me tendía, y me decía "no puedo escribir nada, porque puedo escribir cualquier cosa". Así se profundizaba ese vacío que creía reconocer en Artaud. Es como si me dijera: en el fondo no soy nadie, puedo ser quien sea, puedo adoptar cualquier postura, ¿cuál es mi camino, entonces, cuál es mi voz? (…) "* (Derrida, 2004)

Segundo estímulo*:* Una estrofa de la canción: Una palabra" de Carlos Varela

*Una palabra no dice nada*
*y al mismo tiempo lo esconde todo*
*igual que el viento esconde el agua*
*como las flores que esconden lodo*

*Escrito de Sandra*
*Mi voz lleva días escondida de mis ganas. Tiembla agachada y frágil temiendo la fecha fijada por la pluma. La presión de mi búsqueda la mata, yo siento que me abandona, ella lo sabe.*
*Iniciamos nuestro juego de escondite, cuando casi voy a descubrirla, vuelve a desvanecerse. Se esconde tras folios en blanco, en sus bordes, en sus manchas. En mis preocupaciones, en mi cajón de los trapos sucios, no disfruta de la opereta diaria, pero no sale de su cobijo, las dos lo sufrimos. Quizás deba dejarla libre, quizás en mis ganas reside su reja, quizás no sea nada, quizás es nada lo que tenga…*

*Segunda Postal*

La segunda instancia de escritura fue bucear en la memoria y recordar alguna escena escolar, luego algunos leyeron sus producciones que fueron acompañadas generalmente con aclaraciones orales. Con el objeto de silenciar esos preámbulos que les quitaban espesura a la escritura, a manera de juego, hacíamos retumbar nuestros pies en el suelo y producir sonidos más fuertes que las palabras que se colaban y entorpecían. Escuchar los textos de otros, producía efectos de contagio. Emoción, risas, satisfacción. Palabras que nos envolvían y nos cobijaban. Todos presentes en torno a escribir y escucharnos.

*Escrito de Sandra*
*Aún puedo sentir el rimbombante latido de mi corazón y mi bajada descoordinada de las escaleras, solo la barandilla me salvaba de la caída segura. Los rayos del sol se imponían en la puerta de salida de la escuela y solo me permitían ver su silueta. Con mi banda sonora de "trás trás" por los escalones llegué hasta él. Me miró casi con indiferencia y yo asumí mis miedos y me armé de ganas. Con voz temblorosa y tono casi en "off" exhalé mi pregunta;*
*- Profesor, ¿No le caigo bien?*
*La silueta se hizo hombre, la autoridad tapaba el sol, una sonrisa alivió mi temor y clavándome su mirada me contestó.*

- *Sandra, no corras, te vas a cansar de ser mayor.*

*Tercera Postal*

Tenía plena conciencia que estaba frente a un alumnado universitario. ¿Podía aportarles algo para que pensaran sobre sus propias escrituras? Como ya decíamos anteriormente, muchas veces impelidos por normas externas, nuestras escrituras "borran" las otras, las más vitales, las que nos calan. Pero decidimos dejarlas de lado porque no responden a lo pedido. Inclusive, a veces, desconocemos su existencia, quedan recubiertas de varias capas. *"Aquí toda la tentativa, su sentido y su placer, consiste en decapar estas capas para volver a encontrar el texto. Se limpian bien las pinturas antiguas para volver a encontrar la vivacidad de los colores."* (Meschonnic, 2009, p. Op. Cit. 158) ¿Se tratará de identificar aquellos saberes que nos impiden saber?

Con la intención de que pudieran pensar en los textos "académicos" que escriben a diario y relacionarlos con su propia voz, compartí con ellos un fragmento del libro "El Palacio de la Luna" de Paul Auster (Auster, 1996, pp. 129-133) Dicho fragmento pone de relieve la experiencia interna que tuvo que vivir un lazarillo que acompañaba a un hombre paralítico y ciego para responder a su demanda: "Ayúdame a ver" ¿Cómo transformó ese pedido externo en algo propio para poder satisfacerlo? Llevándolo al tema que nos convoca: ¿Qué proceso debemos experimentar al escribir para crear textos que nos representen? ¿Cómo hacemos para que convivan las exigencias externas y obligatorias con nuestra voz cobre vida?

*Algunos retazos del Fragmentos del texto de Paul Auster*
"Para poder hacer lo que Effing me pedía, tuve que aprender a separarme de él. Lo esencial era no sentirse agobiado por sus órdenes, sino transformarlas en algo que yo hacía por gusto. (...)
En lugar de hacerlo simplemente para cumplir con una obligación, empecé a considerarlo como un ejercicio espiritual, un método para acostumbrarme a mirar al mundo como si lo descubriera por primera vez. (…)
Me costó semanas de duro trabajo simplificar mis frases, aprender a distinguir lo superfluo de lo esencial. Descubrí que cuanto más aire dejara alrededor de una cosa, mejores eran los resultados, porque eso le permitía a Effing hacer el trabajo fundamental: construir una imagen sobre la base de unas cuantas sugerencias, sentir que su mente viajaba hacia las cosas que yo le describía."

*Escrito de Sandra*
*Tras la lectura del texto de Paul Auster: miedo.*
*Alejarse para poder ver, de todo, incluso de uno mismo. ¿Será por esto que mis propias palabras se hallan escondidas? Hasta ahora siempre he tenido que escribir para las exigencias de otro, para una materia, un profesor/a determinado, una actividad concreta. Siempre bajo requerimientos claros y prefijados es normal entonces que las palabras se nos pierdan cuando no se nos exige algo determinado. En este momento la "exigencia externa" es clara: ¡Escriban lo que les suscita este texto! (me refiero al texto de Paul Auster) A esta premisa lo que le sucede es una gran sensación de pavor, unida a un gran sudor en las manos y una tensión que inmoviliza, ya que nos hallamos perdidos y solos ante el desafío de un folio en blanco que no nos pide algo concreto.*
*¿Será que mis palabras, esas que pertenecen a mi voz, son unas rebeldes?*
*No responden ante la autoridad y las exigencias y por eso les cuesta tanto rebelarse, empujando a la salida a las "otras palabras" aprendidas culturalmente que no son más que las respuestas que todo el mundo quiere oír.*
*¿Cómo correr el "velo de la ignorancia" para poder ver y ver-nos en lo escrito?*
*Se me hace muy complicado. Quizá a escribir se aprenda escribiendo y por ello tengo que seguir enfrentándome a mis miedos, aprendiendo a convivir en la relación incómoda con la palabra. Dejar que los mensajes atraviesen por nuestras vidas y podamos llegar a una relación de cordial respeto, donde yo soy más yo y ellas, las palabras, sean más ellas para poder cobrar sentido y vida propia en mis escritos.*

*Cuarta Postal*

Compartí con los participantes la reflexión sobre el proceso de construcción del texto que elaboré y que registra la experiencia de enseñanza del castellano a inmigrantes en Barcelona. No pretendía constituirse en modelo alguno sino sólo socializar un modo de trabajo. A través de palabras de escritores fui presentando las distintas instancias de mi proceso creador apoyándome en unas diapositivas de Power Point. Dichos momentos (diapositivas) presentados fueron los siguientes: Me nutro de la experiencia a narrar y de la experiencia de la lectura; Antes de

escribir no escribo; Escribir; Leer es reescribir.[3]

*Quinta Postal*

Finalizado el taller, los participantes releyeron de manera individual los escritos elaborados durante las cuatro horas. A partir de dichas producciones, escribieron nuevos fragmentos con el objeto de compartir resonancias con sus compañeros. Ecos. Efectos.

Posteriormente, les propuse que abandonaran sus sillas para caminar por el aula con sus escritos y al golpe de una palmada susurraban a un compañero dichas resonancias. Al golpe de otras palmadas compartían en secreto con otros compañeros y así, las palabras fueron circulando.

"¿(…)bastaría con que habláramos todos a la vez para dejar susurrar a la lengua, de esa rara manera, impregnada de goce?"- se pregunta Roland Barthes. Y continúa: "Por supuesto que no, ni hablar: a la escena sonora le faltaría una erótica (en el más amplio sentido del término), el impulso, o el descubrimiento, o el simple acompañamiento de una emoción (…)" (Barthes, El Susurro del Lenguaje, 1987, p. 102)

Y esa escena (personas susurrando a sus compañeros) sin duda, estaba acompañada de una emoción. Basta mirar (recordar) las caras de cada una/uno.

CONCLUSIONES DE LA EXPERIENCIA COMPARTIDA:
Pecaría de ingenua si pretendiera que estas pocas horas de taller cambien una historia. Lo que busco tiene que ver con generar un impacto y como una botella arrojada al mar, que alguien pueda tomarla, multiplicar los efectos y sobre todo, profundizarlos. Como la enseñanza, constituirse en un convite, una invitación para quien quiera tomarla, para quien quiera degustarla y saborearla. Ofrecer una propuesta y dar lugar a un juego.

Un año después de aquella experiencia, Sandra me envió algunos escritos que había realizado después del taller. Saber que la caja de resonancia estaba en funcionamiento, me reconfortaba:

*No hay nada como hablar con desconocidos, son capaces de traerte justo aquello que estabas buscando, no conocía a Laura y aquello me libraba*

[3] Acompañamos en Anexo las Diapositivas pertenecientes a esta postal.

*de su juicio. En el taller anduve el camino para encontrarme con mi voz escondida, agazapada bajo presiones vitales, enfadada con las exigencias de la pluma. Yo no la dejaba ser. Nuestro encuentro se tornó en un espacio que permitió ser. El escenario perfecto para poder parir las ideas listas para nacer. Fue un proceso mágico, un grupo de personas interconectadas y en presencia en cuanto a su escritura. A los que escriben la vida les traspasa. Hay personas a los que la vida simplemente les pasa. No es ni mejor ni peor, quizá tampoco una elección vital, es más bien, un "así tiene que ser". Sin embargo el que escribe, busca inevitablemente perdurar en el tiempo. A éstos la vida les traspasa, les atraviesa. Adoptar la metafísica del tubo, es encarnar un túnel por el que pasan a diario miles de vehículos a gran velocidad, sin apenas dejar mella en el hormigón, ver la vida pasar como un mero espectador.*

*Cuando la vida te traspasa, dejas de ser túnel y eliges cruzar la estación y montar en un tren cualquiera, cuya siguiente parada desconoces, deseas ser el protagonista que traza la travesía. El camino del encuentro con el otro, requiere por tanto de una parada obligatoria con uno mismo. Para encontrar el punto convergente entre el que quiere encontrar y el que busca ser encontrado, se necesita estar en primera persona - pienso en el momento del encuentro, en el propio taller:*

*Encontr-ARTE; proceso de retiro de contaminación interior para poder crear algo. Para ello se requiere de un encuentro de instantes, de almas que se hallan en primera persona, de voluntad para dejarse ver.*

*Proceso de escucha, bajar el volumen de la vida, para oír la voz interior…*

Nos unió en este encuentro el placer por el lenguaje como poema. En palabras de Meschonnic, el poema es la transformación de una forma de vida por una forma de lenguaje y la transformación de una forma de lenguaje por una forma de vida. Vida en el sentido de una vida humana. (Meschonnic, 2009, p. 27)

Nos unió la escritura como un acto de desprendimiento;

*"El desprendimiento es el único momento de libertad. Entonces, el fin vuelve a ser comienzo y la vida tiene la última palabra. En una aldea africana, cuando un narrador llega al final de su cuento, apoya la palma de la mano en el suelo y dice: "Pongo mi historia aquí." Y agrega: "Para que alguien pueda tomarla algún otro día."* (Brook, 2003)

*Dejamos aquí nuestra historia…*

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ANEXO:

Diapositivas expuestas en el taller “La voz en el texto” que hacen referencia a los diferentes momentos en la escritura:

Momento 1: *Me nutro de la experiencia a narrar y de la experiencia de la lectura*:

Experiencia de la lectura

[…] solo obtienes algo de los libros si eres capaz de poner algo tuyo en lo que estás leyendo. Quiero decir que si solo te aproximas al libro con el ánimo dispuesto a herir y ser herido en el duelo de la lectura, a polemizar, a convencer y ser convencido, y luego, una vez enriquecido con lo que has aprendido, a emplearlo en construir algo en la vida o en el trabajo.

Sandor Marái en *La mujer justa*

Leer

Abrir el texto, exponer el sistema de la lectura, no solamente es pedir que se lo interprete libremente y mostrar que es posible; antes que nada, y de manera mucho más radical, es conducir al reconocimiento de que no hay verdad objetiva o subjetiva de la lectura, sino tan sólo una verdad lúdica; y además, en este caso, el juego no debe considerarse como distracción, sino como trabajo, un trabajo del que, sin embargo, se ha evaporado todo esfuerzo: leer, es hacer trabajar nuestro cuerpo siguiendo la llamada de los signos del texto.

Roland Barthes

Momento 2: *Antes de escribir no escribo*:

Todo es posible…

En el último mes siento que puedo estar en algo nuevo. Lo sé porque camino más rápido. Cuando escribo camino. Mi mujer dice que quemo alfombras. Camino cinco o seis horas al día en casa. Camino tal vez 20 kilómetros. Me encanta esta fase en la que todo es posible. Tal vez mi próximo libro sea una ópera, una obra de ficción. Me encanta esta fase en la que juegas con las ideas el día entero.

David Grossman

Todo es posible…

Escribir esta bien de no ser porque a veces no escribes, y eso te llena de remordimientos. Yo empiezo a escribir a las seis de la mañana, al menos es lo que he hecho creer a todo el mundo, incluso a mí mismo. Pero a las seis de la mañana estoy en la cama, despierto, con la conciencia intranquila, jurándome que en un cuarto de hora me levanto. Y a las siete sigo en la misma posición. Y a las ocho. Algunos días no me pongo delante del ordenador hasta las nueve o diez. Quiere decir que he estado tres o cuatro horas no escribiendo. Y no hay nada que canse tanto como no escribir. […] A veces te parece que el orden del universo depende de que escribas. Y seguramente, depende.

Juan José Millás en *Articuentos*

Escribir

El hombre es un ser de palabras. Estamos hechos de palabras. No hay pensamiento sin lenguaje ni tampoco objeto de conocimiento, lo primero que hace el hombre ante una realidad desconocida es nombrarla, bautizarla, lo que ignoramos es lo innombrado. Para apresar el lenguaje no tenemos más remedio que emplearlo.

Escribir

La inspiración llega realmente en los inicios de todo acto creador, pero la más de las veces llega como un niño pequeño, desvalido, balbuceante, inarticulado, al que hay que enseñar y guiar.

Edith Wharton

Escribir

Que la línea no mate la entrelínea

Clarice Lispector

Escribir

Quería ser músico. La literatura debe tener ritmo.

José Luis Sampedro

Momento 4: *Leer es rescribir*

Leer es reescribir

Lectura y escritura se originan en ese vértice que es también el foco de la turbulencia, de la potencia del sentido.

Raymundo Mier en *Maurice Blanchot. Literatura, escritura y negatividad*

Leer es reescribir

Supongamos la obra escrita: con ella nace el escritor.

Raymundo Mier

La voz propia

La lectura puede, mediante un mecanismo parecido [a la escritura], hacernos un poco más aptos para enunciar nuestras propias palabras, nuestro propio texto, volvernos más autores de nuestra propia vida.

Raymundo Mier

# Clubes virtuales de lectura. Nuevas formas de compartir lecturas

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Presentado en la mesa redonda **Madrid y las nuevas formas de lectura**

RESUMEN:
Este encuentro supone una buena ocasión para reflexionar sobre una modalidad de lectura tan especial y arraigada como es la "**lectura social**", que es la que se practica en los clubes de lectura, esos **grupos de personas que se reúnen para hablar de lecturas comunes**. Y de las diferencias que aporta, o no, el hecho de que estas reuniones se produzcan física o virtualmente, dos modalidades actualmente vigentes. Los **clubes de lectura presenciales**, en los que los participantes comparten tiempo y espacio, han tenido lugar tradicionalmente en todas las bibliotecas, en nuestro caso, en las de la Red de Bibliotecas Públicas de la Comunidad de Madrid, desde los años 90 hasta hoy mismo, cuando pasan por ellos casi 2000 personas al año, si bien la participación se limita a unas cuantas personas, unas 20, por club y la conversación se produce de manera directa, en torno a lecturas sincronizadas y pautadas. Ahora, además, aprovechando las posibilidades que brindan las nuevas tecnologías, celebramos también, somos una de las pocas comunidades en las que se hace, **clubes virtuales** a través de una plataforma alojada en el **Portal del Lector**. Con estos clubes creamos nuevos espacios de lectura, nuevos entornos que permiten una participación más variada, dinámica y, sobre todo, libre, en los que no es necesario compartir espacio y tiempo en reuniones presenciales. Con periodicidad variable, pero de forma constante, en esta modalidad de clubes de lectura virtuales lo leído se comparte en tiempo real, en los chats abiertos al efecto, y "en diferido" con aportaciones a las líneas de debate que trazan los moderadores. En cada club se leen, en papel o en formato digital, según el gusto y posibilidades de cada participante, una o varias obras, agrupadas temáticamente o según algún otro criterio.

DESCRIPCIÓN:
Mi intención, en esta ocasión privilegiada, es reflexionar sobre una modalidad de lectura tan especial y arraigada como es la "**lectura social**".

Y lectura social, en su sentido más amplio, es la que se practica en una de las actividades de fomento de la lectura mejor recibidas, más constantes y exitosas, de todas las que programan en bibliotecas, los **clubes de lectura**.

Los **clubes de lectura** son grupos de personas que leen con la intención previa de **conversar** sobre lo leído, de compartir con los demás las impresiones, emociones y valoraciones que les han provocado lecturas también previamente acordadas. En los clubes, la lectura individual, en solitario, se socializa y completa con la lectura igualmente individual de otros.

Dos citas y una imagen sugerente:
"Leemos para conversar"[1] Emilio Sánchez.
"El libro tiene que formar parte de la conversación y de la vida"[2]. Lola Larumbe.
"En los clubes de lectura los textos cobran vida, se salta dentro de ellos como el deshollinador saltaba con Mary Poppins y los niños dentro del dibujo que había hecho en la acera y este cobraba vida". Marta Sanz.

Si rastreamos, como lo han hecho Aranda Palacios y Galindo Lizaldre en su interesante libro *Leer y conversar. Una introducción a los clubes de lectura*[3], son muchos los antecedentes de los clubes de lectura a lo largo de la historia. Estos autores recopilan citas que hacen referencia a la actividad de Safo en la Casa de las Musas, a Cleopatra, a las aristocráticas reuniones de Sta. Marcela de Roma en su casa, a Suhakana, una bisnieta de Mahoma que abrió un salón de poetas en su casa y, claro, a Leonor de Aquitania y las mujeres que en su corte se reunían para debatir en sus cursos de amor… En la antigua China, las mujeres, organizadas en los llamados clubes de poesía, hablaban de todo, "excepto de las tareas domésticas que tenían asignadas".[4] Manguel, en su libro *Una historia de la lectura*[5], identifica en los *Evangelios de las Ruecas* muchos rasgos de los actuales clubes de lectura.

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[1] Frase pronunciada por Emilio Sánchez en octubre de l2011 en una tormenta de ideas sobre lectura compartida en el marco del proyecto Territorio Ebook.
[2] Lola Larumbe. Entrevista en la revista Mercurio, nº 191, mayo 2017
[3] Jesús Aranda Palacios y Belén Galindo Lizaldre. Leer y conversar. Una introducción a los clubes de lectura. Trea, 2010.
[4] Gabriel Zaid. Instituciones de la conversación. Letras Libres, julio 2006.
[5] Alberto Manguel. Una historia de la lectura. Lumen, 2005

A partir del S.XV se suceden hechos definitivos, desde el nacimiento de la imprenta (hacia 1440) y la proliferación de libros que supone, hasta la aparición de nuevos espacios de conversación, como las academias, y después de ellas los salones, clubes, cafés… A lo largo de los siglos XVII y XVIII van proliferando espacios, muchos de ellos ya públicos, que reflejan nuevas formas de sociabilidad. Las conversaciones organizadas abundan y, entre ellas, las centradas en libros son cada vez más habituales.

Los primeros clubes de lectura propiamente dichos se extendieron por EEUU a partir de 1800. En los años posteriores a la Guerra Civil (1861-1865) surgen multitud de grupos de estudio y lectura de mujeres. Tras un declive en las primeras décadas del S.XX, vuelven a florecer después de la II Guerra Mundial. El movimiento *Grandes Libros*[6] es el antecedente de la gran explosión de los años 90.

A esas alturas los clubes de lectura ya se habían vinculado a la biblioteca de manera indisoluble. Prácticamente desde su aparición en la segunda mitad del S.XIX, y por supuesto en el XX, cuando queda definida como institución al servicio de la lectura pública, la formación no reglada y la animación sociocultural, la biblioteca ofrece espacios y tiempos para conversar sobre libros, en un clima de confianza y camaradería. Y los clubes de lectura se convierten en una actividad primordial de fomento de la lectura.

Y ¿a qué se debe su éxito?, ¿qué valores aportan?

**Para las bibliotecas** se trata de una actividad relativamente sencilla, en cuanto a organización y seguimiento, acorde con su condición de espacio de encuentro y con sus funciones más intrínsecas, relacionadas con el fomento de la lectura, el aprendizaje y el acceso a la información y su condición de espacio de encuentro.

Los clubes son “bancos de capital social”[7], grupos vinculados a la biblioteca, con una percepción activa y dinámica de la misma, que participan y promueven otras actividades y tienden puentes hasta otros

[6] Movimiento surgido en la Universidad de Chicago en 1929, que pronto traspaso sus fronteras y se extendió a bibliotecas, institutos y parroquias, centrado en la lectura de grandes clásicos de la literatura universal.
[7] Robert D. Putman. Solo en la bolera. Colapso y resurgimiento de la comunidad norteamericana. Galaxia Gutemberg, 2002

usuarios.

“Por modesta que sea su contribución en este sentido, es evidente que los clubes de lectura contribuyen a aumentar ese capital social. Todas las asociaciones lo hacen de algún modo, es igual que se trate de una asociación de belenistas que de un grupo de danzas, lo mismo un taller de teatro aficionado que un círculo excursionista. Lo que distingue a un club de lectura, quizá, es que sus miembros llegan a conocerse mejor entre ellos, puesto que para lo que se reúnen, con el pretexto de la lectura de un libro, es para debatir sobre la forma en que ven el mundo”[8].

**Para los participantes** los clubes de lectura suponen una **comunidad de aprendizaje**, en la que desarrollan hábitos o los crean si no existían, mejoran la calidad y profundidad de las lecturas, desarrollan su espíritu crítico y descubren y se abren a nuevas posibilidades. Son, además, un medio para establecer **relaciones**.

Son razones suficientes para la pervivencia y relevancia de los clubes de lectura, que en el caso de cada grupo concreto van a depender de la dinámica que se cree en él, de la pericia del coordinador y, muy especialmente, de las lecturas seleccionadas.

“La selección de unos títulos sobre otros puede determinar la orientación y los objetivos que queramos darle al club de lectura y aun nos permitirá perfilar una propuesta encaminada a llegar a un perfil de lector”[9]

En el caso de la Comunidad de Madrid, las entonces Bibliotecas Populares fueron pioneras en España, junto con la Biblioteca Pública de Guadalajara, con Blanca Calvo al frente,10en el desarrollo de clubes de lectura en los años 80. Hoy no hay biblioteca que no los organice, de los más variados tipos, y proliferan los encuentros entre clubes, desde aquel primero celebrado precisamente en Guadalajara, en marzo del año 2000, hasta el 15º Encuentro de Clubes de Lectura de Albacete que va a celebrarse el 17 de junio en Balazote. Son frecuentes también, aunque menos, **las jornadas de análisis sobre su dinámica y repercusión actuales**.

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[8] Jesús Aranda Palacios y Belén Galindo Lizaldre. Leer y conversar. Una introducción a los clubes de lectura. Trea, 2010.

[9] Óscar Carreño. Clubes de Lectura. El profesional de la Información, 2012 http://www.elprofesionaldelainformacion.com

[10] Blanca Calvo fue la directora de la Biblioteca Pública de Guadalajara durante más de treinta años, hasta 2013

Por los clubes de nuestra Red de Bibliotecas Públicas actual pasan anualmente unas 2.000 personas.

Los hay de muchos tipos, tantos como tipos de libros y de lectores, según atendamos a:

- **Los textos**: su género, si es literatura (narrativa, ensayo, poesía, historia, arte, filosofía...) o su materia, su idioma.
- **Los lectores**: su sexo, edad, nivel académico o su pertenencia a un colectivo concreto.
- **El fin u objetivo de la lectura**: educativo, para el ocio, para la reinserción social, etc.

Cualquiera de ellos puede realizarse, a su vez, en vivo y en directo en clubes presenciales o en la modalidad virtual. Atendiendo a esta nueva tipificación, que tiene en cuenta el medio de comunicación que utilizan los lectores para conversar, podemos hablar de clubes presenciales o virtuales.

En los presenciales, la participación suele estar limitada a unas 25 personas por club y la conversación solo se produce de manera directa, en torno a **lecturas sincronizadas, pautadas** y moderadas por especialistas profesionales o voluntarios que además actúan como dinamizadores. La biblioteca aporta ejemplares del libro elegido en cada caso, dentro de las posibilidades que brinda el Servicio de Préstamo Colectivo. Este año 2017 hemos puesto en marcha varios clubes en los cuales las lecturas se seleccionan siguiendo una línea de cohesión que las relaciona. Hemos comenzado con una relación temática o de género, pero no siempre será así, y estableceremos otras líneas que pueden ser temporales, espaciales, monográficas de autoría… Las obras seleccionadas reúnen la condición de ser representativas de la línea establecida e idóneas para ser leídas en clubes. ¿Y quién decide cuáles son idóneas y cuáles no? Cada coordinador, biblioteca o institución podría establecer su clasificación, desde la propuesta por Blanca Calvo hasta las más actuales, muchas de las cuales, podemos encontrar en la bibliografía sobre clubes de lectura. Aranda Palacios y Galindo Lizaldre hablan de las obras que colocan a los personajes en situaciones extremas, de las que ayudan a comprender la historia, especialmente nuestro pasado reciente, de las que se desarrollan en escenarios exóticos, de las que presentan personajes que tienen que superar pruebas, de las que reflejan debates

sociales de actualidad[11]… En todo caso ninguna obra puede agradar a todos los participantes en un club, ni es deseable, porque esa unanimidad de criterio impediría el debate en torno al libro.

Los lotes de libros de estos clubes de lectura especiales se adquieren directamente por parte de la Unidad del Libro y la Lectura y rotan por las bibliotecas que han adoptado este sistema. Los usuarios saben con antelación qué obras componen cada club y se inscriben en él con mayor conocimiento de causa que cuando las lecturas se eligen a posteriori y están supeditadas a las existencias disponibles en Préstamo Colectivo. Respondemos así a una de las observaciones más repetidas en las evaluaciones que realizan los usuarios de los clubes, relacionadas con la escasez y variedad de la oferta de títulos.

En la modalidad de clubes temáticos y de género ya emprendida, se han puesto en marcha *Mortales*, relacionado con la muerte, *A tres bandas*, sobre tríos amorosos en la literatura, *América en corto*, sobre relato breve americano, *Risa mala*, de literatura con mucho humor, *A las armas*, sobre literatura y guerra, *A veces llegan cartas*, sobre género epistolar, *In-Adaptados*, centrado la relación literatura-cine y *Los últimos*, sobre narrativa española contemporánea.

Este año, hemos conmemorado el primer centenario del nacimiento de José Luis Sampedro de la mejor manera posible, leyendo su obra, simultáneamente, en cinco bibliotecas de la Red de Bibliotecas Públicas: la propia biblioteca José Luis Sampedro de Chamberí, la BP Luis Martín Santos de Villa de Vallecas, la BP José Hierro de Usera, la BPE Manuel Alvar y la BP Elena Fortún de Retiro. Las obras leídas han sido *La sonrisa etrusca*, *El amante lesbiano*, *La vieja sirena*, *La vida perenne* y *El río que nos lleva*.

Desde hace unos años las posibilidades que ofrecen las nuevas tecnologías y las últimas tendencias y hábitos que estas imponen han propiciado nuevas formas de leer. Por ello, aparte de seguir brindando la oportunidad de practicar la lectura social de toda la vida, han hecho su aparición en nuestra programación de actividades los clubes virtuales de lectura.

[11] Jesús Aranda Palacios y Belén Galindo Lizaldre. Leer y conversar. Una introducción a los clubes de lectura. Trea, 2010.

Son, como los presenciales, grupos de lectores que se reúnen en un espacio, ya no físico sino virtual, una **plataforma** en la que se potencian las posibilidades de lectura social que ofrecen los clubes de lectura presenciales. Estas plataformas de lectura han proliferado en los últimos tiempos y en su mayoría están pensadas para lectores individuales, no para desarrollar clubes de lectura. En ellas se comentan libros propuestos libremente, sin seguir ningún criterio, no hay lectura común ni coordinación o moderación de ningún tipo. Muchas veces sus funciones son las de un blog, una herramienta de conversación libre.

Entre las plataformas especialmente diseñadas para clubes de lectura las hay que incorporan la lectura on-line de los textos. Esto supone un considerable valor añadido. Normalmente están ligadas a empresas de distribución y venta de libros digitales, aunque también las hay autónomas.

Las primeras empresas que desarrollaron plataformas para clubes de lectura fueron Quelibroleo.com y Libros.com, con la colaboración de 24 Symbols, en 2012. Algo después la librería on-line de lectura social The Copia también ofreció a sus suscriptores la posibilidad de crear clubes de lectura virtuales.

En cuanto a la creación y desarrollo de clubes de lectura desde las bibliotecas u otras instituciones culturales, la oferta de plataformas es más limitada. El Centro Internacional de Tecnologías Avanzadas de la Fundación Germán Sánchez Rupérez fue precursor en el análisis y desarrollo de plataformas especializadas e impulsó un gran proyecto de investigación sobre clubes de lectura en la Nube, con la colaboración de la Diputación de Badajoz y la empresa Odilo[12]. El primer club de lectura resultado del proyecto fue *Nube de lágrimas,* dedicado a Rosa Montero y su obra *Lágrimas en la lluvia*.

Algunas comunidades autónomas optan por hacer sus propios desarrollos, como la de Castilla-La Mancha, que desde febrero de este año 2017 mantiene abiertos tres clubes de lectura temáticos, uno de clásicos, *Alonso Quijano*, otro de literatura infantil juvenil, *Leolo, el domador de palabras,* y otro de Género, Letras Rojas, centrado en novelas de género, en especial de fantasía, ciencia ficción, terror, novela gótica, policiaca y novela negra. Otras, como Cataluña, utilizan Readgroups[13] y

[12] www.odilo.es
[13] www.readgroups.com/bpcat/

llevan años ofreciendo diversos clubes de lectura virtuales, coordinados desde las bibliotecas. En el Instituto Cervantes la plataforma elegida ha sido Odilo y sus clubes ofrecen una valiosa herramienta de conocimiento de la lengua española a través de sus clásicos.

En la Comunidad de Madrid fue allá por 2013 cuando nos planteamos incorporar los clubes de lectura a estos nuevos espacios virtuales y trabajar con ese nuevo tipo de lector que estaba surgiendo en torno a ellos. Se trataba de continuar el camino emprendido en los clubes presenciales, cuyos lectores necesitan del grupo físico y una conversación directa y pautada, y acercarse a nuevos lectores que prefieren conversar libres de tiempos y de espacios físicos. Y hacerlo sin dejar a nadie en la cuneta.

La meta, por ahora, es llegar al **lector social en el sentido más actual**, un "lector creador"[14], capacitado y comprometido, inmerso en una cultura transmedia, interactiva, en tránsito permanente entre lenguajes, formatos, soportes… que hace un consumo cultural integral…

Otra condición para nosotros era que la biblioteca mantuviera su papel de intermediador, que lo incrementara incluso, y marcara diferencias notables entre los clubes de lectura y otros foros de comunicación en la web, en los que, aunque se hable de lecturas, se producen intercambios puramente fáticos, poco profundos, sin mayores pretensiones informativas o valorativas. Que se mantuviera y potenciara la importancia de la coordinación.

La plataforma elegida fue Readgroups[15]. Sus prestaciones no incluyen lectura on-line, pero se trata de una plataforma sencilla, de fácil manejo para cualquier usuario, que ofrece un chat como herramienta de conversación en tiempo real y un foro en el que la persona encargada de la coordinación abre líneas de debate, además de colgar materiales complementarios de dinamización de la lectura.

La participación en los clubes de lectura virtuales es técnicamente ilimitada, aunque en nuestro hemos establecido no superar las 200 personas, que nos parece el máximo gestionable.

Inauguramos la plataforma con *Chandler&Thomson*, el 9 de diciembre de

[14] Tipología de lectores en https://www.youtube.com/watch?v=KvcT0q90_R4
[15] http://www.readgroups.com/bpmad/

2013. Desde entonces hemos abierto, cronológicamente, los siguientes clubes: *Cósimo visita el distrito 13*, *1914, el año que cambió el mundo*, *Mujeres en la novela policiaca española*, *Don Quijote de la Mancha. Cuatro siglos desfaciendo entuertos*, *Papeles a la deriva. Fronteras, desplazamiento y exilio en la novela contemporánea* y *Amores Im(Posibles). Marta Sanz y Farándula* fue el primer club de la nueva serie *Un autor, una obra*, que hemos continuado entre mayo y junio con *José Luis Sampedro y Octubre, octubre.* Ambos han alcanzado el máximo índice de participación e interés, situado en 200 personas.

Lecturas como *El largo adiós* y *El asesino dentro de mí*, la trilogía *Nuestros antepasados,* de Italo Calvino, *Nos vemos allá arriba*, *Verano en rojo*, *El Quijote*, *La frontera de cristal* o *Las amistades peligrosas,* han sido compartidas por cientos de lectores.

Destacamos que, a propósito de la lectura de *Octubre, octubre* y la del resto de la obra del autor, va a realizarse el gran *Encuentro de Clubes de José Luis Sampedro* en la biblioteca de Chamberí, que lleva su nombre. Va a suponer una experiencia pionera de intercambio de impresiones entre participantes en clubes de lectura presenciales y virtuales. Sus opiniones darán pautas para el futuro y tendremos oportunidad de contrastar sus puntos de vista sobre los “tradicionales” y los “nuevos” espacios de lectura.

Siguiendo esta línea esperamos llegar a organizar encuentros virtuales de la magnitud del ya conocido *Club de Lectura Internacional Medellín-Barcelona*, que cada mes reúne, mediante videoconferencia a los lectores las dos ciudades para debatir sobre una obra leída a ambos lados del Atlántico, en un programa de lectura que combina obras de autores catalanes y colombianos.

Por nuestra experiencia y tras las evaluaciones realizadas podemos afirmar que los clubes de lectura siguen siendo una actividad de fomento de la lectura y dinamización cultural de primer orden. Tanto los presenciales como los virtuales cuentan con una excelente respuesta por parte de sus usuarios. Si bien todavía no tenemos herramientas de obtención de datos cualitativos de los clubes, podemos atenernos a las valoraciones libres que apuntan de forma generalizada en ese sentido. De los datos cuantitativos, extraemos por ahora algunas conclusiones:

- El número de participantes va en aumento en los clubes virtuales. Los tres últimos celebrados han alcanzado la cifra máxima de 200

participantes. En el caso de los presenciales el índice de participación se mantiene. Se cubren las 25 plazas convocadas en cada uno y se mantiene en los presenciales y en muchos casos hay lista de espera.

- La mayor parte de los participantes son mujeres, en ambos casos.
- En los virtuales la mayoría de los participantes son universitarios, mientras que en los presenciales son minoría.

A partir de ahora, seguiremos trabajando por lograr los objetivos que nos hemos marcado a medio plazo:

- Seguir explorando y ampliando las posibilidades de interacción que brindan las plataformas. Para ello nos planteamos un cambio a una plataforma que incluya lectura de los textos en línea. Esto aumenta la interactividad y supone la gran ventaja de poder leer realmente en grupo, al tener acceso a los comentarios y anotaciones que sus miembros van haciendo sobre el texto. Estamos analizando la que ofrece Odilo y contemplando la posibilidad de utilizarla.
- Definir un plan de clubes más estructurado que el actual, que establezca líneas de cohesión para periodos regulares de tiempo.
- Mantener la misión de intermediación y dinamización. Es este sentido queremos abordar explícitamente un “guía de acción” bien definida y evaluable, que vele por la calidad de la lectura y la riqueza y variedad en los contenidos, a veces ausentes en las redes o plataformas de lectura no gestionadas por bibliotecas.
- Por último, y quizá lo más importante, queremos seguir ofreciendo posibilidades diversas de acercamiento a la lectura social, en el sentido más amplio. Posibilitar que cada usuario descubra el lugar de encuentro que resulte más favorable a sus intereses, inquietudes o apetencias concretas, siempre que se trate de leer y conversar.

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## El uso de los demostrativos en foros académicos escritos por estudiantes hispanohablantes de postgrado a distancia: unas pinceladas analíticas

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RESUMEN:
El objetivo del trabajo es investigar el uso, bien académico-intradiscursivo, bien deíctico-extradiscursivo, que los estudiantes hispanohablantes de postgrado hacen de los elementos demostrativos en un foro académico virtual inserto en una asignatura impartida puramente en línea. Para ello,

se divide el texto en dos grandes partes. En la primera, se ofrecen al lector las herramientas teóricas que sirven de base metodológica al análisis y sin las cuales este no puede entenderse: la diferencia entre lengua natural (lenguaje coloquial) y lengua artificial (lenguaje académico); la caracterización comunicativa del foro académico virtual, entendido como un género discursivo concreto que se caracteriza por tener tanto elementos pertenecientes al lenguaje estándar, propio del discurso escrito producido en ámbitos académicos, como al lenguaje coloquial, típico de los discursos cuyos interlocutores mantienen cierto grado de familiaridad; y el concepto mismo de adverbio, determinante y pronombre demostrativos. En la segunda parte, se reflexiona, a partir del análisis de las intervenciones en el foro, sobre el uso de los demostrativos realizado en dicho foro. Los resultados del estudio apuntan a que durante la interacción que tiene lugar en el foro se construye un espacio virtual que se concibe, como demuestran ciertos ejemplos aducidos, como un espacio físico creado ex profeso mediante la palabra.

INTRODUCCIÓN:

Conocida de sobra es la importancia que el sistema educativo tiene en el proceso de alfabetización de cualquier estudiante, sea niño, joven o adulto. Dentro de ese proceso de alfabetización, el papel desempeñado por la enseñanza de la lengua es crucial, pues sin esta no puede existir aquel. A su vez, para que la lengua pueda ser aprendida con la mayor eficacia posible, es necesario conocerla a fondo. Y este conocimiento, finalmente, no puede obtener sin un exhaustivo análisis del discurso que dote al futuro profesor de las herramientas adecuadas para proceder a la consiguiente explotación docente.

De ahí que el objetivo del presente trabajo sea ofrecer una idea de la manera en que los estudiantes hispanohablantes de postgrado utilizan pronombres, determinantes y adverbios demostrativos con fines deícticos intradiscursivos, a partir de una muestra de lengua extraída de un foro virtual llevado a cabo en una enseñanza oficial de postgrado universitario a distancia. Se pretende con ello no solo conocer la manera de desenvolverse por escrito en un entorno virtual universitario, sino, además, en la medida de lo posible, de acceder a la forma en que interactúan elementos coloquiales y elementos formales en un discurso (el foro académico), que precisamente se caracteriza por dicha interacción.

De hecho, para poder contribuir a la caracterización lingüística de un discurso académico como el foro virtual, se ha seleccionado el estudio de

un fenómeno lingüístico (los demostrativos), que puede funcionar tanto como elemento puramente deíctico (y, por tanto, coloquial) como elemento esencialmente discursivo (y, por tanto, formal): en el primer caso, denotan deixis espacial, más ligada a contextos de interacción oral sincrónica cara a cara (Porroche Ballesteros, 2009; RAE, 2009, § 17.1); en el segundo, forman parte de la deixis textual, altamente relevante como instrumento de cohesión en textos escritos académicos en los que la comunicación se da de forma asincrónica (Cuenca, 2010, pp. 59-61; RAE, 2009, § 17.3).

Para ello, se divide el trabajo en dos grandes partes. En la primera, se ofrece al lector las herramientas teóricas que sirven de base metodológica al análisis y sin las cuales este no puede entenderse: la diferencia entre lengua natural y lengua artificial (§ 2.1); la caracterización comunicativa del foro académico virtual, entendido como un género discursivo concreto (§ 2.2); y el concepto mismo de determinante, adverbio y pronombre demostrativos (§ 2.3). En la segunda parte, se analiza una serie de intervenciones realizadas por estudiantes de posgrado de una universidad española, atendiendo a los elementos pertenecientes, prototípicamente, al lenguaje natural (coloquiales), por un lado (§ 3.1); y considerados pertenecientes al lenguaje artificial (académico), por otro (§ 3.2).

MARCO TEÓRICO:
Como se ha dejado entrever en la introducción, son tres los pilares teóricos sobre los que se sostiene este trabajo: a) la diferencia entre lengua natural (lenguaje coloquial) y lengua artificial (lenguaje académico); b) la caracterización del foro académico como género discursivo propio del ámbito universitario; y c) el concepto esencialmente lingüístico de los elementos deícticos.

*Lengua artificial (lenguaje académico) y lengua natural (lenguaje coloquial)*

Partiendo de la base de que el referente (producto lingüístico) de la lengua empleada por los hablantes en situaciones informales y el referente (producto lingüístico) de la lengua utilizada en situaciones comunicativamente formales no coinciden, puede comprenderse que la distinción de registros o variedades diafásicas forme parte de la realidad sociolingüística, existente en todas las lenguas del mundo que han sido objeto directo o indirecto de diversas políticas lingüísticas (Moreno Cabrera, 2004, 2008; Fernández Martín, 2013, 2014).

En efecto, si consideráramos una cuestión clave de las clases de lengua la necesidad de hacer conscientes a los estudiantes de la distinción entre lengua artificial, esto es, lengua estándar, lengua ideal, lengua aprendida, evaluable en términos de correcta/incorrecta (no confundir con los lenguajes artificiales; Tusón [2015: 26]) y lengua natural, es decir, lengua variable, lengua oral, lengua adquirida, evaluable en términos de adecuada/inadecuada (Moreno Cabrera 2004; 2008; Fernández Martín 2014; Bronckart, 2015), dejaríamos, tal vez, de asumir que los nativos que estudian su propia lengua están aprendiendo algo que ya saben, pues pasaríamos a considerar que la lengua artificial que deben estudiar en el sistema educativo no equivale a la lengua natural que han adquirido en casa y, en cierto sentido, se asemeja mucho a una posible lengua extranjera que deben aprender, digámoslo así, de forma consciente (Cots, Irún Chavarría, Llurda, Armengol y Arnó, 2007; Porroche Ballesteros, 2009; Queroll Bataller, 2015).

En efecto, distinguir entre ambas conlleva también una concepción de la enseñanza de la lengua artificial basada en la necesaria creación de una conciencia lingüística, pues conviene comenzar haciendo entender al alumnado que aquel registro que deben aprender en la escuela no coincide con el registro lingüístico en el que ya se desenvuelven. En la práctica docente, esto implica que enseñar a comunicarse (técnicas de expresión oral y escrita) supone enseñar lengua desde la perspectiva metalingüística (es decir, trabajando de forma explícita, entre otros niveles, su gramática), pues dichas diferencias diafásicas se encuentran en el nivel más profundo del sistema lingüístico, al que solo se accede con un elaborado proceso de concienciación (Cots et alii, 2007; Doughty, 2011; Fernández Martín, 2013, 2014; Queroll Bataller, 2015).

Dicha enseñanza de la lengua tiene necesariamente su centro de trabajo en el contexto académico, donde se emplea una variedad diafásica asociada por lo común con el lenguaje científico y especializado (Regueiro y Sáez, 2013; Núñez Cortés, 2015; Bronckart, 2015), que a su vez ha de recurrir al español correcto, más o menos coincidente con un español estándar o neutro, prototípicamente delimitado por los expertos pertenecientes a corrientes prescriptivistas (Gómez Torrego, 2004; RAE, 2009). Partimos de la base, pues, de que esta variedad resulta esencial para comunicarse con éxito en unos contextos determinados, en principio, formales, que la dotan de ventaja social por encontrarse excesivamente valorada, al ser considerada la variedad de prestigio dentro de la comunidad lingüística, apoyada comúnmente por el grafocentrismo

imperante y por la idea de que la educación escolar proporciona mejores accesos al mercado laboral (Ferreiro, 2002; Moreno Cabrera, 2004, 2005, 2008; Cots et alii, 2007). Su aprendizaje ha de hacerse, pues, de forma también explícita, pues es una variedad que el estudiante desconoce hasta que se escolariza, sin saber prácticamente nunca que debe dedicar horas de estudio a dominarla, en una medida muy semejante a como dedica horas de estudio, insistimos, a conseguir desenvolverse en una lengua extranjera.

Por ello, entendemos que una primera fase en el proceso de concienciación de cualquier estudiante de español como primera lengua de esta diferencia entre la lengua que ha de aprender y la lengua que ya conoce ha de pasar, necesariamente, por la diferenciación entre la lengua natural (que ya habla, pues fue adquirida en su momento) y la lengua artificial (que debe estudiar como propia de cada situación comunicativa que se salga de lo mínimamente familiar), aplicada a la variedad de la lengua que habla y que, por tanto, cree aprendida.

*El foro virtual como discurso académico*

Actualmente, puede definirse el foro virtual como un “cibergénero de interacción que recurre a turnos de habla”, cuyo interés reside “en la forma de construir la interacción colectiva, que recuerda a los debates tradicionales, aunque las condiciones digitales generan una forma discursiva original en el juego de acciones y reacciones” (López Alonso, 2014, p.190).

La comunicación en el foro tiene lugar de manera escrita, pero, a diferencia de lo que ocurre en el chat que se da en tiempo real y en la web (Sanmartín Sáez, 2007; López Alonso, 2014, p.1189), en el foro la comunicación es asincrónica, puesto que un mensaje puede ser “dejado” en determinado momento, el sistema avisar de su llegada treinta minutos después vía correo electrónico (que es, no lo olvidemos, otro género ciberconversacional [López Alonso, 2014, pp.188-189]) y los interlocutores en potencia no responder a él hasta muchas horas después.

Esta ignorancia sobre el momento exacto en que se escribe un mensaje permite el solapamiento de ideas y expresiones en los textos que se están confeccionando simultáneamente, lo que, sin embargo, en el ámbito académico en que nos movemos puede resultar una ventaja, ya que otorga cierta seguridad a los intervinientes en una doble perspectiva: a) la

de pensar que lo que se saca a colación no debe de ser ninguna tontería, pues alguien más (como uno mismo, por así decirlo) lo ha pensado; y b) la de entender que la materia despierta el suficiente interés como para construir un debate virtual.

Como herramienta de interacción universitaria, pues, podríamos encontrarnos con tres tipos de foros, en función del contexto académico más amplio del que formen parte: a) en las enseñanzas impartidas totalmente a distancia, que pueden tener un foro exclusivo para estudiantes, no moderado por el equipo docente, porque es la única manera de que aquellos puedan comunicarse, resulta esencial para fomentar la comunicación entre profesores y alumnos, pues así se construye el conocimiento compartido; b) en las enseñanzas totalmente presenciales puede haberlo tanto para todos los miembros de una Facultad (por ejemplo, para unir a alumnos que, de otra manera, nunca hablarían por no coincidir ni en la carrera, ni en el curso, ni en las asignaturas) como para los estudiantes de una misma asignatura (por ejemplo, para que el profesor contabilice la participación por escrito en determinados debates que quizá no han dado tiempo a darse en clase o para comparar el nivel de redacción [argumentación + exposición] de los participantes con su nivel de expresión oral); y c) en las enseñanzas mixtas las funciones del foro participan, a nuestro juicio, de las establecidas tanto para los foros de las universidades presenciales como los de las virtuales. La eficacia de su uso depende, naturalmente, de la misma explotación didáctica que los docentes puedan conseguir en su función de guía del aprendizaje del alumno (Torres Díaz, 2015; Ribes Ribes, 2016).

En nuestro caso, al tratarse de un foro inserto en una asignatura que se imparte de forma completamente virtual, parece razonable asumir que la única manera de interacción entre los participantes sea una mezcla de lenguaje académico (artificial), como exige el ámbito de estudios en que se encentran, y de lenguaje coloquial (natural), como personas que necesitan el contacto humano de otros compañeros para poder seguir adelante con la ardua tarea de estudiar físicamente solos, delante, solamente, de la pantalla de un ordenador.

*La deixis textual*

Debido a la importancia que en este trabajo tiene la distinción entre la lengua natural (evaluable en términos de adecuado/inadecuado) y la

lengua artificial (evaluable en la oposición correcto/incorrecto), creemos pertinente defender la necesidad de asumir prototipos semánticos y funcionales de los demostrativos (nuestro objeto de estudio), con los cuales se puedan comparar los usos reales del corpus seleccionado.

De este modo, parece entonces coherente entender que el significado de los demostrativos para el lenguaje artificial (es decir, el académico) haya de concebirse, prototípicamente, como puramente textual, en el sentido de que no debe hacer alusión a elementos extradiscursivos e intrasituacionales, pues no pueden ser percibidos por el lector, dada la relación asincrónica que tiene lugar durante el proceso de escritura-lectura (Nystrand *et alii*, 1986).

En estos casos, los demostrativos textuales cumplen la función de cohesionar el texto, estableciendo relaciones sucesivas de correferencia, bien anafóricas (si el elemento al que refiere se encuentra antes), bien catafóricas (si se encuentra después). Su significado se encuentra, en realidad, entre el que ofrecen los elementos deícticos y el que connotan los elementos fóricos de referencia, pues permiten comprender el texto como un enorme espacio en el cual ellos hacen alusión a objetos mencionados o por mencionar, de forma, por tanto, metadiscursiva (RAE, 2009, §17.3; Cuenca, 2010,pp.59-61). Categorialmente, con este valor solo suelen encontrarse demostrativos espaciales, bien sean determinantes o pronombres (*este, ese, aquel*), bien sean adverbios (*aquí, ahí, allí*), por lo que, salvo alguna excepción muy concreta, limitamos nuestro análisis a ellos: *Después de la tormenta llega la calma. Ojalá sirvan esta y aquella para reflexionar* (*Vanguardia* [Esp], 28/4/1995, *apud* RAE, 2009, §17.3c).

En cambio, como prototipo de demostrativo inserto en el habla coloquial y, por tanto, evaluable en términos de adecuado/inadecuado, parece lógico asumir que precisamente la característica extradiscursiva e intrasituacional es el fundamento del concepto de demostrativo en contextos menos formales (Porroche Ballesteros, 2009, pp.280-281).

En este segundo nivel de análisis, los demostrativos no pueden entenderse sin su valor deíctico, esto es, sin su valor plenamente dependiente de la localización tempoespacial de los interlocutores que tiene lugar, idealmente, en un entorno de realidad física (RAE, 2009, §17.1). Categorialmente, pueden ser tanto pronombres como determinantes (*este, ese, aquel*) y adverbios (*mañana, ahora, entonces*),

mientras que semánticamente pueden ofrecer un valor espacial (*este* está cerca, *aquel* está lejos, *ese* se encuentra entre ambos) y temporal (*ayer, hoy, mañana*).

Limitamos, pues, nuestro análisis a todos aquellos demostrativos mencionados (pronombres, determinantes y adverbios) que ofrezcan un valor textual (más esperable para el lenguaje académico [artificial]) o deíctico espaciotemporal (más probable en el lenguaje coloquial [lengua natural]), por lo que dejamos de lado tanto otros valores deícticos, como el personal, el cuantitativo y el modal (RAE, 2009, §17.1j), como las demás categorías morfológicas que tienen igualmente significado deíctico (como los pronombres personales o las desinencias verbales [RAE, 2009, §17.1; Cuenca, 2010, pp.13-24]). En cualquier caso, se tiene siempre presente que en un entorno virtual como el foro académico (el género discursivo analizado), resulta prácticamente inviable efectuar con claridad una distinción plena entre el espacio físico (corporal, por así decirlo, prototípicamente propicio para la deixis pura) y el espacio creado por el texto (discursivo, prototípicamente adecuado para la aparición de elementos correferenciales), puesto que, insistimos, en él las palabras *son* el espacio (§ 2.2).

ANÁLISIS DEL CORPUS:
El corpus analizado consta de ochenta productos lingüísticos extraídos de treinta y dos intervenciones en torno a un debate, propiciado a partir de la lectura de diversos artículos periodísticos y el visionado de algunos vídeos, sobre la relevancia que tienen los deberes en el sistema educativo actual, entendido desde la Educación Infantil hasta la Educación Primaria.

*Demostrativos con valor puramente discursivo*

La categoría más frecuente que hemos localizado desempeñando una función esencialmente textual es la del pronombre neutro esto, que aparece en dieciséis casos de los cuales dos se caracterizan por estar complementados anafóricamente por el pronombre personal lo (esto lo menciono, esto hay que tenerlo en cuenta). El que aparezca así reforzado, con un pronombre que no puede tener valor deíctico ninguno, sino simplemente significado fórico (Cuenca, 2010), dota a dicho pronombre demostrativo de una función naturalmente discursiva, alejándolo así de la posibilidad de ser interpretado como deíctico.

Igualmente discursivo se muestra en los trece ejemplos restantes en los

que no aparece necesariamente enfatizado por *lo* (*esto es lo que ocurre, la vida es esto, esto demuestra*), y sin embargo alude claramente a un discurso dicho con anterioridad, en la mayoría de las ocasiones, por el mismo emisor del demostrativo.

Exactamente con la misma función discursiva aparece el pronombre demostrativo de la segunda persona *eso* en ocho ocasiones (*eso no es un drama, al menos eso creía*, *sabemos lo que eso implica*), de las que solo una se muestra reforzada por el clítico (*eso hay que evitarlo*). El contraste con *esto* atiende a la distancia perceptiva que se establece entre el hablante y la acción que se describe o, en este caso, el objeto (textual) al que se hace referencia. Esta interpretación puede apoyarse en el hecho de que, a diferencia del valor deíctico de *eso* que en una conversación cara a cara daría lugar a entender que se está señalando algo del mundo real próximo al oyente (el espacio del hablante viene determinado por *esto* [§ 2.3]), en el espacio virtual no hay motivos para entender que con *eso* se haga alusión al discurso del otro (*con eso no quiero decir*) y con *esto* al propio (*apoyo esta idea que dijo el compañero*), lo que indica, probablemente, una diferencia cognitiva de tipo esencial perceptivo acerca de la importancia que determinada acción puede tener para el usuario de la lengua.

Con la misma función de pronombre, el demostrativo *este* aparece en una única ocasión en masculino singular (*este no es el objetivo*) y en otras dos en masculino plural (*si estos son razonables, estos deberían realizarse en clase*). En la primera de ellas alude a un objetivo expresamente delimitado con anterioridad, pero denominado explícitamente como *objetivo* de manera catafórica, mientras que en la segunda ocasión sustituye al nombre *deberes*, previamente mencionado en constantes ocasiones. En ambos casos funciona como núcleo del sujeto de la oración atributiva, a diferencia del tercer caso en que funciona como sujeto de una pasiva refleja.

En el resto de los casos, *este* aparece complementando a un sustantivo, sea masculino singular (*este punto, este caso, este tema, este nivel*), sea femenino singular (*esta etapa, esta mujer, esta cuestión*), masculino plural (*estos deberes*) o femenino plural (*estas metas*). En todos los ejemplos, el demostrativo refiere a elementos ya citados de una u otra manera con anterioridad al momento de la misma enunciación. La caracterización metadiscursiva de algunos de ellos hace que, además, pueda entenderse el sintagma en que se encuentra el demostrativo con un significado

doblemente textual: el dado por sí mismo en tanto se concibe el texto como un espacio metafórico (Cuenca, 2010) y el indicado por nombres como *cuestión* o *tema*, que solo pueden usarse metalingüísticamente.

Muy cercanos a la lexicalización típica de los marcadores discursivos se encuentran algunos sintagmas preposicionales como *de esta manera*, *con esto, para esto, por este hecho*, *en este caso* o *por estos motivos*, que bien podrían caracterizarse por encontrarse a caballo entre la función de operadores pragmáticos del tipo *En dos palabras* o *A decir verdad* y las fórmulas fraseológicas del tipo *Dicho en otros términos* o *Resumiendo* (Martí Sánchez, 2012).

A este respecto, cabe indicar la relevancia del sintagma preposicional *por ello* (equivalente semánticamente a *por esto*) así como la de los pronombres personales ([…] *tipos de transportes, viajes que se pueden hacer con ellos*) que ofrecen en algún caso un significado correferencial y, por tanto, plenamente discursivo, restos quizá del significado que originariamente tenían en latín y que con el paso del tiempo heredaron los demostrativos (Lapesa, 2000, pp. 346-387), pues alude a una idea que se ha escrito anteriormente.

Igualmente correferencial puede ser el demostrativo de segunda persona *ese* que aparece en el corpus en doce ocasiones. La única diferencia, tal vez, con respecto a *este*, puede ser la de establecer una distancia mayor entre el objeto referido y el hablante, debido quizá a dos motivos: bien que haya sido una idea introducida previamente por un interlocutor ajeno al hablante (*ese tipo de actividades, ese tipo de deberes, esos deberes, esas actividades, esa responsabilidad*); bien porque sea una idea que no se comparta y que implícitamente se rechaza y, por tanto, se tiende a alejar de uno mismo (*ese dicho de que los estudiantes vivimos muy bien*, *esas ausencias, esa[es] edad[es], esa obsesión, esos hijos únicos con interminables jornadas de estudio*). Tan solo en dos ocasiones aparece como pronombre (*esa es la realidad, esos nunca van a dejar de mandar deberes*), en ambas con función de sujeto de una oración atributiva y de una oración cuyo núcleo es una doble perífrasis verbal, respectivamente.

En efecto, en el ejemplo *a esas edades los niños tienen que pasar la tarde jugando […] que los niños con estas edades aprendan a desarrollar hábitos* se puede observar con claridad cómo se emplean los demostrativos de primera y segunda persona para referirse exactamente al mismo sintagma (la etapa de Educación Infantil). En el primer caso,

puede entenderse una necesidad psíquica de alejarse de dicha etapa, quizá por el rechazo que el hablante expone ante la cantidad de deberes que se les suele mandar a niños tan pequeños. En cambio, el empleo del demostrativo de la primera persona en la oración siguiente puede deberse, precisamente, a una defensa de la necesidad del desarrollo de la autonomía personal cuando tienen de 3 a 5 años, lo que sería cognitivamente percibido por la escritora como algo positivo y, por tanto, con una opinión que comparte.

Otra posible interpretación de la diferencia entre ambos demostrativos, *este* y *ese*, puede encontrarse en un enunciado escrito por un hablante que hace una interesante alusión intertextual a otros discursos ajenos de forma directa al foro virtual, pero que forman parte de su objeto de debate. Después de mencionar los vídeos vistos por él y sus compañeros, afirma que le cuesta creer que *niños de esa edad tuvieran esas vivencias […], cuando sin lugar a dudas, la sensación que deben tener los niños a estas edades es totalmente la contraria*. En este caso, puede observarse que una vez se ha mencionado el objeto de su atención (*esa edad*) expresa un acercamiento psíquico mediante el demostrativo de primera persona (*estas edades*), lo que puede suponer para *esas* un empleo introductorio, semejante al del artículo indefinido, del sustantivo que complementa, y una función más cercana al actualizador, pareja a la del artículo definido, por parte del demostrativo *estas* (Lapesa, 2000, pp. 360-387).

Finalmente, cabe señalar que hemos localizado solamente un caso en que aparece el adverbio *así* con significado claramente discursivo por aludir correferencialmente a todo aquello que se ha dicho con anterioridad en el mismo mensaje, equivalente semánticamente a *de esta manera*, *este tipo de tareas* o *estas tareas*, lo que demuestra su valor demostrativo: *En otros países no necesitan ponerles estos deberes, los padres hacen tareas así porque quieren.*

*Demostrativos con valor puramente deíctico*

No son demasiados los ejemplos localizados que puedan calificarse de puramente deícticos, si los entendemos tal y como los hemos descrito anteriormente (§ 2.3). El hecho de que el tema planteado para debatir en el foro sea de corte esencialmente profesional y, por tanto, puramente académico, exige de los participantes el empleo del registro más esencialmente formal.

No obstante, hay algunos casos que bien deben ser comentados. El sintagma *en este país* (en claro contraste con el país finlandés, mencionado por la misma hablante dos líneas antes) refiere a un país que, según cabe interpretar, está limitado por el espacio geopolítico en que habita la mayoría de los interlocutores del foro, lo que deja entrever claramente un valor deíctico, prototípicamente coloquial, de una forma muy parecida a como actúa el demostrativo cuando complementa a nombres que denotan valores temporales radicalmente dependientes del momento de la enunciación, como *este finde* [fin de semana], *este año, estos momentos* o *esta mañana*, que aparecen en cuatro de los casos estudiados. Cabe señalar, a este respecto, la diferencia con el sintagma *esta etapa* cuando alude a la Educación Primaria (§ 3.1), y no a un período temporal en que se encuentren inmersos los interlocutores en el momento de la enunciación, como correspondería a un significado puramente deíctico.

Cuando estos mismos sustantivos son complementados por los demostrativos de segunda persona (*ese día*), el significado deíctico temporal tiene igualmente cabida, pues está aludiendo a un día concreto que se percibe como relativamente lejano al momento de la enunciación y, en todo caso, más lejano que si se hubiera expresado con el demostrativo *este*.

Igualmente a caballo entre el significado meramente discursivo y el estrictamente deíctico se encuentran casos como *esta tarea que le han mandado a mi hijo*, en los que resulta evidente la referencia interdiscursiva deducida a partir de lo dicho anteriormente, como se haría en una conversación cara a cara. No obstante, también puede interpretarse como puramente deíctico si se permite imaginar al hablante señalando, físicamente, los deberes de su hijo que, pongamos, tiene delante al redactar el mensaje en el foro.

El ejemplo *Estoy bastante de acuerdo con esa alumna que dice* […] es también ambiguo. Por un lado, puede interpretarse claramente como deíctico, si se entiende que hace alusión a una alumna aparecida en un documental que la hablante ha visto al hablar del tema que le preocupa. En este caso, por así decirlo, estaría señalándola físicamente, aunque se tratase de una simple imagen televisiva que representara a la estudiante real. Por otro lado, sin embargo, el hecho de que justo después del sustantivo complementado por el demostrativo incluya una subordinada adjetiva que define dicho sustantivo, hace pensar en una función

catafórica de *esa*, lo que acerca al demostrativo a un significado puramente discursivo.

Algo semejante parece ocurrir con el único ejemplo en todo el corpus con el demostrativo de tercera persona (*aquellos padres que […]*), pues, como ya ocurría en el español medieval (Lapesa, 2000, p. 381), ofrece un significado deíctico al permitir al hablante señalar, siquiera mentalmente, a un referente concreto del sustantivo complementado por *aquellos*, y simultáneamente no puede desprenderse del significado discursivo, como queda esbozado en la definición inserta en la subordinada de relativo que complementa a su núcleo y su posible sustitución por el artículo determinado (*los padres*).

Finalmente, los tres ejemplos encontrados del sintagma *este máster* demuestran que el espacio virtual creado por el foro que venimos analizando funciona, por un lado, como espacio contextual (deíctico/espacial) y, por otro lado, como espacio discursivo (textual). El conjunto sintagmático *este debate*, que aparece en un par de ocasiones, contribuye a expresar metalingüísticamente que el texto en sí mismo, construido por los mismos intervinientes es considerado por estos, en la práctica, como equivalente al espacio (virtual) que funciona como espacio compartido (deíctico).

CONCLUSIONES:

Después de analizar minuciosamente los demostrativos del corpus seleccionado, cabe llegar a una conclusión doble. Por un lado, desde la perspectiva de la producción discursiva, los estudiantes emplean, intuitiva y adecuadamente, la deixis textual con valor claramente intradiscursivo, pues son plenamente conscientes de la función académica del foro. Por otro lado, hay algunos casos que denotan cierto uso coloquial (tal y como se ha entendido aquí), en su mayoría ambiguos con respecto al uso prototípico de la deixis espacio-temporal, pues los interlocutores se encuentran con la necesidad de crear un entorno semejante a un aula, en el que haya un espacio (físico) compartido para crear un clima de familiaridad que facilite el aprendizaje.

A diferencia, no obstante, del espacio físico del aula, siempre existente en el mundo real, que puede ser o no relevante para una conversación cara a cara, el espacio virtual se construye durante el proceso de la interacción precisamente porque no hay un espacio físico que los interlocutores perciban por los sentidos como común. Esta inexistencia del espacio

compartido hace necesaria, a nuestro juicio, la creación de un lugar de encuentro común, expresado en numerosas ocasiones, como vemos, con los demostrativos, que se convierten así en la herramienta principal de la conversión de lo virtual en espacial, mediante la palabra hecha discurso.

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# Congreso de jóvenes lectores de Canarias: una comunidad de lectores y creadores

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PALABRAS CLAVE: lectura, jóvenes, congreso, creación.

RESUMEN:
El curso escolar 2011-2012 la Consejería de Educación del Gobierno de Canarias pone en marcha el Congreso de Jóvenes Lectores de Gran Canaria con el objetivo de crear y afianzar en el alumnado el hábito lector como instrumento básico de desarrollo y de madurez. Dicho Congreso se ha ido extendiendo paulatinamente al resto de las islas, celebrándose el curso 2016/17 en todas ellas con el nombre de Congreso de Jóvenes Lectores de Canarias.

La dinámica de funcionamiento del Congreso es totalmente diferente al de otros eventos similares: los autores y autoras invitados son los espectadores y los alumnos y alumnas, los protagonistas, a través de la interpretación de la obra leída. Para ello, realizan creaciones en diversos formatos, desde presentaciones digitales, representaciones teatrales, entrevistas, blogs, etc. hasta cortos. El intercambio que se produce entre el alumnado de los centros que han trabajado a un mismo autor o autora provoca momentos mágicos que hacen que, edición tras edición, el número de asistentes aumente incorporándose nuevos participantes.

INTRODUCCIÓN:
"*Leer, pero también mirar ilustraciones, pinturas o películas, cantar, contar, dibujar, escribir un blog para compartir lo que se descubre, eso sirve para interponer entre lo real y cada uno un tejido de palabras, de conocimientos, de historias, de fantasías sin el cual el mundo sería inhabitable, aun cuando se viva en lugares muchos más clementes que aquellos en los que se enfrentan grupos armados. Sirve para dar a lo que nos rodea una coloración, un espesor simbólico, imaginario, legendario, poético, una profundidad a partir de la cual soñar, desviarse, asociar*." (Petit, 2015, p.53)

La creación de espacios de encuentros entre escritores y lectores es una

potente herramienta para fomentar el gusto por la lectura entre los más jóvenes. Esta fue la razón que llevó a algunos amantes del universo literario a emprender la aventura de crear un congreso el año 2011 partiendo desde cero.

Por si fuera poco, no se optó por los formatos establecidos tradicionalmente para este tipo de eventos: un escritor o escritora que habla de su obra y unos oyentes que realizan preguntas tras esta intervención. En una apuesta atrevida y novedosa, nació el Congreso de Jóvenes Lectores de Gran Canaria, que en este año 2017 se ha convertido en Congreso de Jóvenes Lectores de Canarias, abarcando a las siete islas del archipiélago. En este Congreso son los lectores los que hablan, reinterpretan o recrean la obra que han leído y es el autor o autora quien escucha y recibe dicha creación. Por supuesto, el intercambio posterior es muchísimo más rico para ambos, autores y lectores, que comparten y hablan desde la perspectiva de la creación y la recreación.

Tal y como cuenta la escritora Begoña Oro en su blog "El blog de la Oro", tras participar en la tercera edición:

*"Vengo de que me den charlas.*

*Prefiero, con mucho, estar abajo, de oyente. Los que estaban arriba, los ponentes, eran lectores y lectoras de entre diez y quince años. Arriba era muy arriba, porque la cosa tuvo lugar en el Teatro Cruce de Culturas, en Agüimes, que es un pedazo teatro. Y "la cosa" era el III Congreso de Jóvenes Lectores de Gran Canaria, un congreso como debe ser, un congreso donde acudimos unos pocos autores y cientos de lectores. Lo que allí vemos los autores es la punta del iceberg, la exposición de un trabajo que ha durado meses, trabajo (mucho) de alumnos, profesores y organizadores.*

*En este congreso los autores vamos de miranda; los que curran son los lectores, como debe ser. No solo porque yo tenga una vocación frustrada de vaga sino porque ese es el modo de hacer lectores: hacerles partícipes.*

*No podemos limitarnos a darles de leer como quien da de comer a un perro. Es tanto lo que ellos, niños y jóvenes, pueden hacer respecto a la lectura: elegir, compartir, cuestionar, escribir, leer más, votar… A mí en este congreso me han dado croquetas caseras, un repaso, un booktrailer, varios Power Point, una representación, varias ponencias, una camiseta,*

*varios blogs, un acróstico, todo un vestuario, mucho que pensar y mucho amor. Me sentía Justin Bieber firmando camisetas, brazos, muñecas ("no me voy a lavar nunca", me decían), haciéndome selfies con lectoras, recibiendo abrazos..."*

Esta es la magia que se crea en el Congreso y que hace que se afiance año tras año.

OBJETIVOS:
El Congreso persigue afianzar en el alumnado la mejora de la competencia lectora en contextos reales como instrumento básico de desarrollo y madurez, a través de la lectura en todas sus dimensiones. Su propósito principal es estimular la sensibilidad literaria del alumnado como fuente de placer y enriquecimiento personal y partir del gusto por la lectura para evolucionar hacia el establecimiento de hábitos lectores y el progreso en competencia literaria. Esto se concreta en los siguientes objetivos:

- Fomentar la lectura, la escritura y la expresión oral del alumnado en los centros públicos de Canarias.
- Potenciar el conocimiento de los autores y autoras participantes, así como la lectura de sus obras.
- Proporcionar un contexto real para el fomento del desarrollo de aprendizajes competenciales del alumnado.
- Favorecer un marco de convivencia e intercambio cultural en torno a la lectura entre el profesorado y el alumnado de los centros participantes.
- Ofrecer al alumnado y profesorado de centros públicos de Educación Primaria, Secundaria, Bachillerato y Formación Profesional un marco cultural relevante para la comunicación de sus creaciones.

DESCRIPCIÓN DE LA EXPERIENCIA PRESENTADA:
El Congreso de Jóvenes Lectores de Canarias se organiza desde el Programa de Lectura y Bibliotecas Escolares de la Consejería de Educación y Universidades del Gobierno de Canarias y cuenta con la colaboración de las asesorías de los diferentes Centros del Profesorado del archipiélago. La planificación de la siguiente edición comienza justo al acabar la del año en curso. Es el momento en que se establecen contactos con autores, autoras y editoriales para ofrecerles la posibilidad de participar en el Congreso. Se buscan propuestas diferentes, en múltiples formatos y que sean idóneas a las edades de los participantes. Así hemos contado, además de con los formatos más habituales, con novela gráfica (*Nela* de Rayco Pulido), libros que atienden a la diversidad (*Si crees en*

*mí, te sorprenderé* de Francesc Miralles y Anna Vives), novelas transmedia (*Odio el rosa* de Ana Alonso y Javier Peregrín), la participación de alguna ilustradora (Tania Coello) y de talleres de creación.

Simultáneamente a este proceso, se busca un lugar de celebración del Congreso que va a determinar las fechas del mismo. Dicho lugar requiere unas características especiales: una sala que albergue a todos los participantes de un mismo día y varias salas aledañas en la que cada autor o autora se pueda reunir con su grupo de lectores.

Una vez decidido el lugar, autores, obras y fechas (entre marzo y mayo), se publica una resolución para que los centros escolares interesados se inscriban eligiendo a un autor o autora y su obra. Se puede participar con un grupo-clase o con los miembros de un club de lectura acompañados por un profesor o profesora que asume la coordinación de la lectura colectiva de la obra escogida, así como la responsabilidad del grupo de trabajo. La Consejería de Educación de Canarias facilita los enlaces para la inscripción y la matrícula del alumnado participante. Asimismo, el Congreso cuenta con un correo electrónico para atender las posibles dudas de los participantes (congresolectorescanarias@gmail.com) y una plataforma moodle en la que se recoge y comparte toda la información sobre el Congreso y donde se puede subir la documentación solicitada.

Tras la inscripción del centro, el profesorado y el alumnado comienzan su trabajo. Evidentemente, lo primero es la lectura de la obra seleccionada y la decisión acerca de la creación final. Las comunicaciones se basan en el acercamiento a la obra desde el punto de vista del lector o lectora, entendiéndose que no se pide un análisis literario ni lingüístico; se pretende, en cambio, que queden reflejadas, fundamentalmente, las impresiones del grupo sobre la obra seleccionada, así como una interpretación sobre la misma a partir de la originalidad y creatividad del trabajo del propio alumnado.

La manera de acompañar a los participantes en este proceso es a través de la plataforma, bien mediante la participación en los foros, bien a través del DNP o diario narrativo pedagógico. En este solicitamos al profesorado que nos relate la experiencia docente y lectora al menos en tres momentos. En primer lugar, queremos saber por qué han decidido participar en el Congreso, con qué grupo, obra y autor o autora, la razón de su elección, etc. En segundo lugar, les pedimos que nos cuenten los “episodios” de su aventura lectora, comentando cómo se desarrolló la

misma; cuándo y cómo decidieron realizar el trabajo que presentarán y las dificultades encontradas. Por último, queremos que nos expongan lo que ha sido más relevante tanto desde el punto de vista del docente como del alumnado y cómo valoran la experiencia.

Una vez presentadas las comunicaciones, una comisión formada por las asesorías de los Centros del Profesorado y una representante de la DGOIPE selecciona a los participantes. Para ello, se aplican los siguientes criterios: innovación, creatividad, originalidad de la propuesta, enfoque competencial con el desarrollo de varios aspectos de algunas competencias clave, grado de integración curricular, institucional y pedagógico, interdisciplinariedad e inclusividad de distintos ritmos de aprendizaje, tipos de aprendizaje, niveles curriculares, etc.

Uno de los cambios introducidos en este apartado, tras la experiencia de los primeros congresos, es que la comunicación (presentación de la misma) no estará sujeta a un modelo determinado, favoreciendo así la creatividad del grupo. La experiencia ha demostrado que resultaban mucho más interesantes las comunicaciones que se salían del formato establecido que aquellas que eran fieles al mismo.

Cada autor o autora deberá ser seleccionado, como mínimo, por dos centros educativos para participar en el evento, con el fin de favorecer el intercambio y debate entre los centros a través de sus propuestas comunicativas.

Tras comprobar el número de centros, alumnado y autores, se decide la duración del Congreso, que varía de un año a otro o de una isla a otra. Este año, con la participación de las islas no capitalinas, tenemos Congresos que duran desde un día hasta cuatro, como es en el caso de Gran Canaria. Las fechas de los diferentes Congresos tampoco coinciden por cuestiones organizativas, por lo que se alarga el proceso hasta un mes pasando por cada una de las islas.

Cada día participan entre tres y cinco autores que comparten espacio con el alumnado que ha leído su obra y con el resto de los participantes de esa jornada. El desarrollo diario de las sesiones es el mismo. En primer lugar, se realiza un recibimiento a todo el alumnado participante de esa sesión en el teatro o auditorio sede del congreso; a continuación, tras una breve presentación, se proyecta un vídeo resumen sobre los autores y autoras participantes de ese día. Posteriormente, cada grupo de alumnos y

alumnas se dirige a la sala asignada con el autor correspondiente donde presentarán su interpretación de la obra, junto con otros grupos de otros centros, de manera que muestran y reciben creaciones diversas. Tras esto, mantienen una charla con el autor o autora en que este les transmite sus impresiones acerca de lo que ha visto y responde a las preguntas de los lectores. A continuación, se realiza un breve descanso, para dar paso a un plenario en el que todos los autores comparten escenario y entablan un diálogo con el alumnado participante. Finalizamos con alguna actuación artística de los centros o de otras entidades colaboradoras.

Pero ¿qué hace que el Congreso de Jóvenes Lectores sea un evento tan especial? Pues que no acaba el día de la última sesión. Su eco se mantiene porque se crea magia, porque, como dice Michèle Petit (2015)

*"[…] el tiempo de la lectura no se reduce al tiempo de dar vuelta a las páginas o al de escuchar a otro leer en voz alta. La fantasía, los recuerdos de una lectura, forman parte de esta."*

*Y en el Congreso de Jóvenes Lectores de Canarias se crean muchos recuerdos. Así nos lo comunican los jóvenes lectores:*

*"Cuando vi a los autores, me pareció un sueño hecho realidad. Me encantó. Fue emocionante. Gracias a todos, os lo agradezco. Fue una agradable sorpresa."*

*"Me encantaría participar como colaboradora cuando sea mayor."*

*"Si pudiese durar un poco más, se agradecería. No siempre tienes la oportunidad de estar frente a un autor. "*

*"Me gustaría repetirlo."*

*"Ojalá pudiera tener otra experiencia igual."*

*"Me gustaría destacar aquel momento en el que estábamos con la autora, a pocos segundos de empezar con nuestra actuación. Fue un momento inolvidable y muy divertido."*

O las palabras del profesorado:

*Muchas veces ocurre que nos embarcamos en una aventura como la de este Congreso y la prolongamos más allá del tiempo. […] Experiencias educativas como la que nos ha brindado el Congreso de Jóvenes Lectores 2017 nos indica qué orientaciones quieren nuestros alumnos que le demos a la enseñanza de la lengua oral y escrita.*

*¡Qué felices hemos sido leyendo, re-escribiendo y representando "La niña que se convirtió en móvil" !*

Ernesto Rodríguez Abad, uno de los autores participantes, resume perfectamente la magia del Congreso en estas palabras:

*“Mi primer maestro se llamaba Don Sebastián: era mágico y bueno. Él nos llevaba a caminar por mapas pintados en el suelo del aula, en ellos aprendíamos a no tenerle miedo a la imaginación. Cuando se fue de mi pueblo me regaló un libro.*

*Siempre que me ocurre algo hermoso, sobre todo lo relacionado con la lectura y la enseñanza, lo recuerdo.*

*He tenido el privilegio de participar como autor en el Congreso de Jóvenes Lectores, tanto en Gran Canaria como en Tenerife. Han sido momentos mágicos, agotadores desde el punto de vista emotivo por lo intenso. Escuchar los trabajos de niños de Primaria y de jóvenes de Secundaria o Bachillerato es una experiencia inolvidable. El formato de este Congreso está muy bien diseñado pues hace que los lectores y lectoras sean el centro. Se convierten en protagonistas de la lectura y aprenden que el libro está verdaderamente leído cuando pasa a ser propiedad del que lo lee y lo convierte en palabras nuevas, en experiencias propias.*

*El Conservatorio de Música de Las Palmas o de Santa Cruz fueron sedes de este evento que, según mi opinión, debía tener mayor repercusión en la prensa y en los medios más que nada por respeto al esfuerzo de estudiantes, docentes y organizadores que ponen toda su creatividad e ilusión al servicio de la lectura.*

*Impecable el cuidado en los detalles. La música y la palabra para dar paso a los trabajos de los estudiantes bien medida. Las propuestas de presentación y organización hicieron que todo tuviese un aire de rigor y alturas artísticas, pero jovial y cercano a la vez.*

*Cerca de dos mil alumnos y alumnas de la enseñanza pública de nuestras islas han leído a los escritores y escritoras seleccionados. Han analizado obras, han hecho versiones, puestas en escena, propuestas creativas, vídeos, presentaciones… Han imaginado mundos, han manipulado palabras.*

*Estos días he visto a Don Sebastián en el personal de Innovación educativa, en los integrantes de los Centros de Profesores, en los docentes… He visto ilusión y alegría en niños y jóvenes.*

*Estos días ha vuelto a crecer la esperanza de que es posible hacer cosas hermosas en la educación.”*

*Un poco de historia*

El primer Congreso de Jóvenes Lectores nace en la isla de Gran Canaria el curso 2011/2012 organizado por la Consejería de Educación, Universidades y Sostenibilidad del Gobierno de Canarias y el CEP Arucas y progresivamente se extiende a las islas de su provincia y a la provincia de Santa Cruz de Tenerife en el curso 2013/2014. En el actual curso escolar, 2016/2017, se celebra en las siete islas del archipiélago canario. En sus inicios estaba dirigido al alumnado de Secundaria y Bachillerato, pero gradualmente se ha incorporado al alumnado de Primaria y FP. El primer Congreso contó con la participación de unos setecientos alumnos y alumnas y 8 autores y formaba parte del programa 'Leer para aprender', financiado por el Ministerio de Educación. Las sedes de esta primera edición fueron: Teror, Arucas y las Palmas de GC. y se desarrolló los días 11, 12 y 13 de abril de 2012.

Uno de los objetivos de los primeros Congresos era dar a conocer al alumnado los diferentes espacios escénicos de la isla, pero las dimensiones que ha ido adquiriendo nos han obligado a optar por aquellos lugares que puedan albergar a todos los participantes.

Así, el segundo Congreso tiene lugar en el Teatro Municipal de Gáldar los días 9 y 10 de mayo de 2013. En esta ocasión participan ocho autores y 16 centros escolares.

En el curso 2013-2014 tiene lugar la tercera edición del Congreso de Jóvenes Lectores de la isla de Gran Canaria en el Teatro Cruce de Culturas del municipio de Agüimes y, paralelamente, se inicia la primera edición en la provincia de Santa Cruz de Tenerife. Esta edición se desarrolla en el Convento de Santo Domingo de San Cristóbal de La Laguna y está dirigida al alumnado y profesorado de Enseñanza Secundaria Obligatoria y Bachillerato 2013-2014. Participan 150 alumnos y alumnas seleccionados de los centros participantes.

El número de participantes está determinado por la lejanía y la dispersión geográfica de las islas que obligan a seleccionar, en algunos casos, a grupos pequeños. También, durante este curso se abre la posibilidad de participación en el Congreso de Gran Canaria a las islas de la provincia: Lanzarote y Fuerteventura, con una representación de alumnos. No obstante, no es hasta el siguiente Congreso cuando se logra incorporar a

un grupo de Fuerteventura.

El año 2015 tiene lugar el IV Congreso de Jóvenes Lectores de Gran Canaria en el Teatro Guiniguada en Las Palmas de Gran Canaria, la Casa de Colón y la Biblioteca Insular el 23, 24 y 25 de marzo de 2015 en el que participan 1000 alumnos y alumnas aproximadamente. Se cuenta en esta ocasión con la participación de un grupo de alumnos de Fuerteventura (IES Santo Tomás de Aquino de Puerto del Rosario). Paralelamente, se celebra el II Congreso en Sta. Cruz de Tenerife con la participación de unos 200 alumnos de Primaria y Secundaria representantes de 30 centros en la Biblioteca Municipal Central en TEA (Tenerife Espacio de las Artes), en Santa Cruz de Tenerife.

En la edición de 2016 tiene lugar el V Congreso de Jóvenes Lectores de Gran Canaria y el III Congreso de la provincia de Santa Cruz de Tenerife, celebrado, respectivamente, en los Conservatorios Superior y Profesional de Música de Canarias, con la participación de unos 1300 alumnos y alumnas. En ambos, la música ocupó un lugar privilegiado y nos permitió leer con otros sentidos.

Pero es en este año 2017 en el que esta iniciativa se extiende a las siete islas adoptando el nombre de Congreso de Jóvenes Lectores de Canarias. En total, han participado unos 100 centros y cerca de 3200 alumnos y alumnas. La dispersión geográfica y la duración del mismo han sido una dificultad añadida que se ha superado gracias a la colaboración de los Centros del Profesorado de cada una de ellas. Estas son las fechas y lugares de celebración de cada uno de los Congresos:

- 4, 5 y 6 de abril de 2017 en el Auditorio de Teror, en su sede de Gran Canaria.
- 25 y 26 de abril de 2017 en el Conservatorio Superior de Música de Canarias, en su sede de Tenerife.
- 11 de mayo de 2017 en el Teatro Municipal Circo de Marte en Santa Cruz de La Palma.
- 27 de abril de 2017 en la Casa de la Cultura del Ayuntamiento de Vallehermoso en La Gomera.
- 5 de mayo de 2017 en el Centro Cultural Asabanos de Valverde en la isla de El Hierro
- 3 de mayo de 2017 en el Teatro Víctor Fernández Gopar, “El Salinero” de Arrecife en Lanzarote
- 4 de mayo de 2017 en el Palacio de Formación y Congresos de Puerto del Rosario, en Fuerteventura.

En la actualidad estamos en el proceso de preparar la edición 2018 del Congreso de Jóvenes Lectores de Canarias para afianzar esta iniciativa y hacerla una cita imprescindible en la vida cultural de las islas.

En la siguiente tabla aparecen la relación de autores y obras participantes en el Congreso desde sus inicios

| Isla/año | Autores/autoras y obras |
|---|---|
| Gran Canaria 2011/2012 | Care Santos: *La ruta del huracán, Pídeme la luna y El círculo de Montecarlo*.<br>Andreu Martín: *El amigo de Malaspina, La noche que Wendy aprendió a volar* y *Flanagan flashbacks*.<br>Antonio Lozano: *Harraga, Donde mueren los ríos* y *Preludio para una muerte*.<br>Alexis Ravelo: *Tres funerales para Eladio Monroy, Solo los muertos* y *Los tipos duros no leen poesía.*<br>David Lozano: *Cielo rojo, La puerta oscura, El viajero* y *Donde surgen las sombras*.<br>Ángela Becerra: *El penúltimo sueño, Lo que le falta al tiempo* y *Ella que todo lo tuvo*.<br>Ana Alcolea: *La noche más oscura, Bajo el león de San Marcos* y *El bosque de los árboles muertos.*<br>Javier Reverte: *Vagabundo en África, Venga a nosotros tu reino* y *En mares salvajes.* |
| 2012/2013 | Miguel Sánchez Guelmí: *La Cueva de Pim Pam* y *La mecedora y los piratas*.<br>Alexis Ravelo: *Historia del bufón Alegre Contador* y *Los perros de agosto*.<br>Marcos Sánchez Calveiro: *El pintor de sombreros de malvas* y *El cartero de Bagdag*,<br>María Menéndez-Ponte: *Las dos caras del Playboy, Nunca seré tu héroe* y *Maldita adolescente.*<br>María Jesús Alvarado: *Sorimba* y *Suerte Mulana*<br>Begoña Oro Pradera*: Pomelo y limón* |
| 2013/2014 | Daniel Bautista: *Mi puzzle del mundo* y *Perdida en el mar*<br>Carlos Roncero: *Clara dice* y *Los trenes perdidos*.<br><br>David Lozano: *Donde surgen las sombras, Herejía, Cielo rojo* y *La puerta oscura.*<br>Alexis Ravelo: *La historia del bufón Alegre Contador, Los perros de agosto* y *Tres funerales para Eladio Monroy.* |

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| 2014/2015 | Juan Carlos Saavedra: *El Misterio de las Afortunadas, El ocaso del sol negro* y *La conspiración de los tres dragos*<br>Rayco Pulido: *Nela* (una novela gráfica, adaptación de la obra de Benito Pérez Galdós, *Marianela*)<br>Sandra Franco: *El lagarto de Ansite.*<br>Begoña Oro Pradera: *Pomelo y limón, Croquetas y wasaps, Excelentes e Invisibles.*<br>Daniel Bautista: *Predadores del silencio*.<br>Antonio Lozano*: Las cenizas de Bagdag*. |
| 2015/2016 | Ana Alcolea Serrano: *El secreto del galeón, El medallón perdido, La noche más oscura, Donde aprenden a volar las gaviotas* y *Bajo el León de San Marcos*.<br>Marcos Sánchez Calveiro: *El cartero de Bagdad, El pintor del sombrero de malvas*, *Rinocerontes y quimera* y *Festina Lente*<br>Daniel Bautista Machín: *Predadores del silencio, Mi puzzle del mundo, Perdida en el mar* y *La playa de las mujeres.*<br>Ana Alonso y Javier Pelegrín Martínez: *Odio el rosa*<br>Llanos Campos Martínez: *El Tesoro de Barracuda*<br>Francesc Miralles Contijoch: *Pulsaciones*<br>Anna Vives/Francesc Miralles Contijoch : *Si crees en mí, te sorprenderé*<br>Raquel López Cascales: *Veintisiete abuelos son demasiados.*<br>Sandra Franco y Daniel Martín: *El elixir curalotodo.*<br>Lola Suárez Suárez: *Calima, Maresía, Historia de Fantasmas* y *El secreto de la foto*.<br>Antonio Lozano González: *Me llamo Suleimán*, *Donde mueren los ríos* y *Las cenizas de Bagdad* |
| 2016/2017 | Llanos Campos: *El tesoro de Barracuda, Barracuda en el fin del mundo.*<br>Lola Suárez: *Calima, Maresía, Historias de Fantasmas, El secreto de la foto.*<br>Pepa Aurora: *Juana Catalina, la última bruja de Canarias y sus descendientes en el siglo XXI y otros cuentos; Cuentos para niños miedosos* y *El monte de las brumas*.<br>Ernesto Rodríguez Abad: *El niño que no sabía jugar al fútbol, Calle Imaginación nº 2* y *Cuentos africanos*.<br>Sandra Franco: *Pétalo 21*<br>Juan Carlos Saavedra: *El misterio de las Afortunadas, El ocaso del sol negro* y *La conspiración de los tres dragos.*<br>José Luis Correa: *Mientras seamos jóvenes.*<br><br>Roberto Santiago: *Los protectores, El ladrón de mentiras* y *El sueño* |

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| | *de Iván*.<br>Miguel Aguerralde: *La chica que escuchaba canciones de Kurt Cobain.*<br>José Vicente Sarmiento: *Tienes una solicitud de amistad*.<br>Miguel Ángel Guelmí: *El valeroso hombre delgado* y *La bruja Ulula y el bosque del No*.<br>Joaquín Nieto*: Chicho, El cabozo volador y Jero, aletas de Mero*.<br>Damián Montes (Francesc Puigpelat): *La niña que se convirtió en móvil*.<br>Agustín Carlos Barruz: *Memoria de una isla sin memoria.*<br>Ana Alcolea: *El abrazo del árbol.*<br>Pepa Aurora: *Kaweska, Olas y más olas.*<br>Andrés González Novoa: *Los PathoSOS* |
| Tenerife<br>2013/2014 | Víctor Álamo: *Omar el cangrejo* y *Mareas y marmullos*.<br>Mariano Gambín: *Ira Dei*, *El círculo platónico* y *La Casa Lercaro*.<br>Cecilia Domínguez: *La luna en el agua*.<br>Lola Suárez: *El secreto de la foto* y *Maresía*.<br>Enrique Reyes: *La princesa que emigró* y *El judío que quiso ser ario*.<br>Ignacio Rodríguez Alemparte: *Toda la lluvia*. |
| 2014/2015 | Isabel Medina Brito: *La princesa vagabunda y otros poemas* y *El secreto de Sofía*<br>Andrés González Novoa*: El color de los sueños*<br>Lucía Rosa González: *Adónde van las brujas* y *Otro son, otra danza.*<br>Pepa Aurora: *La lagartija escurridiza.*<br>Rayco Pulido: *Nela*<br>Cristo Hernández Morales: *La mirada de Gioconda.*<br>Ana González Duque: *El blog de la doctora Jomeini.*<br>Cirilo Lea: *El indiano.*<br>Juan Jesús Pérez García: *Sándalo y rapsodia.* |
| 2015/2016 | Josefa M. Márquez: *Mi amigo Sam, el chimpancé*; Sam *y los personajes misteriosos*, *Sam y los lagos del castillo.*<br>Cristina García Carballo: *Pitusa*, *Día de teatro, De rima en rima*<br>Ernesto Rodríguez Abad: *El niño que no sabía jugar al fútbol, C/ Imaginación nº2, Los inventores de cuentos* y *Escritos en la corteza*.<br>Miguel Ángel Guelmí: *Filipo y yo, La cueva de Pim Pam* y *La mecedora y los piratas.*<br>Carlos Miranda Víctor: *Bidart Tigre 1797*<br>Llanos Campos: *El tesoro de Barracuda*<br>Luis Balbuena: *Los cuentos del cero, Cervantes, Don Quijote y las* |

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| 2016/2017 | *matemáticas*.<br>Jorge García: *Las aventuras del joven Verne, La puerta entre los mundos*.<br>Antonio Lozano: *Me llamo Suleimán, Un largo sueño en Tánger*.<br>Maykol Hernández: *Salvando la sal*.<br>Daniel Bellón: *Tecno-POP*<br><br>Pepa Aurora: *El retorno de los lobos*.<br>Andrés González Novoa: *Cuentos para leer en el S. XXI.*<br>Pepa Aurora y Ernesto Rodríguez Abad: *Versos al derecho y al revés.*<br>Alberto Vázquez Figueroa: *Coltán, Medusa*.<br>Jorge García: *Las aventuras imaginarias de Julio Verne, Los dientes de la eternidad.*<br>Carlos Eguren: *Evon Crawford y los guardianes del infinito.*<br>Lola Suárez: *El misterio del collar.*<br>José Padilla: *Perra vida, Los cuatro de Düsseldorf.*<br>José Luis Correa: *Mientras seamos jóvenes.* |
| Lanzarote 2016/2017 | Ernesto Rodríguez Abad: *El niño que no sabía jugar al fútbol.*<br>Lola Suárez: *Las aventuras de Motita de polvo* y *El misterio del collar.*<br>Miguel Aguerralde: *Laberinto* y *Deja que te cuente un cuento.* |
| Fuerteventura 2016/2017 | Daniel Martín: *Los invencibles.*<br>Andrés González Novoa: *Los PathoSOS*<br>Francisco Santos: *L'amour, la merde*<br>Carlos Eguren: *Devon Crawford* |
| El Hierro 2016/2017 | Joaquín Nieto: *Enigma en El Colmenar*<br>Daniel Bautista: *Predadores del silencio* |
| La Gomera 2016/2017 | Miguel Ángel Guelmí- *La bruja Ulula y el bosque del No* y *La mecedora y los piratas.*<br>Daniel Bautista: *Predadores del silencio.* |
| La Palma 2016/2017 | Alexis Ravelo: *Las ratas de noviembre*.<br>Cecilia Domínguez: *Mientras maduran las naranjas* y *La muchacha del ajenjo*<br>Daniel Martín Castellano: *Isla a isla, cuento a cuento* |

CONCLUSIÓN:

Proporcionar espacios de lectura compartida resulta indispensable si queremos crear lectores. El último Informe de la Lectura en España apunta un dato interesante: el aumento de los clubes de lectura, es decir, la cultura del diálogo y la lectura compartida como otra manera de disfrutar de los libros. El Congreso de Jóvenes Lectores de Canarias es una iniciativa que contribuye a ello, consolidándose año tras año y adaptándose a los nuevos tipos de lecturas y lectores. La experiencia resulta tan enriquecedora que el deseo de repetirla es mayoritario. Además, se trata de una iniciativa que puede ser llevada a cabo en otros lugares y circunstancias ya que solo requiere: autores, libros, lectores y grandes dosis de amor a la lectura.

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# La lectura fácil como herramienta inclusiva para la atracción de nuevos grupos lectores

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PALABRAS CLAVE: Lectura fácil, Inclusión, Comprensión lectora, Alfabetización y Discapacidad intelectual.

RESUMEN:
La Convención Internacional de los Derechos de las Personas con Discapacidad (2006) y la Estrategia Integral Española Cultura para Todos (2006-2014) plantean el derecho de acceso a la cultura de las personas con discapacidad y la participación de este colectivo en la producción y el consumo de cultura. Uno de los ámbitos es la lectura y la literatura. Desde este punto de vista, la lectura fácil aparece como una herramienta inclusiva para personas con dificultades de comprensión lectora, entre ellas, personas con discapacidad intelectual, con baja alfabetización, inmigrantes recientes no hispanohablantes, personas con dislexia o personas mayores. Esta técnica de redacción permite alcanzar a públicos que se encuentran excluidos de los textos habituales o que se les relega a la literatura infantil y juvenil debido a su competencia lectora, cuando es inadecuada por su edad adulta. La mesa redonda propone enmarcar la lectura fácil para proyectar tres buenas prácticas: la creación de un grupo de validadores de textos de lectura fácil como forma de evaluación de la comprensión de los contenidos, el proceso que llevó a una editorial a lanzar una colección de títulos en lectura fácil y el uso de la lectura fácil en la educación especial como forma de hacer vivir la lectura como parte del ocio de colectivos con dificultades de comprensión lectora. En definitiva, son claves para extender el uso de esta técnica desde diferentes focos para atraer grupos lectores que, hasta ahora, se sienten fuera de los circuitos habituales de distribución de libros.

## 1. La lectura fácil como herramienta inclusiva

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INTRODUCCIÓN:

Existen numerosos colectivos que tienen dificultades de comprensión lectora. Estas dificultades tienen un origen variado: la edad, una discapacidad, vivir en un lugar con una lengua predominante diferente de la materna o un acceso limitado al sistema educativo. Ante esta situación, muchos adultos que vivían estas dificultades por estas causas solo podían acceder a la lectura a través de los libros infantiles y juveniles. Estos textos están adaptados en cuanto a la competencia lectora, pero están lejos de la experiencia vital de personas adultas. Por este motivo, a finales de los años sesenta, un grupo de educadores y bibliotecarios suecos se plantearon dar una solución adulta a este problema. El surgimiento de la lectura fácil como técnica de redacción está vinculada a la captación de públicos adultos que tienen problemas de comprensión lectora. De este modo, se equilibra un texto que responde a su competencia lectora con temáticas que son adecuadas a su edad.

La Federación Internacional de Instituciones Bibliotecarias (IFLA) define la lectura fácil como “una adaptación que permite una lectura y una comprensión más sencilla” (2010). El matiz es importante porque la lectura fácil no significa solo una modificación en el diseño, con una letra más grande, un interlineado más amplio o menos peso del texto en página. Lo fundamental de la lectura fácil está en la adaptación del contenido. Esto implica que la lectura fácil es una adaptación de un texto original, entendido como lo define la Real Academia Española: “Modificar una obra científica, literaria, musical, etc., para que pueda difundirse entre público distinto de aquel al cual iba destinada o darle una forma diferente de la original”.

Una adaptación a lectura fácil implica que el texto resultante debe reproducir las ideas esenciales y el tono del original. Se trata de recrear el texto de partida, pero de un modo adecuado al lector final. De otra forma, no tendría éxito el trabajo del adaptador. Este texto no es una traducción ni una simplificación porque recoge las ideas fundamentales ordenadas de un modo lógico para que el lector final pueda asimilarlas. Su formato huye de la infantilización y pretende dignificar el acceso a la lectura a los colectivos que hasta ahora se encuentran excluidos.

Las dificultades de comprensión lectora afectan por diferentes motivos, según datos de la IFLA, a un tercio de la población. En España, la lectura fácil comenzó a principios de este siglo en Cataluña y, con el tiempo, se extendió por todo el país. El movimiento asociativo Plena Inclusión (hasta

2015, Feaps) de apoyo a personas con discapacidad intelectual o del desarrollo y sus familias adoptó el uso de la lectura fácil como vertebral para el acceso de este colectivo a la plena ciudadanía. Inclusion Europe, la federación europea en la que está integrada Plena Inclusión, publicó en 2013 las pautas de redacción y diseño en lectura fácil *Información para todos*, que junto con las pautas *Directrices para materiales de lectura fácil* de la IFLA son las dos referencias originales para adaptar textos según esta técnica. En el año 2012 se publicó en España el *libro Lectura fácil: métodos de redacción y evaluación*, que recopila y sistematiza estas pautas junto con otra bibliografía dispersa, para facilitar la difusión y consulta respecto a este método.

De forma sintética, la lectura fácil propone una redacción directa que seleccione los contenidos y las ideas fundamentales, las estructure de forma lógica, se haga una redacción con frases sencillas que sigan el formato sujeto + verbo + complementos, evite la subordinación y las estructuras gramaticales complejas, utilice un vocabulario de uso frecuente y limite toda dificultad léxica, sin renunciar a introducir palabras complejas puntualmente a través de definiciones sencillas en glosarios. El diseño debe ser compatible con esta forma de redacción, con un tamaño de letra más grande del habitual, mayor interlineado, menos carga de texto en página, alineación a la izquierda y uso de ilustraciones pertinentes y vinculadas al contenido escrito.

Una parte fundamental del proceso de lectura fácil es la validación de textos. Esta parte del proceso metodológico es vertebral e implica la participación de los lectores en la comprobación de la comprensión de los textos. Supone su inclusión en el resultado final y la confirmación de que el contenido es comprensible para las personas a quienes tienen que beneficiar. La validación es un proceso en el que un grupo de lectores con dificultades de comprensión (la inmensa mayoría, actualmente, de personas con discapacidad intelectual), coordinados por un dinamizador, leen un texto adaptado y hacen las matizaciones, observaciones y propuestas de ajuste necesarios, para que el adaptador las integre y se mejore el resultado. De este modo, se consiguen varios objetivos: la participación de los lectores en el producto final, la garantía de comprensión de ese texto y la creación de una alternativa de empleo para las personas con discapacidad intelectual, en tanto que las sesiones de validación son remuneradas.

Desde aproximadamente el año 2005, Plena Inclusión Madrid ha

publicado numerosos títulos enfocados a dos líneas esenciales: derechos y acceso a la cultura. Entre los títulos vinculados a derechos, la organización ha publicado guías de acceso a la justicia, acceso al voto o de derechos de los consumidores. En cuanto al acceso a la cultura, se han lanzado varios folletos de museos, programas de mano para teatros o un diccionario *online* en lectura fácil. Esta última obra, que es un proyecto en continuo crecimiento, incluye a adaptadores, validadores y filólogos, con lo que el resultado final tiene rigor metodológico y lexicográfico.

Fruto del compromiso de la organización con la lectura fácil como herramienta inclusiva, se ha creado una estructura en torno a la marca Adapta, que incluye a Plena Inclusión Madrid y las entidades federadas que cuentan con grupos estables de validadores.

La lectura fácil tiene unas importantes vías de desarrollo. Por una parte, el aumento del número de adaptadores y validadores formados y profesionales permitirá afrontar futuros aumentos de pedidos. Por otra, existen editoriales que empiezan a apostar ahora por la lectura fácil como una vía para publicar de forma regular, después de que la crisis económica haya arrastrado a algunas de las que llevaban tiempo editando títulos. Además, está todavía poco explorada la aplicación en el ámbito educativo, donde ya existen experiencias promovidas por los propios profesores que, de forma individual, realizan sus propios contenidos siguiendo las pautas metodológicas.

Este artículo expone ejemplos en todos estos ámbitos: la creación de un grupo estable de validación; la apuesta de una editorial y la aplicación específica de un maestro de educación especial.

OBJETIVOS:

1. Explicar qué es la lectura fácil, dar una visión global de su método y su interés en diferentes ámbitos para el acceso a la lectura, la información, la educación y la cultura.
2. Contar la experiencia de creación de un servicio estable de validación de textos en lectura fácil formado por personas con discapacidad intelectual y los efectos que tiene en la evolución individual de los participantes, así como conocer las pautas para organizar sesiones de validación.
3. Detallar el origen y la motivación de la primera experiencia de una editorial en el ámbito de la lectura fácil.
4. Explicar la aplicación de la lectura fácil de forma práctica en el ámbito

de las necesidades de apoyo educativo.

DESCRIPCIÓN DE LAS EXPERIENCIAS:

**2. La validación de textos como actividad participativa de las personas con discapacidad intelectual**

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Grupo AMÁS es una entidad sin ánimo de lucro perteneciente a Plena Inclusión Madrid, federación que engloba a 109 entidades que trabajan en la mejora de la calidad de vida de las personas con discapacidad intelectual y sus familias en la Comunidad de Madrid. Grupo AMÁS es una de las entidades más antiguas de este movimiento y agrupa a 6 entidades de ámbito local en el sur de la Comunidad de Madrid. Sus orígenes se remontan a 1977, año de fundación de sus dos entidades originarias: ADFYPSE (Leganés) y AFANDEM (Móstoles). Ambas fueron creadas por familiares comprometidos y preocupados por el futuro de sus hijos e hijas con discapacidad intelectual y que, en ese momento, se encontraban ante una situación acuciante: la falta de atención y recursos especializados para estos.

El trabajo y esfuerzo de estos familiares no fue en vano y, tras muchos años, Grupo AMÁS ha conseguido generar recursos específicos para cada momento de la vida de las personas con discapacidad intelectual y sus familias. Esto podría haber sido el final del camino, pero el compromiso de la organización implicaba avanzar con los tiempos y escuchar las demandas tanto de las personas con discapacidad como de sus familias. No fue un camino sencillo. Atrás quedaban las tres olas de la discapacidad, según las explican González-Torres y Peralta (2005):

- La primera ola, entre 1850 y 1950: los profesionales se alzaron en defensa de herramientas para trabajar con las personas con discapacidad intelectual.
- La segunda ola, entre 1940 y 1970: las familias se asociaron para demandar servicios para su hijos.
- La tercera ola, entre 1970 y 1980: se produce la eclosión de grupos compuestos y liderados por las propias personas con discapacidad intelectual, basados en principios como la normalización, movimientos como el de vida independiente y derechos de las personas con discapacidad o los muy conocidos grupos de autodefensores, también conocidos como autogestores.

Grupo AMÁS se alinea con una nueva “cuarta ola”, que sería una continuación de las tres propuestas anteriormente, donde se evoluciona de una perspectiva de profesionales a otra en donde las personas con discapacidad intelectual asumen su propio liderazgo. Esta “cuarta ola” se basa en nuevos marcos metodológicos y legales, como la planificación centrada en la persona o la Convención Internacional de los Derechos de las Personas con Discapacidad de la ONU de 2006. Esta perspectiva propone que cada uno sea agente de cambio gradual de la sociedad, para que sea esta más justa y accesible.

Este nuevo rol de agente social y de cambio de las personas con discapacidad intelectual se hace real y evidente ante la accesibilidad y, específicamente, la accesibilidad cognitiva, que se centra en hacer que entornos, productos, servicios, tecnologías y contenidos sean más fáciles y comprensibles para todas las personas.

La necesidad de accesibilidad cognitiva permite a personas con dificultades o problemas cognitivos participar en hacer más sencillos los espacios y contenidos, como paso previo para la participación y la ciudadanía. Sin esta accesibilidad cognitiva, muchos derechos básicos recogidos en la Constitución Española, como el derecho a la vivienda, el empleo, el sufragio o la cultura, no podrían ser ejercidos y, por tanto, estas personas dejarían de ser ciudadanos. Dicho con ejemplos, sin adaptaciones en lectura fácil, nadie podría entender un contrato de alquiler o de empleo, una papeleta de voto o disfrutar de una novela. Frente a esta necesidad básica, las personas con discapacidad intelectual son ciudadanos líderes y principales afectados que deben transformar ese ámbito como “nuevos especialistas” con su experiencia y su visión.

La participación de este colectivo también es un reto innovador de inserción laboral, basado en un nuevo nicho de empleo casi exclusivo. Cualquier acción o medida que se conciba como accesible debe ser testada por los beneficiarios y, si esto no se hiciera, podría ser contraproducente en el resultado final. De esta manera, las personas se convierten no solo en beneficiarios, sino en evaluadores. Ante la ausencia de legislación específica, las personas son responsables de controlar la calidad de estas soluciones finales y se convierten en especialistas de este sistema para un futuro laboral. Por tanto, la accesibilidad es un concepto ligado a una necesidad de cambio social, pero a la vez ligada a sus beneficiarios y futuros líderes, de forma directa e irrenunciable (García Muñoz, 2012).

*La visión de las personas, historia de un servicio para la sociedad: AMÁS Fácil*

AMÁS Fácil nació en 2015 como un proyecto de emprendimiento, innovador y sostenible dentro de Fundación AMÁS Social, con el fin de generar empleo para las personas con discapacidad intelectual, debido a la situación de bajas oportunidades que tenían en los nichos habituales de empleo y emprendimiento.

Todo parte de la creencia de la entidad en las personas y de que estas tienen muchas y buenas competencias profesionales. Una de esas competencias es una percepción de la realidad específica que tiene una aplicación importante en accesibilidad cognitiva y lectura fácil. Esta percepción permite que puedan liderar este tipo de trabajos en primera persona. Solo faltaba dotar de conocimiento y oportunidades a este colectivo, para que ellos lideraran esta actividad de transformación social.

El inicio de AMÁS Fácil surge por un primer pedido de un partido político de Leganés a Grupo AMÁS que concurría en elecciones municipales. La adaptación del programa electoral a lectura fácil fue nuestro primer trabajo. Esta solicitud fue una oportunidad única para la entidad de hacer extensiva, a personas con y sin discapacidad intelectual, una formación de formadores en lectura fácil que les permitiera afrontar el servicio y estar listos también para atender otros futuros. El grupo se conformó con una veintena de personas, el pedido fue un éxito y tuvo una gran repercusión municipal.

AMÁS Fácil comienza su proyecto de especialización gracias al apoyo económico y logístico de dos premios a nivel nacional: el primero, desde Fundación Universia y Fundación Konecta, como mejor proyecto inclusivo en la categoría de Empleo y Formación; y el segundo, el Premio de Mes de Marzo de Dohelping.org como 3.er clasificado, ambos posteriores a la creación del grupo.

El proyecto titulado AMÁS Fácil se basó en un proceso reseñable e innovador a través de tres fases que garantizaban tanto la diversidad (personas con y sin discapacidad), la elección de los perfiles de los participantes y la especialización en servicios según competencias y el lanzamiento de un plan de *marketing*:

- Fase de competencias: se plantea una jornada de competencias

abierta a cualquier profesional o personas con discapacidad intelectual de la entidad que quiera participar en este nuevo servicio. En dicha jornada, de dos días de duración, además de escuchar diferentes casos de éxito de emprendimiento en lectura fácil (Dilofácil o Altavoz Sociedad Cooperativa Madrileña), y de varias charlas de motivación y emprendimiento, se trabajaron las competencias de lectura fácil de los candidatos a través de situaciones de improvisación teatral (apoyados por ImproMadrid). Tras estas sesiones, se derivó a cada candidato según sus competencias, a la formación o formaciones ligadas a dicha competencia.

- Fase de formación y especialización: se diseñaron tres formaciones, ligadas a tres servicios especializados en lectura fácil: adaptación de textos, validación de textos y formación en lectura fácil. A cada candidato se le derivaba a una o varias de estas formaciones, dependiendo de en qué competencias destacaba. Cada equipo surgido estaba especializado por competencias.
- Fase de diseño del plan de marketing: en la jornada de competencias se observó que algunas personas destacaban como posibles transmisores o vendedores de este servicio y se eligieron para formar parte de un grupo especializado que trabajaría mano a mano con un alumno seleccionado de un Master de Empresa y Marketing de la Universidad Carlos III, que sería el encargado, junto con este grupo, de diseñar un plan de marketing con algunas acciones inmediatas de comunicación como: logo, tarjetas, redes sociales, formato de presupuestos y dosieres de presentación a empresas.
- Fase de lanzamiento y de venta con empresas: para dar el pistoletazo de salida a la venta del servicio, se organizó un café, al cual acudieron diferentes empresas de diferentes sectores. En el evento, se presentaron los productos generados y, por supuesto, el plan de *marketing*.

Antes de poner en marcha la venta de los servicios, entendimos que era clave que las personas con discapacidad intelectual trabajaran mano a mano con el apoyo de otras personas sin discapacidad intelectual, generando un símil al empleo con apoyo o, como nos gusta llamarlo, “un 1 + 1”, enriquecedor, sostenible y de aprendizaje mutuo. Estas personas realizarán tareas de apoyo en todos los procesos junto con sus compañeros, además de tener un especial protagonismo en los servicios especializados como la adaptación de textos o el diseño de formaciones.

*La metodología en los servicios de validación*

La accesibilidad es un concepto relacionado con el usuario de forma directa. Cualquier medida que se conciba como accesible, si no es evaluada por los usuarios a los que se quiere beneficiar de un modo inmediato, puede ser incluso contraproducente. Si se realizan las evaluaciones con medidas de accesibilidad espacial (arquitectura, urbanismo), con mayor motivo deben hacerse cuando se pretende algo tan complejo como la accesibilidad a los contenidos, vinculado a las capacidades intelectuales, que son tan heterogéneas y tan difíciles de medir entre las personas (García, 2012).

La validación es, en la actualidad, el servicio dentro de la lectura fácil donde las personas con discapacidad intelectual pueden y deben de aportar con mayor ahínco su visión, porque, como hemos mencionado anteriormente, es donde la calidad del producto final se verá más afectada.

En este tiempo, AMÁS Fácil ha experimentado con diferentes procesos de validación y testeo de textos y documentos, entre los que cabe destacar el grupo de comprensión diverso realizado exprofeso para la novela gráfica *El amor es demasiado complicado* de Loqueleo, las validaciones con niños con discapacidad intelectual para el cuento ilustrado *El viaje de Ilombé,* así como otros servicios específicos que exigían contar con personas de diferentes colectivos como personas mayores, personas con enfermedad mental, inmigrantes de reciente llegada al país, niños con discapacidad intelectual o incluso jóvenes.

En estos dos años, AMÁS Fácil ha puesto mucho hincapié en dar un servicio de calidad en sus validaciones. La problemática real es que en la actualidad no existe como tal una metodología sistematizada y testada de manera científica, por lo que hemos tenido que trabajar desde la experiencia, observación y el prueba-error, para tratar de confeccionar una fórmula útil.

En este proceso, nos ha ayudado mucho formar parte de una red de trabajo, como la Red ADAPTA, creada por Plena Inclusión Madrid en 2016 y en la que hemos podido compartir y generar conocimiento de lectura fácil, además de establecer unas pautas comunes y una red de servicios de calidad para el entorno, defendiendo la presencia de las personas con discapacidad intelectual o cualquier tipo de receptor final del texto, en la fase de validación o testeo, además por supuesto de la calidad de las pautas europeas de lectura fácil, promovidas por Inclusion Europe.

A partir de las referencias metodológicas existentes y la experiencia desarrollada, AMÁS Fácil ha generado un manual para dinamizadores de grupos de validación, que utilizamos y por el que apostamos, sin dejar de tratar de sistematizar estos y otros procesos de la lectura fácil que nos lleven a sistema de calidad fiable.

*Pautas de validación para dinamizadores de grupos de validación*

El servicio AMÁS Fácil aplica una serie de pautas para organizar las sesiones de validación con personas con discapacidad intelectual. Estas pautas tienen, por una parte, unas cuestiones previas y, por otra, unas cuestiones en la propia sesión.

Respecto a las cuestiones previas, las pautas que sigue el servicio AMÁS Fácil son:

- El número de personas validadoras por grupo deben ser entre cuatro y seis. Deberán tener distinta capacidad de comprensión lectora para tener una mayor garantía de que el texto es entendido por un número mayor de personas con problemas de comprensión. Además, los miembros del grupo tienen que estar formados en lectura fácil.
- El grupo tendrá un dinamizador encargado de coordinar la actividad de la validación. Su objetivo es que haya propuestas. El dinamizador debe de promover la participación. En ningún caso, debe proponer o imponer su visión.
- Las sesiones deberán durar como máximo 3 horas con descansos cada 90 minutos como mínimo. El descanso aproximado oscilará entre 15 y 30 minutos.
- El espacio debe ser cómodo y funcional.
- El grupo utilizará, en la medida de lo posible, recursos en papel y recursos audiovisuales, como un proyector, muy válido para ver las propuestas del grupo contextualizadas, y para que los miembros del grupo de validación lo visualicen y les pueda ser más sencillo emitir juicios sobre ellos.

Las recomendaciones respecto a la propia sesión que sigue el servicio AMÁS Fácil son:

*FASE 1. Inicio y presentación*

- PASO 1. Lo primero que se debe hacer es presentar a todas las personas que van a realizar la validación. Es básico que los miembros

se conozcan, ya que, si no hay confianza, la participación se puede ver mermada.

- PASO 2. Se reparte el documento a validar a cada uno de los miembros del grupo de validación.
- PASO 3. Si se tiene proyector, el documento será proyectado igualmente.
- PASO 4. El dinamizador explica qué tipo de documento es, quién es el autor, de qué trata el texto y hacia qué población va dirigido.

*FASE 2. Lectura individual y anotaciones*

- PASO 5. Los validadores harán una primera lectura individual del texto a validar. En algunos casos, el texto puede ser leído previamente a la sesión, si creemos que es complejo o puede ayudar al proceso.
- PASO 6. Se realizará una segunda lectura del texto de manera individual, hoja por hoja. En esta segunda lectura, cada uno de los validadores deberá apuntar las cuestiones que deben ser modificadas como pautas no cumplidas, palabras que no se comprenden, propuestas de pictogramas o cuestiones de orden del texto o maquetación, en otras.

*FASE 3. Lectura en voz alta y detección de mejora*

- PASO 7. Se leerá en voz alta y por turnos, normalmente una hoja por validador, parando en cada párrafo, momento en el que se preguntará si alguno de los miembros del grupo ha subrayado o anotado alguna cuestión en el mismo.

*FASE 4. Creación de propuesta*

- PASO 8. Si en este párrafo hay alguna cuestión, se crea una nueva propuesta entre todos los miembros del grupo para cambiar el término, error, cuestión de orden del texto, etc.
- PASO 9. Todo el grupo deberá aprobar la propuesta o al menos llegar a un consenso.

*FASE 5. Inclusión de propuesta*

- PASO 10. Se hará una lectura de la página con las nuevas propuestas para que el grupo la valide.
- PASO 11. Este proceso será cíclico y se repetirá con las siguientes hojas del documento hasta llegar al final del mismo.

*Algunos resultados del servicio AMÁS Fácil*

Es importante reseñar algunos resultados del proceso de este servicio innovador:

- 36 personas seleccionadas y formadas, de ellas 24 personas con discapacidad intelectual, 3 familiares y 9 profesionales.
- Un 63% de este grupo realizaron 2 o más trabajos en 2016. Esta cifra subió al 76% en el primer semestre de 2017.
- AMÁS Fácil realizó 6 servicios en 2015, 17 servicios en 2016 y 13 servicios a 1 de junio de 2017.

El proyecto en la actualidad es sostenible gracias a una clientela estable y de garantía como Loqueleo Editorial (antigua Alfaguara Infantil y Juvenil), Museo Thyssen Bornemisza, Ayuntamiento de Leganés, Afromurcia en Movimiento (proyecto editorial Poto Poto), Teatro Accesible (Fundación Vodafone) o Plena Inclusión Madrid, Plena Inclusión Asturias o Plena Inclusión La Rioja, entre otros muchos.

**3. Cuéntamelo fácil, un proyecto editorial por la lectura inclusiva**

Maite Malagón Poyato. Loqueleo-Editorial / Santillana (ESPAÑA)

El libro, vehículo de la lectura, constituye una herramienta imprescindible para dotar a los ciudadanos de recursos necesarios para su desarrollo personal, ensanchar su realidad e incrementar su capacidad de reflexión, comprensión y crítica, en suma, para ser más libres. Si la lectura se considera un derecho, como efectivamente lo es, los poderes públicos deben garantizar el acceso a este derecho en condiciones de igualdad (Plan de Fomento de la Lectura 2017-2020. Leer te da vidas extra).

Estos principios expuestos en el reciente Plan de Fomento de la Lectura son reflejo, por un lado, del poder liberador del libro y, por otro, de una creciente demanda social. Desde nuestra responsabilidad como empresa editorial, amantes y promotores de la LITERATURA INFANTIL Y JUVENIL (con mayúsculas) para todos, nuestro objetivo ha sido transmitir todo lo que hemos aprendido al crear esta nueva línea editorial, “Cuéntamelo fácil”, cuyo primer fruto es un libro sobre el amor, hecho con amor.

*El proyecto*

*Quiénes somos, de dónde partimos*

Loqueleo, el sello de literatura infantil y juvenil de Santillana, comenzó su andadura en el año 2015, tras años de investigación y reflexión sobre lo

que es la lectura en general, y la literatura infantil y juvenil en particular:

- La lectura nos enseña, nos libera, nos hace crecer, nos da oportunidades; y tiene que ser accesible para todos.
- La literatura infantil y juvenil es un género con mayúsculas que debe ser tratado con calidad y con calidez.

Así, el objetivo de nuestro proyecto era el de promocionar la lectura a través de una propuesta literaria inclusiva, comprometida y de gran calidad.

*El acto de leer*

Para llevarlo a cabo, era imprescindible saber qué estaba sucediendo con el lector, cuáles eran los procesos que favorecen el interés por la lectura y garantizan el acceso a la misma:

- Comprensión. Si no comprendemos lo que leemos, no podemos disfrutar de la lectura. Esta máxima nos llevó a investigar las habilidades de comprensión: obtención de información, comprensión global, interpretación, reflexión. También, las dificultades que presentan muchos lectores al enfrentarse a la lectura, bien por trastornos derivados del aprendizaje, bien por aspectos carenciales o motivacionales.
- Motivación. Los niños aprenden por imitación y, en este sentido, crecer en un ambiente de estímulo y valoración de la lectura favorece el desarrollo de una actitud positiva hacia la misma. Además de las dificultades en los procesos de comprensión, existen factores que justifican la pérdida de interés hacia la lectura y que se van incrementando, generalmente, conforme los niños crecen (cambio de intereses, peso del currículum, lecturas obligatorias…). ¿Quién no ha escuchado a niños y adolescentes decir frases como: “es un rollo; me aburre; es muy gordo; esto es para más mayores; prefiero leer en el móvil; a mí y a mis amigos no nos gusta leer, ¿y qué?”.
- Hábito lector. Si estamos motivados por lo que leemos y comprendemos lo que leemos, es más fácil desarrollar el hábito lector, ya que la lectura se convierte en una actividad placentera y valorada, que no responde a exigencias externa, sino a la satisfacción personal.

*La reflexión y el análisis*

A partir de estos análisis, nos surgió la pregunta: ¿Cómo hacer un libro para todo tipo de lectores, fácil de comprender, pero profundo en la historia?

Para que la obra llegara a todo tipo de lectores, había que escoger una forma de escribir (de contar) que llegara a todos ellos. Es entonces cuando conocimos la lectura fácil. La lectura fácil es una metodología que permite que los textos sean leídos y comprendidos por todas y todos, gracias a cambios en cuanto al lenguaje, el contenido y la forma. Para ello, deben seguir las directrices Internacionales de la IFLA y de Inclusion Europe.

Este método nos permitiría llegar a todas las personas, en especial, a aquellas con dificultades lectoras transitorias (inmigración, incorporación tardía a la lectura, escolarización deficiente, falta de interés por la lectura por los obstáculos de la misma...) o permanentes (trastornos del aprendizaje, diversidad funcional, senilidad...). Este amplio colectivo puede alcanzar al 30% de la población, según la ALF (Asociación Lectura Fácil).

Además, teníamos que escoger un formato atractivo. Pensamos en el cómic, donde la presencia de la imagen es preponderante, lo que ayuda a mejorar la comprensión y aclarar el mensaje, y un tema de interés universal, el amor.

Pero antes de embarcarnos en el proyecto, hicimos un estudio de lo que ofrecían de lectura fácil otras editoriales. No eran muchas, algunas incluso a punto de desaparecer. Además, publicaban adaptaciones de obras. Por el contrario, librerías, bibliotecas, foros y clubes de lectura, reclamaban cada vez con más ahínco libros escritos en lectura fácil.

Y tomamos la decisión: asumiríamos este desafío. A partir de aquí, había que crear un equipo de trabajo que compartiera objetivos y, sobre todo, el equipo editorial de Loqueleo y el autor del libro tendrían que aprender los códigos propios de la lectura fácil.

*El proceso*

Gracias a la colaboración de Grupo AMÁS, en mayo de 2015 se comienza a gestar un proyecto en el que entraron en juego cuatro ingredientes fundamentales:

- Un grupo de compresión. Desde los inicios del proyecto se crea una agrupación formada por diversos colectivos: adolescentes, inmigrantes, personas con discapacidad intelectual, motórica, de conducta, personas mayores... En resumen, individuos con

dificultades de comprensión lectora y, también, poco habituados o motivados a la lectura.

- Un experto autor e ilustrador, comprometido, dispuesto a aprender: Andrés Guerrero.
- Un asesor experto en lectura fácil: Óscar García Muñoz.
- Un equipo de validación formado en Grupo AMÁS.

*El resultado*

Como se ha podido apreciar, desde el principio se contó con una comunidad que participó activamente en la creación y desarrollo del proyecto, estableciéndose así una colaboración mutua y enriquecedora entre el entorno editorial y el social.

El resultado de este proceso se materializó en el primer título de la colección "Cuéntamelo fácil": *El amor es demasiado complicado*. Es una novela gráfica que narra diferentes historias protagonizadas por personajes de distinta edad, género e identidad. Cuenta experiencias amorosas que permiten reflexionar sobre el acoso, la frustración, la enfermedad de Alzhéimer, la pasión… y que favorecen el desarrollo de valores tales como la inclusión, la igualdad, el respeto, la autoestima o la violencia de género. En definitiva, un libro para todo tipo de lectores, que cuenta historias reales, escritas para emocionar y pensar.

El colofón de esta experiencia fue la presentación del libro el 8 de noviembre de 2016 en el Teatro Rigoberta Menchú de Leganés. La novela gráfica comenzó a tener muy buenas críticas y a leerse en centros educativos y clubes de lectura de España.

En el camino, quedaron muchos momentos y experiencias compartidas para el recuerdo, donde los verdaderos protagonistas fueron los pioneros de esta historia: "Me di cuenta de que ellos y ellas, los pioneros, me iba a ayudar a hacer un libro para todos, algo nuevo e innovador y que íbamos a ser una gran familia con un gran objetivo: llegar a un gran público que yo desconocía". Andrés Guerrero.

**4. La lectura fácil, una herramienta imprescindible en el ámbito de la educación especial**

César Remancha García. Fundación Síndrome de Down (ESPAÑA)

El acceso a la información, la cultura y el conocimiento es un derecho de

todos los ciudadanos que nos permite tomar decisiones, relacionarnos de manera adecuada, desarrollar el sentido crítico y estimular la imaginación. También hace posible poder desarrollar otros derechos asociados, como el de participación, muy importante en el ámbito de la discapacidad.

Si pretendemos que las personas con necesidades de apoyo educativo puedan participar de las decisiones que afectan en su vida de manera directa y lograr una verdadera inclusión social, debemos contribuir a que sean capaces de leer y comprender lo que leen. Quien no aprenda a leer queda, en cierto modo, excluido de la sociedad, por lo que no puede participar activamente en ella (Bosch y Fernández, 2014; Hughes, 2006).

Está comprobado que las personas con síndrome de Down pueden aprender a leer al tiempo que aprenden a hablar (Buckley, 1995), ya que el desarrollo de la habilidad del lenguaje escrito influye sobre la del lenguaje hablado, y las nuevas estructuras y funciones que se aprenden para el primero se adoptan, a su vez, para el segundo (Garton y Pratt, citado por Buckley, 1995). De hecho, varios autores señalan que la lectura mejora la expresión oral, el vocabulario, la estructuración gramatical de las oraciones, la capacidad de elaborar enunciados más complejos, la articulación y la expresión e incluso aspectos como la memoria, especialmente la memoria a corto plazo, como Hughes (2006), Rondal (2009), Fernández y Gràcia (2013 y 2014), Vived, Atarés y Sánchez (2005), Comes (2006), Buckley y Gird (2005).

Si logramos desarrollar eficazmente la habilidad lectora y la capacidad de comprensión, estaremos ayudando a que personas con necesidades educativas especiales puedan expresarse con mayor corrección para lograr una mejor inclusión social.

En el caso concreto de las personas con síndrome de Down, se ha comprobado que empiezan a utilizar más rápidamente las palabras que han aprendido de forma impresa que las aprendidas de forma oral. Esto sugiere que la lectura es una puerta de entrada al lenguaje hablado (Carter, 1985; Norris,1989). Por ello, para mejorar a largo plazo el desarrollo del habla –algo que exige un gran esfuerzo con algunos alumnos con síndrome de Down– es importante desarrollar hábitos de lectura saludables.

Cuando estos alumnos se enfrentan a una frase o un párrafo, se ven limitados por su nivel de comprensión, que en muchos casos es bastante

bajo, según diferentes investigaciones llevadas a cabo por profesionales del ámbito educativo (Vidal-Abarca, 2000). En este sentido, algunos estudios parecen sugerir que la capacidad para descifrar lo leído y la capacidad para comprenderlo se desarrollan de manera independiente, yendo la primera por delante de la segunda. A las personas con síndrome de Down les resulta más fácil leer que comprender lo que leen y lo que oyen (Troncoso y Flórez, 2011).

De ahí la importancia que tiene trabajar la comprensión lectora en alumnos con síndrome de Down y facilitarles, en la medida de lo posible, el entendimiento de los textos propuestos. No basta con que puedan leer un texto perfectamente, si no que debemos asegurarnos de que lleguen a comprenderlo.

Teniendo en cuenta todo lo anterior, en mi práctica como docente en un centro de educación especial, caí en la cuenta de la importancia de potenciar la comprensión lectora para facilitar el acceso a la información a todos los alumnos. Solo de esta manera disfrutarían la experiencia y conseguirían un aprendizaje verdaderamente útil para vivir en sociedad y desarrollarse en el ámbito laboral de manera independiente.

Mi primer acercamiento a la lectura fácil comenzó con la lectura de *La historia interminable*, un libro que plantea muchas dificultades de comprensión a las personas con necesidades de apoyo educativo, ya que en un mismo libro se entremezclan dos historias: una real y una imaginaria.

El proceso de lectura de esta obra literaria se desarrolló de manera grupal. Cada fin de semana, los alumnos realizaban la lectura de un capítulo junto a sus familias. Después, en una primera sesión en clase leíamos el mismo capítulo, pero de manera grupal, profundizando en temas como las descripciones de personas y lugares, la identificación de los sentimientos que aparecían o incluso proponiendo caminos alternativos a las diferentes aventuras que vivía el protagonista del libro. Después de la lectura del capítulo, en una segunda sesión, proponíamos un debate realizando diferentes actividades tanto lúdicas como de comprensión lectora.

La primera dificultad que me encontré fue que el libro exigía un alto grado de comprensión por parte de los alumnos, dada la profusión de metáforas y conceptos abstractos y la complejidad del vocabulario. Muchas de las palabras escapaban a su nivel de comprensión y resultaba difícil que las

integraran en su vocabulario, a pesar de mis explicaciones. Llegué a la conclusión de que los alumnos necesitaban un lenguaje sencillo, preciso y directo, que evitase conceptos abstractos y metáforas.

Para facilitar el acceso al texto sin perder calidad narrativa, era importante expresar una sola idea por frase, seleccionar la información importante y descartar la innecesaria, además de utilizar frases cortas y construidas siguiendo el orden sintáctico habitual. Muchas de las palabras necesitaban de una explicación para que los alumnos pudiesen comprenderlas. Cuando la explicación iba acompañada de una imagen, el proceso de aprendizaje resultaba más efectivo.

Las investigaciones realizadas en este ámbito (Carter, 1985; Norris, 1989) coinciden en que las palabras que se aprenden con imágenes se incorporan al lenguaje antes que las palabras sin apoyo visual. Por ello, creé un diccionario para cada alumno con los términos más complicados, explicados en un lenguaje sencillo y acompañados de imágenes para facilitar el proceso de integración de la información.

A las dificultades de comprensión se sumaba el hecho de que muchos de los alumnos presentaban problemas de visión. Por este motivo, el texto debía tener un interlineado y un tamaño de letra lo suficientemente grande, de modo que todos pudiesen seguir la lectura sin bloquearse ante un texto sobrecargado.

Otra de las dificultades que experimentaban los alumnos era recordar en qué punto del libro nos encontrábamos y qué había ocurrido en capítulos anteriores. Al ser lecturas semanales, a medida que iba pasando el tiempo e íbamos avanzando en la historia, se hacía cada vez más complicado. Las personas con síndrome de Down muestran una menor capacidad para “consolidar y recuperar memoria” (Comes,2006, p.25), esto es, para recuperar información de la memoria.

Para resolver el problema, elaboramos una línea del tiempo, colgando imágenes en la clase conforme avanzábamos en la historia. Con este apoyo visual, los alumnos conseguían recordar y comentar qué había ocurrido hasta el momento. Además, la línea del tiempo les ayudaba a situarse en el punto en el que habíamos dejado la lectura y a comprender con mucha mayor rapidez el hilo argumental.

Para las personas con síndrome de Down, los apoyos visuales son de gran

ayuda, ya que tienen dificultades para retener información, tanto por limitaciones al recibirla y procesarla (memoria a corto plazo), como al consolidarla y recuperarla (memoria a largo plazo). El uso de imágenes estimula al alumno a recordar la información porque le resulta mucho más atractiva. Esto resulta especialmente eficaz en el caso de las personas con síndrome de Down que se caracterizan también por el buen desarrollo de la percepción y la memoria visual.

Ahondando en este sentido, si la retención de la información sensorial es deficiente, la comprensión será igualmente deficiente, afectando también a la producción de una respuesta verbal.

Aplicando cambios al texto original -simplificar las estructuras sintácticas, ofrecer un vocabulario más sencillo que además estuviese apoyado en definiciones concretas e imágenes, y presentar un tamaño de letra e interlineado adecuados-, conseguí que el texto se convirtiese en un texto realmente accesible para todos los alumnos. Sin darme cuenta, había estado aplicando los principios de la lectura fácil, principios que más tarde comprendí, cuando tuve la oportunidad de conocer y colaborar con Plena Inclusión Madrid. La lectura fácil es una herramienta importantísima para desarrollar textos comprensibles, claros y concisos que ayudan a que las personas no sean excluidas y puedan vivir en sociedad de una manera igualitaria.

Como conclusión, la lectura fácil ha supuesto una verdadera herramienta para que todas las personas tengan acceso a contenidos escritos adecuados a su edad e intereses.

RESULTADOS Y CONCLUSIONES:

La lectura fácil es una técnica que cuenta con más de 50 años de recorrido. Sin embargo, en España está todavía en proceso de sistematización y extensión. Los resultados hasta la fecha confirman que existen editoriales que perciben una posibilidad de entrada para captar nuevos lectores hasta ahora excluidos. Esto hace necesario el crecimiento en el sistema de producción, con adaptadores profesionales y grupos de validación, de los que ya existen seis de forma estable en Plena Inclusión Madrid y se tiene prevista la ampliación a otros cinco. De este modo, esta organización cuenta ya con un grupo formado de 75 validadores para facilitar el proceso de publicación en lectura fácil. Las acciones formativas en este sentido han permitido ampliar la capacidad de absorción de pedidos.

Por otra parte, la lectura fácil todavía no está extendida en el ámbito educativo. Sin embargo, experiencias como las citadas en el presente artículo demuestran que las pautas son eficaces y que permiten que la lectura se convierta en una actividad de la que personas poco acostumbradas o con problemas intrínsecos debido a su condición puedan disfrutar de un modo normalizado.

En definitiva, la lectura fácil es una herramienta inclusiva que permite la captación de grupos lectores que hasta ahora no encontraban satisfacción en las propuestas existentes en el mercado.

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## Historietas sin leyendas y su aplicación en el aula

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Presentado en la mesa redonda **Literatura en acción dentro del ámbito escolar**

PALABRAS CLAVE: historieta sin leyendas, justificación didáctica, ubicación taxonómica, muestra de análisis.

RESUMEN:
Se presenta un análisis de la ubicación y justificación teórica de relatos con dibujos sin leyendas como fundamento para su uso en la didáctica de la comprensión literaria en cualquier nivel escolar. Con el objetivo de que los estudiantes encuentren sentido en su respectivo acercamiento, consideramos la narrativa como literatura (entretenimiento) y también epistemología (didáctica), en cuanto medio para la comprensión del mundo y la sociedad.

Recurrimos a un modelo que explica la multiplicación de géneros antiguos y modernos. Nos basamos en el modelo explicativo de la tabla periódica de los elementos para proyectarla al modelo del cibertexto. Sobre esta base procedemos a analizar las viñetas de la historieta sin leyendas *Emigrantes*, 2014 [2006]) mediante el recurso retórico de la metonimia siguiendo el procedimiento de atribución. Algunos atractivos posibles en el aula: estimular la imaginación de los estudiantes, fortalecer los detalles de la representación, para de aquí pasar al desarrollo del argumento de un relato, formular hipótesis, robustecer el imaginario proveedor de sentido.

INTRODUCCIÓN:
En lo que a continuación expongo, dedico una primera parte a los manuales de literatura usados en su enseñanza, luego problematizo la situación actual a partir del aparente caos en la caracterización de la altísima variedad de textos literarios y no literarios, utilizados en la enseñanza de la comprensión lectora; en tercer lugar acudo para ello a una analogía con otros modelos empíricos y heurísticos que explicaron el desorden de un aspecto de la realidad y lo convirtieron en organización de elementos, modelos que proyecto a la clasificación de los textos. Termino con el análisis de lectura de comprensión de una muestra de detalles en una novela gráfica.

PROBLEMATIZACIÓN:
Cuando se enseña literatura en el nivel medio, lo obligatorio es atenernos al programa y cumplir escrupulosamente con el manual respectivo, al menos así sucede en muchos subsistemas en el bachillerato en México. El profesor no cuestiona ni problematiza la pertinencia de las obras que se incluyen en el respectivo manual. Generalmente son obras de la gran tradición, es decir canónicas, de las cuales no hay duda de que pertenecen a lo que la gente de bien entiende por literatura con L mayúscula. En el

contrato de trabajo existe una advertencia implícita de que hay que cumplir con el programa y que por lo tanto es preferible no incluir innovaciones o sustituciones por más prometedoras y atractivas que sean para el adquisición de competencias de creación o de adquisición de sentido. Los exámenes son estandarizados. Esta situación ha venido a complicarse debido a la irrupción de un sinnúmero de géneros híbridos ofrecidos por internet, en su mayoría; otros son textos con una presencia mayor o menor de ilustraciones, nada novedosos, pero sí incómodos para su aceptación por los administradores académicos, los comics por ejemplo, la novela gráfica y la literatura ergódica, arte postal, videojuegos, poesía visual, narraciones en twitter, o blogoficciones, etcetera (Cleger, 2015).

Introduciré enseguida una reflexión sobre uno de esos géneros cuasi literarios o cuya literariedad es bastante cuestionable en su uso didáctico y cuya naturaleza está puesta desde un principio en duda. Me refiero a las historietas o comics sin leyendas. El problema surge cuando nos preguntamos si tales comics son pertinentes en un curso de literatura. Los comics a que me refiero, no son comics ordinarios: hablo de la novela gráfica o sea comics para adultos con dibujos y secuenciados en viñetas para contar un relato. Cualquiera que sea la respuesta, ésta merece una justificación y una contextualización aparte de una ubicación taxonómica.

La muy compleja situación actual de géneros literarios puros y tradicionales, compuestos e híbridos es muy difícil de ubicar en una tabla o en una matriz de un número básico de variables. Como problema puede y debe ser abordado de manera interdisciplinar por la Teoría literaria, la narratología, los estudios de juegos, y otras perspectivas. No existe una teoría integradora y explicadora que los categorice y los ordene en un conjunto con aproximado nivel literario, artístico o estético. Tenemos que actualizar la pregunta sobre el concepto de literatura y no reducirla a su literariedad o funcionalidad sino ampliarla para explicar los géneros nuevos en número siempre creciente en sus manifestaciones y complejidad. Es pertinente acercarnos de nuevo a la problemática de la identidad de la literatura, la ficción, las artes a través de referencias y alusiones a acercamientos paradigmáticos.

MODOS EXPLICATIVOS:

En la sucesión de los modelos explicativos de los géneros, la referencia obligada es a los clásicos, a través de modelos explícitos o inferibles, Platón (Protágoras, Fedro) y Aristóteles (Poética). Únicamente hago referencia a estos por el concepto básico de mimesis (C. Boves, 1995) y

porque se pueden identificar con claridad las variables utilizadas para la caracterización de los géneros literarios clásicos[1]. Sin embargo, me detendré en un modelo reciente. La propuesta de Terry Eagleton (1988), no es innovadora o quizá lo fue en la década de los ochenta del siglo XX. En ella lo rescatable no es la precisión de la propuesta sino su ánimo de integrar las variantes narrativas impresas, orales y visuales dado que era evidente que los géneros de diverso soporte tenían más semejanza que diferencia entre ellos.

Conocido como "Retórica extendida" la propuesta de Eagleton trataba no sólo de analizar e interpretar todos los soportes materiales sino también de ubicar junto a la literatura impresa, diversos textos como la ópera, el teatro, el cine, la televisión, la novela, etcétera (M. Joli, 1999). En los ochenta este modelo nada complejo pudo haber sido atractivo pero ahora está totalmente desfasado. El intento de Eagleton consistía en sacar la teoría literaria desde la camisa de fuerza del estudio de las obras de ficción impresas para incluir varias artes y sus variantes mediáticas. De este modo se tendría una justificación amplia del arte en el que la palabra, aunada al sonido, al dibujo, a la imagen, la música, el teatro, el movimiento corporal, la puesta en escena; todos ellos serían objeto de una sola teoría literaria adecuada a su magnitud y complejidad.

Ese esquema de Eagleton lo concreticé en un esquema[2] (González 2015) y en él ubiqué en el centro de las narrativas de ficción no a la novela sino al cine. Ello debido a que aunque todos los sub-géneros allí señalados pertenecían a un concepto amplio de narrativa, el cine englobaba, si no a todos, sí a muchos otros géneros. Sin embargo, la realidad se complicó con la llegada de la e. literatura, la cyberliteratura, la literatura ergódica, y todos los nuevos géneros híbridos de la posmodernidad.

Enseguida recurro a un modelo por su posible carácter didáctico simplemente por su analogía. Este modelo clasificaba o categorizaba la variedad de elementos en una disciplina distinta a la nuestra, me refiero

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[1] Carmen Boves en su *Historia de la Teoría literaria* explica mediante cuadrículas sencillas los géneros clásicos platónicos y aristotélicos a través de las variables predicadas por los teóricos griegos y tomando como base indispensable la mimesis para ambos, pero añadiendo para Aristóteles la catarsis, en oposición a la tesis de P. Ricoeur (1980), quien afirma con exclusividad la primera.

[2] Por razones de espacio no incluyo una gráfica con un centro regido por la novela y a su alrededor todos los apoyos de los diversos géneros que contribuyen a la constitución del film narrativo.

a la tabla periódica de los elementos de Mendeleev. No profundizaré en ella y me restringiré sólo a enfatizar su poder heurístico. En 1869 en Alemania, el investigador ruso Mendeleev presentó una tabla, incompleta e imperfecta aún, pero ingeniosa y que daba explicación de los 69 elementos naturales conocidos en su tiempo. En esa presentación expuso que mediante una matriz podía ubicar los elementos recurriendo a dos criterios a) la masa atómica y b) la similitud en las propiedades. Esta tabla mostraba la organización de los elementos existentes e incluso podía predecir la existencia de otros elementos aún no conocidos. Aunque temeraria aparentemente la pretensión de Mendeleev fue un primer conato de clasificación que fue mejorada después por H. Moseley hasta tenerla en su forma actual de 118 elementos.

Lo trascendente y por lo tanto extrapolable de la tabla periódica, es que puede utilizarse didácticamente para explorar otra realidad caótica y caprichosa a través de modelos explicativos vagos y contradictorios y por lo tanto casi impotentes para explicar su diversidad. A este respecto, Espen Aarseth ha propuesto una tabla tanto de base empírica como de valor heurístico con 576 casillas, una tabla que se basa en diferencias observables en el comportamiento del texto, lector usuario. Se pueden reconocer y ubicar en casillas todas las obras conocidas hasta ahora, intertextuales, dinámicas, digitales, electrónicas, interactivas, etcétera. Siendo de carácter empírico la constitución de la tabla implica que se ha configurado a partir del análisis de obras concretas y existentes; y siendo de carácter heurístico permite ubicar obras y patrones mediáticos futuros, o problemáticos, de bordes borrosos, incluso no existentes pero potenciales. Así como la tabla de Mendeleev se fue mejorando con las aportaciones de otros investigadores, también la tabla de Aarseth, en los casos que lo requieran y/o cuando las actuales variables y sus valores no prefiguren algún género presente o futuro, la tabla tendrá que ampliarse y modificarse para alterarla y mejorarla.

E. Aarseth (1997) propone un punto de vista teórico que incluye teoría literaria, narratología, estudio de juegos, y el estudio de los medios electrónicos. Eskelinen (2012) haciéndose eco de la propuesta de 576 casillas de Aarseth explica lo poderosa que sería una propuesta como la mencionada porque daría explicación de la complejidad y variedad de géneros narrativos incluyendo el medio de soporte.

El método de Aarseth, al que denomina Textonomía, nos ofrece un producto complejo basado en la tipología, la cual a su vez se basa en el

análisis de categorías y variables así como en objetos y sus correspondencias. Para ello y a manera de concreción y ejemplificación enseguida se expone la caracterización de textos narrativos, entre ellos novelas clásicas de lectura lineal, videojuegos, y casos que aunque no nuevos, sí de difícil y compleja categorización, otros muchos más, y por fin, la novela gráfica sin leyendas de nuestro caso Emigrantes, en una matriz de siete variables conjugada cada una con dos o tres valores. Aquí se aplica sólo para ejemplificar en casos concretos a seis textos.

| **TEXTOS** | **Dinámica 1** | **Determinabilidad 2** | **Transitoriedad 3** | **Perspectiva 4** | **Acceso 5** | **Vinculación 6** | **Funciones del usuario 7** |
|---|---|---|---|---|---|---|---|
| *Adventure* | IDT | Determinable | No transitoria | Personal | Controlado | Condicional | F. exploratoria |
| *Book Unbound* | TDT | Indeterminable | Transitoria | Impersonal | Controlado | Condicional | F. Textónica |
| I Ching | Estático | Indeterminable | No transitoria | Personal | Aleatorio | Condicional | F. configurativa |
| *MUD 1* | TDT | Indeterminable | Transitoriedad | Personal | Controlado | Condicional | F. exploratoria |
| *Pale fire* | Estático | Determinable | No transitorio | Impersonal | Aleatorio | Explícita | F. interpretativa |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| *Rayuela* | Estático | Determinable | No transitoria | Impersonal | Aleatorio | Explícita | F exploratoria |
| *Emigrantes* | Estático | Determinable | No transitorio | Impersonal | Aleatorio | Ninguna | F. interpretativa |

*Tabla 3.1 (reducida) de Espen Aarseth en Cybertext: Perspectives on Ergodic Literature, pp. 68-69.*

En la tabla precedente aprovecho para ejemplificar obras difíciles de clasificar no necesariamente digitales o electrónicas; también se incluyen obras muy antiguas que son descriptibles en función de las variables mencionadas y los medios o soportes. Cada variable tiene dos, tres o cuatro valores. Me detengo solo en lo necesario para nuestro caso concreto la novela gráfica de Shaun Tan. De la predicación de características derivadas de las casillas se observa que *Emigrantes* es en cuanto al criterio 1) estático; 2) determinable porque los elementos previos o que siguen a una situación dada son previsibles o determinables; 3) no cambia con el tiempo, es no temporal; 4) impersonal porque no depende de la participación del lector. Sería personal si como en los juegos de múltiple usuario cambiara la historia con la participación de cada jugador; 5) aleatoria porque se puede acceder al texto en cualquiera de las partes y porque no es necesario iniciar desde el principio; 6) carece de hipervínculos, de otro modo sería vinculativa o condicional; 7) la función del usuario en ella es únicamente interpretativa, no es exploratoria, ni configurativa ni textónica. (Aarseth, 61-65)

Desafortunadamente, aunque encuentro ya bien identificada la obra de mi análisis, no es lo suficiente como para diferenciarla de otros parientes cercanos. Con base en la anterior caracterización no hay manera de distinguir las historietas con leyendas de las historietas sin leyendas. En las historietas sin leyendas al igual que en las que si las tienen, ambas son estáticas, determinables, no temporales, impersonales, de acceso aleatorio, sin hipervínculos y la función del usuario se reduce al carácter interpretativo. Necesitaríamos otras variables para caracterizar las historietas sin leyendas e individualizarlas cuando particularizamos casos

de obras que poseen alguna diferencia entre sí. Tales variables acumulables a las ya registradas son: la presencia o no de lenguaje, el público al que va dirigida, la función didáctica vs. la de entretenimiento y el predominio de lo artístico, (Thal, 2017), entre otras posibles. Estaría aún por evaluar o precisar la función que realiza el lector al momento de llenar los vacíos de las cunetas (gutters), en las que la imaginación del lector tiene que llenar el tiempo transcurrido y las acciones entre una viñeta y la siguiente: un instante o un período más o menos extenso. En la categoría donde ubico *Emigrantes*, novela gráfica sin leyendas, quedarían comprendidas la pintura, la fotografía, la escultura, la arquitectura, el cine mudo, la mímica, y la caricatura sin texto siempre y cuando todos ellos recreen una narración o apunten a una historia en conato[3].

Una vez que se ha ubicado la novela gráfica sin leyendas *Emigrantes* podemos hermanarla con cualquiera de los géneros llamados literarios aunque, cosa curiosa, la novela gráfica[4] no verbal o sin leyendas no es propiamente literatura pues para serlo lo mínimo que se le puede pedir es que use palabras y que tenga la caracterización reconocible en toda obra literaria basada en palabras, la literariedad**.** Lo que observamos en la novela gráfica son dibujos en viñetas secuenciadas y determinables. Si no tenemos lenguaje no podemos afirmar que nuestro objetivo en un curso de literatura sea usar dicho género como instrumento para apoyar aparte de su función estética, la comprensión lectora[5]. O quizá sí podríamos, si extendiéramos los conceptos de lectura y de comprensión lectora.

Debemos por lo tanto reclamar que desde el punto de vista didáctico el objetivo sería enseñar a leer usando esta palabra en una definición más elástica, enseñar a leer dibujos, pinturas, ilustraciones. Pero considerando que el objetivo no reside en la ilustración o el dibujo en sí,

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[3] Si la pintura o ilustración, como en los cartones (cartoons), apuntan a un conato de historia es por supuesto otro punto peliagudo, que necesariamente implicaría la función interpretativa.

[4] Si consideramos a la novela gráfica como un subgénero de las historietas. Efectivamente, hay novela gráfica con leyendas y sin leyendas.

[5] La novela gráfica sin palabras se remonta a la novela sin palabras y está fuertemente fundamentada en el movimiento expresionista alemán en autores de reconocida orientación socialista en la década de los veinte y los treinta. El más sobresaliente quizá sea Lynd Ward (God's Man, (1929) y Wild Pilgrimage, (1932)), quien influyó a su vez en Will Eisner y Art Spiegelman. (Thal)

es decir, no el color, no la dimensión, encuadre, ángulo de punto de vista, elección de objetivo, entre otros. (M. Joli, 1999). Y tampoco nos referimos al realismo mimético sino a la significación y la expresividad de los dibujos en cuanto secuencia que constituye una narrativa. En este nivel se recurre necesariamente a los detalles metonímicos.

A esta manera de mirar los detalles, así como lo explico antes, es algo, aunque no novedoso sí desquiciador. Todo ello se expone como eco en la postura filosófica conocida como deconstrucción. Según esta corriente en el acto de la lectura, por ejemplo, en lugar de leer para comprender yendo del centro a las orillas y de las orillas al centro, de acuerdo al círculo hermenéutico, el crítico familiarizado con la deconstrucción buscaría una manera de confirmar que el centro es arbitrario y si esto es así, igualmente el centro puede ser ocupado p la orilla. Paradójico, sí. Un crítico tal se detendría en contradecir la identificación del centro temático y retrotraerlo arbitrariamente a un borde, a una orilla, aumentando de tamaño e importancia sus posibilidades. Por ejemplo, cuando la lectura deconstructiva se aboca a desquiciar una interpretación centrada en un núcleo temático de un relato, digamos la muerte, en lugar de centrar la atención en algún símbolo sobresaliente, se corre la vista desde un núcleo para llevarla en algún detalle, unos mendrugos de pan, o en algún objeto baladí. (Derrida, 1981) A partir de concebir como núcleo temático ese detalle ancilar, se deconstruye el centro temático y se impone sobresaliente un detalle. Pareciera un juego de interpretaciones, pero no lo es o sí lo es. El acercamiento deconstruccionista es desestabilizador y molesto para el crítico de arte o para el crítico literario. Y esto es en parte a lo que me refiero aquí.

Del concepto de atribucionismo de Morelli referido a identificar en pinturas los detalles y no prestar tanta atención a los aspectos mayormente notables, pasamos a otro punto (Morelli en Ginzburg, 1981). Intento extrapolar el procedimiento de Morelli para atender y dirigir la vista hacia detalles de la misma manera como procede el detective cuando husmea pistas o claves, o el médico y el psicoanalista cuando, impedidos de observar la enfermedad directamente, recurren a los síntomas; lo mismo le ocurre al crítico de arte al detener la mirada general no tanto en el centro sino en los detalles y, finalmente, el crítico literario, a quien su intuición le dice que lo que se dice no es lo que se quiere decir, y que cualquier aspecto inocuo, secundario, sin importancia, aunque ancilar, tendrá que ser reconsiderado para evaluar su función, interpretación, trascendencia. Ejemplos emblemáticos en la narrativa clásica son los argumentos de dos

cuentos: “La carta robada” de Allan Poe, o “Las babas del diablo” de Cortázar.

ANÁLISIS DE EMIGRANTES:

El concepto platónico de mimesis es fundamental para entender el atribucionismo de Giovanni Morelli, quien considera que ella es básica en la evaluación y comprensión de los pequeños detalles de las pinturas. Considera además que los detalles se convierten en claves de la Zeitgeist del período artístico en el que se enmarcan las pinturas, y que equivalen a indicios útiles para identificar los materiales de la obra, para la identificación de un autor y de una corriente. El método Morelli está dirigido a re-evaluar pequeños detalles, minucias aparentes, pero extraordinariamente importantes al momento de reconocer una pintura. Nosotros vamos en otra dirección, pero tomamos la obsesión por los detalles en re-valorar el significado, función y trascendencia de los mismos. Cabe mencionar que concordamos en que la pintura se presta especialmente para observar los detalles, aunque no están exentas de esta afirmación las otras artes visuales[6].

*Emigrantes* inicia con nueve viñetas que representan miméticamente objetos sueltos, son detalles o indicios, es decir, comienza al parecer al revés. Entiendo que un lector promedio esperaría ver primero el contexto o una pintura completa para después atender los detalles. En ese caso, después de una primera impresión del todo, se continúa con acercamientos o engrandecimientos de los detalles en un proceso que incluso lo llevaría hasta una posición polar contraria. Esta posición consistiría en convertir al detalle en núcleo o centro. Al dar vuelta a las primeras dos páginas, y llegar a la tercera, nos enteramos que hemos estado visualizando detalles metonímicos que reaparecen en una presentación completa sobre la página tres. Ello explica ahora sí, aunque hasta cierto punto, la situación, el lugar, el ambiente, lo que está por ocurrir: una despedida. La historia nos ha iniciado con lo minúsculo, aquello a lo cual, dentro de una vista general y amplia, normalmente no pondríamos atención. Ahora que los hemos percibido, y que tomamos conciencia de su lugar y contexto, digo ahora pues seguramente no pusimos atención en un inicio. (Mis estudiantes que me apoyaron en la lectura de la novela gráfica, no se detuvieron en ver su significado)

[6] El tema de las artes para las cuales los detalles son fundamentales, es a todas luces polémico, la primera de ellas, el medio o soporte y su función . J. Wood (2008), reduce este predicado a la pintura.

En *Emigrantes* las viñetas dibujan en el seguimiento de lectura de la primera página: una palomita de papel, un reloj, un sombrero, un pequeño cesto (quizá azucarero), un dibujo infantil, una tetera, una taza de café, una maleta y en la última, tres personas como en una fotografía. El lector medio no profesional no pone atención a estos detalles porque no tienen sentido ni dirección principalmente porque no forman un conjunto cohesionado ni integran una secuencia narrativa.

Una serie de viñetas sueltas y sin aparente orden, en la práctica académica, pueden servir para motivar la imaginación del estudiante de cualquier nivel escolar cuando a este se le solicite ubicar una viñeta de inicio, secuenciarlas una por una y cerrar con una última. Al mismo tiempo se le puede pedir que el orden propuesto por el alumno le sirva de base para una historia que tendrá que ser construida por él mismo. (Pinterest, 2017a)

La página dos también constituye una serie de nueve viñetas, casi todas centradas en las manos. Se trata de acercamientos enfocados en un par de manos que actúan y se mueven. Esta página es cualitativamente diferente a la anterior en cuanto las viñetas tienen secuencia, dirección, aunque puede no haberla, incluso puede no haber movimiento ni acción como sucede en el cine, en casos en que lo que se mueve hacia un objeto fijo, es la cámara. Veámoslo mediante un ejemplo, la viñeta tres no puede preceder a la uno, ni la cuatro a la tres. De las nueve viñetas sobre esta segunda página, ocho están focalizadas en las manos. Ellas, por decir de alguna manera, serían los personajes, ellas son actores para el lector que mira. Como se menciona antes, la secuencia de viñetas es cerrada, es fija, determinable. La secuencia expositiva se explica de la siguiente manera: un retrato en una alacena es recogido por una mano que lo lleva al interior de una bolsa. El par de manos dobla la bolsa que toma la forma del marco del retrato, envuelto por un cordel. Las manos colocan con cuidado el marco en el interior de una maleta y la cierran; a ella luego se la asegura con una cinta. Después, una mano posa sobre la maleta y finalmente otra mano viene a colocarse sobre la primera. Es de presumirse que la mano que se suma es de una persona distinta a la de la primera, constituye un gesto más que de amabilidad, de solidaridad, de consuelo y pena compartidos.

En el sentido práctico, la secuencia de una serie narrativa de viñetas sin leyendas, ya ordenadas por un narrador o también por el profesor puede

ser utilizada de muchas maneras dependiendo de la creatividad del docente. Aquí me dedico a señalar los más obvios ejercicios para que los alumnos recreen su pensamiento creativo en la reconstrucción de un argumento. O se puede ir más allá, si se les pide a los alumnos que se pregunten y se imaginen qué está pasando en el fondo, o qué piensan los protagonistas, o incluso todavía de mayor profundidad psicológica, qué temen, desean, recuerdan, etcétera. (Pinterest, 2017b)

Lo anteriormente afirmado sobre ubicación, secuencia y sentido, lo confirmamos cuando en la página tres vemos una escena tan grande como la página (aunque sigue siendo un detalle de cualquier manera). Allí se explica la situación, el lugar, el ambiente, lo que está por ocurrir: la despedida. El padre y la madre en la cocina se aprestan para lo inevitable. Concentrados comparten el dolor, la ansiedad, la angustia. Las miradas de sus ojos no se enfrentan. El diálogo silencioso puede ser reconstruido en cada lectura y por cada lector. El argumento nos ha llevado de los minúsculos detalles a la visión de conjunto, nos ha llevado desde lo que en apariencia dentro de una vista general normalmente no habríamos puesto atención. Así es, ahora que observamos la viñeta amplia de la página tres, percibimos que no pusimos atención. (Cinco informantes, estudiantes universitarios tampoco pusieron atención a esas pequeños objetos dibujados en las dos primeras páginas). Generalmente un lector o visualizador no pone atención a los detalles como primer acercamiento. En la página general, cuando creemos que inicia el disparador narrativo (Closs y Traugott, 1980) la vista se dirige a los aspectos importantes y de conjunto desde el punto de vista temático. Acaso también un lector preste atención a aspectos metonímicos de mayor significación, aquellos más expresivos, sobre todo en situaciones dramáticas y graves, como lo son en la presente: el rostro, y en él los ojos, las muecas, la sonrisa, si fuera el caso, y no tanto las manos, las orejas, los dedos de las manos o de los pies. (Morelli en Ginzburg p. 8 y passim).

La página tres que equivale a una toma de plano general en interiores es muy expresiva en cuanto da pie para imaginar el desgarre emocional de los personajes. La intensidad de la situación puede servir al maestro para estimular en sus alumnos el crear e inventar, por ejemplo, el motivo del viaje, el destino, el dolor de cada uno de los protagonistas, la esperanza de un mundo mejor, entre tantos temas abordables como en un ejercicio retórico base para la construcción de la historia y su conversión a trama. Todo depende de la disposición del instructor de la disciplina, no sólo de lenguas extranjeras, para crear ejercicios. (Pinterest, 2017b). En este

mismo nivel se ubican las caricaturas o cartones de una sola viñeta, útil para empezar proporcionando un título y luego la ideación de una historia, i.e., un ejercicio retórico en el que se realice el ejercicio respondiendo a los lugares comunes típicos de las historia. Este tipo de reconstrucción de historias a base de la observación de dibujos antiguamente se realizaba en las escuelas de retórica; como ejemplo refiérase el inicio de la novela griega *Dafnis y Cloe*, de Longo.

Para el comentario descriptivo anterior he atendido a la metonimia como recurso retórico y a través de él observo los detalles de los dibujos para explicar la expresividad, el significado y las connotaciones en función de lo que viene después, es decir, de la narrativa. No es el objetivo en esta exposición estudiar el estilo del autor en cuanto tal sino por lo que corresponde a la obra misma y en cuanto pertenece a un tema o a una corriente.

Continuar la lectura poniendo atención en la primera visión o la primera lectura de una imagen o un texto es algo pesado y difícil. Sin embargo se tiene que aprender a hacerlo. Se tiene que aprender a entrenar la mirada hasta convertirla en profesional, porque quizá en algunos casos ya no tendremos otra oportunidad. Aprenderemos a mirar como lo hacen los detectives, los psicoanalistas, los críticos de arte, los críticos literarios, quienes llegan a comprender tarde o temprano que en los detalles hay un valor extraordinario. Eso es lo que tenemos que enseñar como profesores de lengua y literatura o como es aquí en la enseñanza de la mirada que observa imágenes.

CONCLUSIÓN:

Es un hecho que un alto número de escuelas están recurriendo al uso del formato historieta para buscar captar la atención de niños y adolescentes y obtener así predisposición al aprendizaje de diversas disciplinas. Este hecho vendrá a enriquecer la enseñanza del lenguaje y la literatura. En la amplia gama de sub-géneros de historietas (comics, manga, dibujos animados, ánime, novela gráfica, entre tantos) donde se recurre a la imagen como complemento o incluso como sustituto del lenguaje, aparecen las desconcertantes historietas sin leyendas. He llamado la atención sobre una paradoja: el hecho de que para enseñar literatura, narrativa en particular, recurramos a textos sin lenguaje y carente de toda literariedad. Por ello consideré que debemos caracterizar este género, ubicarlo en una taxonomía y justificarlo en cursos escolares de todo nivel. Para tal fin he expuesto la situación problemática ante la que se

encuentran profesores para usar legalmente la historieta sin leyendas; he recurrido a un par de modelos para ubicar narraciones a base de dibujos con el objeto de evidenciar la necesidad de caracterización estricta, y termino con la la textonomía de Aarseth. Al final propongo el acercamiento a un caso particular Emigrantes deteniéndome en el valor que las viñetas tienen como narrativa, su orden o secuencia y los detalles en cada dibujo con el objetivo de enseñar o mejor dicho llamar la atención hacia la comprensión lectora de imágenes.

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## Constelaciones literarias y Pechakucha para el desarrollo de la literacidad digital: modelos de actuación

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Presentado en la mesa redonda **Cada época se define por la tecnología que utiliza: hablemos de la nuestra a través de las actuales maneras de leer y escribir.**

PALABRAS CLAVE: Literacidad digital, Constelaciones Literarias, PechaKucha, Didáctica de la Lengua y la Literatura, TAC.

RESUMEN:
Para el desarrollo de la literacidad digital encontramos dos modelos de presentación de contenidos entre las múltiples prácticas digitales que han aparecido en los últimos años. En primer lugar encontramos las PechaKucha, presentaciones orales de diapositivas con un formato definido, que implica un complejo trabajo en la elaboración de los contenidos y en la exposición ante un público concreto. Este tipo de presentación requiere de un especial cuidado en la selección de imágenes y frases significativas para estructurar el discurso. En segundo lugar, las constelaciones literarias nos ofrecen una nueva forma de describir un recorrido o plan lector de una manera visual donde podemos incluir textos multimodales junto a lecturas tradicionales y comprobar las relaciones intertextuales que se establecen entre los distintos textos. En el siguiente trabajo se presenta una comparación del uso de estas prácticas educativas en dos ámbitos: el alumnado de educación secundaria y el alumnado de formación del profesorado, para analizar las posibilidades de ambos modelos de actuación en el desarrollo de la literacidad digital.

INTRODUCCIÓN:
En el siglo XXI, la ampliación del concepto de literacidad, entendida como el conjunto de competencias, conocimientos y actitudes necesarias para el correcto uso del texto escrito, hacia los múltiples formatos digitales supone una transformación en el desarrollo de la formación lectoescritora de cualquier individuo. Junto al desarrollo de la competencia lecto-literaria aparecen otros conceptos como el de alfabetización informacional que integran el flujo de información actual, la lectura multimodal, que responde a la necesidad de entender la información de los distintos formatos multimedia y los nuevos soportes de lectura, objetivos imprescindibles en la educación actual.

El desarrollo de la competencia lecto-literaria que hoy día se da en las aulas va más allá de una lectura analógica, digital o digitalizada de textos: fomenta una literacidad directamente proporcional a las opciones tecnológicas con las que los usuarios consumen textos y que, consecuentemente, aumentan en los soportes multimedia frente a los que se heredan de las metodologías tradicionales. La necesidad de conectar conocimientos y personas se convierte en un requisito indispensable para

el desarrollo de cualquier competencia básica.

MARCO TEÓRICO:

¿Somos conscientes los docentes de los cambios producidos en la literacidad digital? ¿Sabemos de su potencialidad en un contexto lector y/o literario?

Estudios como los llevados a cabo por Jenkins (2006), Attwell (2006), Schaffert & Hilzensauer (2008), García (2008), Cassany (2012), Ovelar (2009) abogan por un cambio en el rumbo didáctico que lleven a escenarios pedagógicos que actualicen los procesos de lectura y escritura. Gimeno (2013, pág. 233) profundiza en este sentido:

> El alto nivel de fracaso detectado en lectoescritura (...) nos debería hacer reflexionar. Resulta paradójico que sea la escuela la que, al encerrar la lectura en sus especializados textos, contribuya a degradar el mismo canon que dice defender, menospreciando las posibilidades de la variedad de materiales de lectura.

Este escenario nos lleva a replantear los procesos de lectura y escritura en un currículum paralelo -ya señalado por Castells (2009), Benavides & Pedró (2007) y Rayón & Muñoz (2011)- en el que el alumnado dispone de sus propios mecanismos de aprendizaje más allá de la institución académica.

Eloy Martos Núñez nos introduce los *nuevos estudios de literacidad* (2013) “constituyen una corriente teórica que sigue un enfoque básico de la lectura como práctica social y en contexto, subrayando la dimensión comunitaria y el papel del entorno” donde las nuevas realidades virtuales se ajustan perfectamente. Si se establecen los itinerarios didácticos que favorezcan una literacidad consecuente con los objetivos y procedimientos actuales, Borràs (2002); Feldman & Palamidessi (2001), se estarán fraguando los cimientos que contribuyan a la conformación de lectores actualizados en formatos, metodologías y competencias clave para un desarrollo coherente y coetáneo a los procesos que ellos mismos establecen.

La lectura hipertextual (Landow, 2009; Borràs 2002; Mendoza, 2012) es una nueva realidad en constante transformación. El concepto de Intertexto Lector (Mendoza, 2001, se ve enriquecido por múltiples estímulos en otros formatos. Más allá del texto escrito, nos encontramos también enlazados múltiples formatos que implican el aprendizaje de una lectura multimodal.

En este sentido el concepto de Narrativas Transmedia (Jenkins 2003; Scolari 2013) es imprescindible para conocer los múltiples soportes a través de los que podemos seguir una narración. También Henry Jenkins enumera las nuevas literacidades digitales (*New Media Literacies* citadas por Lara 2009, p.28): *Juego, Representación, Simulación, Apropiación, Multitarea, Pensamiento distribuido, Inteligencia colectiva, Criterio, Navegación Transmediática, Trabajo en red y Negociación*.

OBJETIVOS:
Se analizan algunos modelos de actuación tanto del alumnado actual como del futuro profesorado de Educación Secundaria para mejorar el desarrollo de la competencia comunicativa y de la competencia lecto-literaria a través del concepto de literacidad digital. Vistos estos modelos se presentan los resultados donde se aboga por la necesidad de integrar prácticas digitales y multimodales en cualquier área de conocimiento, pero sobre todo la de lengua y literatura ya que la competencia comunicativa es instrumental para cualquier otro tipo de conocimiento.

DESCRIPCIÓN DE LAS EXPERIENCIAS:

*Contexto y participantes*

Esta comparación de prácticas educativas beneficiosas para la literacidad digital se basa en la experiencia directa de ambos investigadores. En primer lugar se observa el proceso de aprendizaje del alumnado de Educación Secundaria del Colegio *El Valle* de Madrid, donde Pep Hernández, además de responsable tecnológico, es profesor de lengua y literatura castellana. Se analizan prácticas del curso 2015-2016 con 92 alumnas y alumnos.

En segundo lugar, se analiza las prácticas del alumnado de Rovira-Collado como profesor de las asignaturas *Investigación, Innovación y uso de las TIC en la Didáctica de la Lengua y la Literatura* (#INVTICUA17 alumnado N=35) e *Investigación sobre el desarrollo de la competencia lectoliteraria* (#INVLIJ17 alumnado n=20) de dos postgrados de la Universidad de Alicante durante el último curso.

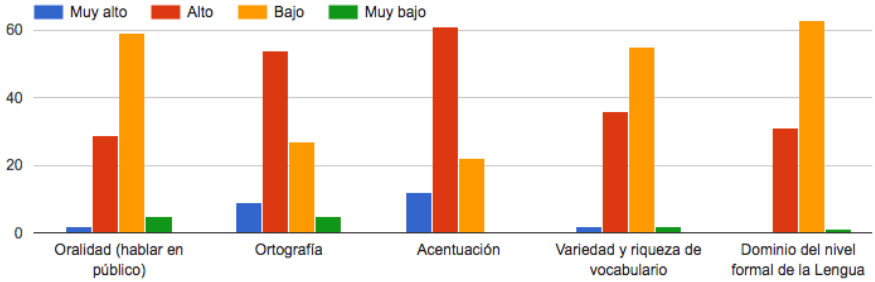
*Pechakucha con alumnado de secundaria*

Como metodología destacada, se ha trabajado el *Pechakucha* con el alumnado de Secundaria. La utilización de esta técnica persigue un

enfoque centrado en y por la oralidad en el desarrollo de las habilidades comunicativas. La estrategia didáctica Pechakucha la insertamos entre los aprendizajes significativos, (Moral, 2014), que contribuyen a un proceso tangible y real de los procesos didácticos de lengua y literatura. El formato surge en Japón (2003) teniendo por objetivo la realización de una presentación compuesta por 20 diapositivas que transcurren de forma automática cada 20 segundos (duración máxima de 6 minutos con 40 segundos). Siguiendo la perspectiva y análisis establecida por Ramos (2014), Christianson & Payne (2011) y Luna (2013), este formato es el más atractivo y eficiente a la hora de consolidar las habilidades comunicativas mediadas por la tecnología, donde la interacción con otras competencias como la digital, artística, trabajo entre iguales, selección y filtrado de información, aprender a aprender y la matemática se compilan dentro de una actividad que lleva consigo los procesos lógico-deductivos tan esenciales para aprender a pensar, seleccionar componentes lingüísticos e interactuar con los procesos de evaluación de la actividad. Esta actividad se sumaría así a las diferentes propuestas de oralidad en el aula de Secundaria enunciadas por Vásquez (2011) como son el panel, simposio, el foro, el debate y la mesa redonda y que formularían un punto de partida de las actividades orales en el aula. Esta perspectiva dota al alumnado –y al docente- de la oportunidad de crear las habilidades comunicativas que Vásquez (2008, 2011) vertebra alrededor de cuatro ejes fundamentales de toda propuesta didáctica de la comunicación oral:

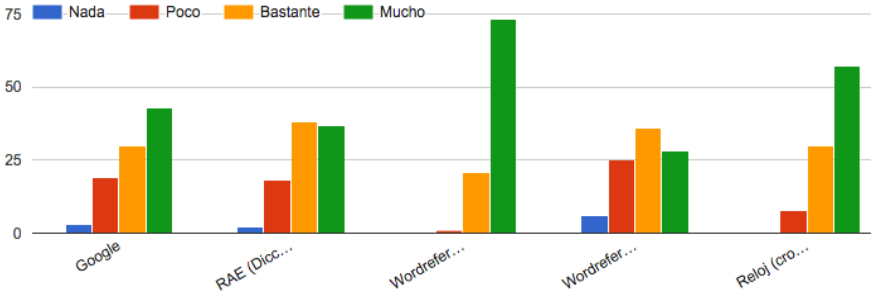
- Combinar los altos y los bajos para garantizar la atención.
- Acelerar y desacelerar en ciertos períodos para provocar la emoción.
- Hacer pausas con el fin de aguijonear la curiosidad.
- Otorgar a ciertos términos un énfasis especial buscando con ello movilizar el interés del oyente.

La oralidad constituye uno de los principales puntos débiles del alumnado, puesto que identifican que es uno de los puntos a mejorar y donde deben centrar sus esfuerzos para esta actividad:




*Gráfica 1. Dominio de los aspectos de la competencia lingüística señalados por el alumnado al principio de la actividad*

Respecto a las apps necesarias previa a la elaboración de la actividad, se centran en cinco principales: Google, RAE y Wordreference y el reloj para la gestión de tiempo.




*Gráfica 2. Apps que se consideran imprescindibles para la elaboración de la Pechakucha*

En el contexto de la propuesta didáctica, los 96 alumnos que componen los 3 grupos de 2º ESO del curso 2014-2015 tenían como lectura obligatoria de evaluación la obra *Mecanoscrito del segundo origen*, de Manuel de Pedrolo. En una segunda fase, se presenta al alumnado las características técnicas de la *Pechakucha*: (presentaciones de 20 diapositivas, transición automática cada 20 segundos), acción que implica una actividad directa sobre la competencia matemática. Al mismo tiempo, cada una de las diapositivas debe tener una serie de requerimientos técnico-metodológicos:

- Deben insertar una imagen de alta calidad visual, con sentido metonímico para el discurso que vayan a realizar se enhebre a partir de la imagen. De esta forma se busca la selección de las imágenes responda a la competencia artística así como a la búsqueda y

selección de las imágenes a la toma de decisiones y al trabajo conjunto, puesto que es una actividad que deberán realizar por parejas.

- Las imágenes empleadas deben tener licencia de uso *Creative Commons* sin fines comerciales. De esta manera, se persigue la coeducación y concienciación de los sentidos de uso de las licencias de uso de las imágenes. Para ello se les dota de repositorios como: Flickr; Creative Commons Search; Blue Mountains; Compfight o Foter.
- En cada diapositiva se permite un máximo de 5 palabras. De forma que el texto sea un pretexto para el desarrollo del discurso oral. En este sentido se persigue la síntesis, el mensaje conciso, el vocabulario adecuado y preciso, así como la capacidad para el uso de conectores textuales que faciliten una transición entre una y otra diapositiva.

En cuanto a aspectos formales se dota al alumnado de una rúbrica de evaluación (disponible el siguiente enlace: https://goo.gl/lL2SnN) que establece los contenidos mínimos curriculares que se persiguen con la actividad y que se estructuran entorno al volumen del discurso, el lenguaje corporal empleado, la fluidez y claridad del discurso, la organización del tiempo, el vocabulario empleado, la comprensión lectora y la selección de imágenes.

Para el desarrollo de elaboración, producción, defensa y evaluación del proceso, se dispone de *iPads* para su uso en el aula. A través de determinadas *Apps*, se vertebra el proceso de creación y curación de contenidos que tienen como objetivo la optimización del tiempo así como la implicación del alumnado al tratarse de una metodología que rompe con las dinámicas esperadas de una clase tradicional de Literatura. La aparición de los *iPads*, así como su combinación con herramientas gratuitas de Google va a permitir estructurar y agilizar el proceso a través de las siguientes aplicaciones:

- Google Drive: Creación del *Storyboard* o guion gráfico de cuanto se va a ver y decir en cada diapositiva a través de plantillas personalizadas
- Para la el trabajo de selección léxica, semántica e investigación metalingüística se opta por el trabajo con las aplicaciones de la *RAE, Fundéu y WordRefernce*.
- Creación visual de la presentación. Hay dos itinerarios para el alumnado, que pueden optar entre la búsqueda de imágenes e

insertarlas en un documento en PowerPoint o bien emplear la aplicación para *iPad HaikuDeck* (versión en línea http://www.haikudeck.com).

- Gestión del tiempo. Para controlar el ajuste del discurso al tiempo marcado para cada diapositiva se aconseja el uso del propio cronómetro dispositivo, como también el de un reloj pulsera.

La propuesta de evaluación de la actividad se estructura desde una evaluación completa. El docente evalúa a cada pareja mientras que está realizando la exposición. Al mismo tiempo, hay un proceso de coevaluación usando la rúbrica que les fue entregada al inicio de la actividad. De igual forma, cada pareja tras la exposición, evalúa tanto al compañero (coevaluación) como a sí mismo (autoevaluación). Este proceso de evaluación total se distingue a partir de una diferenciación de los elementos evaluadores: 70% evaluación docente, 20% coevaluación y 10% autoevaluación. Para agilizar el proceso, un formulario de GDrive con la rúbrica aplicada individualmente permite centralizar todos los datos, reflejándose los valores necesarios para una evaluación cuantitativa de la misma.

*Constelaciones literarias en el Máster de Profesorado y de Investigación Educativa*

El segundo modelo de actuación es el conocido como “constelación literaria” como una estrategia didáctica a seguir o como producto final de una práctica docente. A través del dibujo de un conjunto de estrellas enlazaremos una serie de lecturas que comparten algún tema en común. Garvis (2015) señala: “In a story constellation, an individuals’ narratives of experience relate to each another”, es decir, a través de la experiencia personal de cada uno, seguiremos un “camino” u otro en nuestro proceso de formación literaria. Las constelaciones literarias son el dibujo que se conforma para cada lector en función de su selección de obras donde vemos reflejado su intertexto lector (Mendoza 2001) basada en intereses personales, recomendaciones, estilos…

Jover (2008 y 2009) plantea la necesidad de replantear el papel de la literatura dentro de los planes de estudios actuales, desechando la “prescripción” de obras fijas y apostando por proyectos de carácter hipertextual, en los que podemos incluir, obviamente, las constelaciones literarias. Estas pueden estar organizada por una temática similar, un personaje o cualquier otro contenido que sirva para enlazar las obras. Esta

relación puede ser dentro de una misma etapa o lengua o abarcar toda la literatura universal.

Ampliamos el carácter textual de los elementos enlazados hasta llegar a cualquier lectura multimodal, ya que estas también muestran múltiples relaciones intertextuales. Aunque no son propiamente Universos Transmedia, ya que puede haber varias obras muy distintas en la constelación, adaptamos también el concepto de transmedia (Jenkins 2003 y Scolari 2013) que nos permite incluir múltiples elementos como (películas, videojuegos, cómics) que generalmente están ajenos a las explicaciones en clase de literatura.

El lector, espectador o jugador "viaja" de una lectura a otra dentro de tres dimensiones: la temporal, la personal y social, y la contextual (Clandinin y Conelly, 2000). De este modo, cada persona elabora sus propias constelaciones literarias a través de distintas obras y lecturas, favoreciendo el uso de las narrativas transmedia: confluyendo películas, novelas, juegos, ilustración… Una red de la que participa Internet, ofreciendo múltiples propuestas didácticas.

Aunque podemos partir de constelaciones autónomas por parte del alumnado, es preferible ofrecer modelos "modelos" de partida como un nuevo medio para organizar las lecturas en clase. En este sentido ofrecemos dos modelos de Constelaciones Literarias Transmedia realizadas en 2016:

*Figura 1. Esquema constelación literaria "Espada y brujería transmedia". (Fuente*

*Serna).*

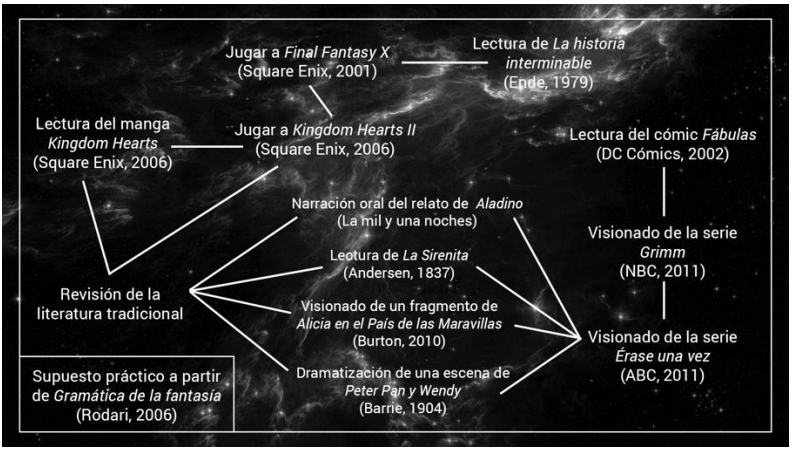


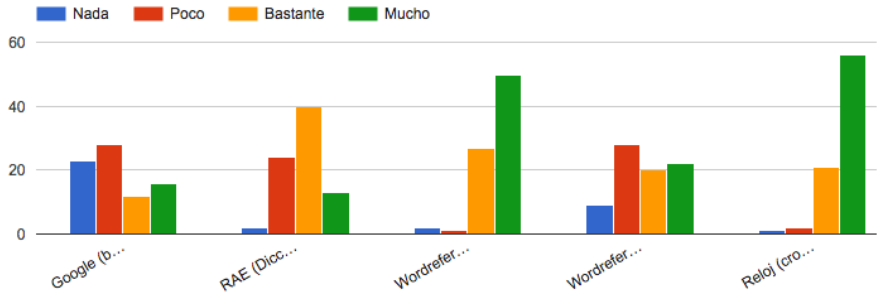

*Figura 2. Esquema constelación literaria "Reinos utópicos". Fuente: Rovira, Serna Bernabé.*

RESULTADOS:

Aunque es un trabajo conjunto y comparativo, enfocado a mejorar la formación digital del profesorado Educación Secundaria, se presentan los resultados por separado para definir ambos espacios.

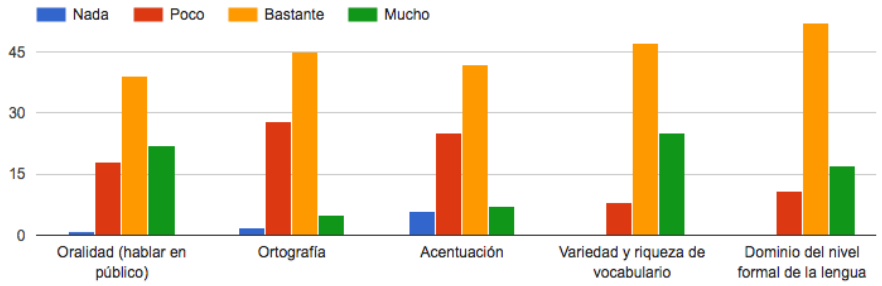
*PechaKucha en El Valle.*

En primer lugar respecto al alumnado del colegio El Valle de Madrid, consideramos que el trabajo llevado a cabo por el alumnado va más allá de la lectura, puesto que registra un proceso de metacognición literaria mediada por tecnología que beneficia cualitativamente a la DLL. La siguiente gráfica destaca qué apps han sido de utilidad significativa:




*Gráfica 3. Análisis a posteriori de las apps que señalaban como esenciales al inicio de la actividad.*

Enfrentarse a nuevos mecanismos de elaboración, selección, exposición y evaluación de una actividad que tiene por objetivo el desarrollo de las competencias básicas mediadas por la tecnología suscita el mismo temor como atracción al alumnado. Por una parte el reto de enfrentarse a lo desconocido supone un desafío para ellos, si bien es cierto que –conforme avanza el proceso de la actividad- las carencias e inseguridades que detectan en los procesos comunicativos hacen que se fomenten los temores. La voz del alumnado se erige esencial a la hora de establecer qué elementos del proceso han sido superados satisfactoriamente como vemos en la gráfica 4:




*Gráfica 4. Análisis a posteriori de los aspectos donde creen que más han mejorado con la Pechakucha.*

El alumnado emite opiniones sobre su trabajo que debemos considerar constructivas para la mejora de la didáctica de la literacidad:

> Destacaría la gran cantidad de vocabulario que aprendes, capacidad de hablar o expresarte ante un público, trabajar en equipo, puesto que hay dos integrantes en el grupo y tienes que controlar tanto tu parte como la de tu compañero.

Pero también es capaz de detectar puntos débiles que, superando y conociendo la virtud del error como mecanismo del aprendizaje, son capaces de solventar y obtener réditos para una mejora de su proceso de mejora:

> Algunas de mis debilidades fueron el temor a exponer oralmente delante de mis compañeros y a quedarme en blanco, aunque la verdadera realidad es que de los errores se aprende y aunque me quedara una parte en blanco he aprendido a reducir mi nivel de nerviosismo y concentrarme mejor a la hora de hacer las cosas, puesto que cuando uno se equivoca una vez puede seguir adelante sin miedo. Además, también me costó un poco subir el nivel en cuanto a vocabulario ya que mi nivel es más sencillo y coloquial y no estaba acostumbrada a ese alto nivel, pero al final lo acabé consiguiendo satisfactoriamente.

Si, como docentes, somos capaces de integrar esos puntos débiles a través de la viabilidad de la fortaleza y predisposición al trabajo con elementos tecnológicos, estaremos abriendo no solo la puerta a nuevas metodologías, sino también al aprendizaje basado en problemas que –de forma inconsciente- nuestro alumnado cree dominar hasta que se tiene que enfrentarse a ello.

*Constelaciones #INVLIJ17 e #INVTICUA17*

Esta práctica grupal se propone después de haber presentado distintos modelos de constelaciones y se permite la inclusión de distintos elementos multimedia. Para ampliar la idea de narración transmedia, se solicita que para la exposición en clase se incluya, además de la infografía o dibujo de la constelación un *booktuber* y un *booktrailer* (Rovira-Collado, 2016) y se utilice la dinámica del *PechaKucha* para explicar algún contenido específico u obra de la constelación.

En anteriores investigaciones (Rovira y Hernández 2016), ya hemos confirmado la utilidad del blog docente para presentar en clase los materiales multimodales. A partir del modelo del docente, el alumnado puede crear espacios (individuales o grupales) para compartir con el resto de la clase sus prácticas. El blog también nos permite recoger una constelación literaria completa ya que podemos incluir reseñas en distintas entradas, la infografía o la presentación de diapositivas con la constelación completa, el *booktuber*, el *booktrailer* e incluso el *PechaKucha* de algunos de los elementos de la constelación.

Además de proponer esta práctica en otros cursos, como 4º de Magisterio de Educación Primaria, en la asignatura *Didáctica de la Lectura y la Escritura*, durante el presente curso se ha propuesto la práctica de constelaciones literarias en dos grupos de Máster.

**#INVLIJ17**

En primer lugar se trabajó en la asignatura *Investigación sobre el desarrollo de la competencia lectoliteraria* del Máster de Investigación Educativa, cuya etiqueta para las redes sociales es #INVLIJ17. Es un grupo pequeño con estudiantes que provienen de distintas carreras (Grados de Magisterio Infantil y Magisterio de Primaria, Filologías, Trabajo y Educación Social).

El blog de este grupo es: http://thelastreader2017.blogspot.com.es/. En él encontramos cuatro constelaciones literarias: *La Valentía, Sirena, Héroes y Heroínas y Pueblo Gitano*. Si las visitamos veremos que son muy variadas. Algunas están claramente influidas por los modelos presentados e incluyen junto a literatura canónica elementos de la cultura popular. En todas ellas vemos cómo la constelación nos ofrece un dibujo del intertexto lector. Sin embargo, al ser propuestas grupales, las conexiones son comunes y consensuadas entre todos los componentes. Como elemento más destacado, debemos citar la constelación dedicada al pueblo gitano. Es una constelación muy diferente al resto, donde el objetivo principal es fomentar la interculturalidad y la integración de esta etnia en nuestras aulas, para alejar muchos de los prejuicios que sufre. El relato de la constelación surge de una única persona, educadora social y especialista en estos temas, mientras que el resto del grupo, con alumnas también extranjeras, colabora en la realización del trabajo a través de búsqueda de información, cuestiones técnicas, redacción y exposición oral.

**#INVTICUA17**

El segundo grupo de constelaciones lo encontramos en la asignatura *Investigación, innovación y uso de las TIC en la Didáctica de la Lengua y la Literatura*, cuyo metablog docente es: http://didacticalenguayliteraturaua2017.blogspot.com.es. A partir de este llegamos a los seis blogs de grupo donde están alojadas las distintas constelaciones. A diferencia de la anterior, esta práctica fue la práctica final de curso, después de haber trabajado detenidamente algunos conceptos, como una sesión específica de *Pechakucha* con Pep

Hernández y los elementos antes tratados que podemos seguir a través de la etiqueta citada.

Además, la mayoría del alumnado de esta asignatura proviene del grado en *Español: lengua y literatura* (antigua Filología Hispánica) y los conocimientos sobre la literatura canónica en español son mucho más amplios, como podemos descubrir en varias de las constelaciones. Este es un máster profesionalizante y nuestro alumnado ha tenido prácticas en los institutos de secundaria, por lo que valoraron positivamente esta dinámica para llevarla al aula. Se comentaron las posibilidades didácticas para llevar la constelación a clase como un proyecto concreto dentro de la metodología ABP (*Aprendizaje Basado en Proyectos*) donde el alumnado creara su propia constelación a lo largo del curso, relacionando las lecturas obligatorias del currículo junto con propuestas del profesorado o con lecturas propias, elegidas a través de nuevas dinámicas multimodales como el *booktuber* o el *booktrailer*.

DISCUSIÓN Y CONCLUSIÓN:
Nuestro análisis se centra en dos espacios concretos donde las TIC sí nos ofrecen un modelo de innovación educativa y han transformado la práctica docente relacionada con el desarrollo de la literacidad digital.

En primer lugar se ha trabajo con alumnado actual de Secundaria que ya ha adquirido las capacidades técnicas y cómo las nuevas aplicaciones y dinámicas orales amplían su capacidad lectora y les ofrecen nuevas capacidades comunicativas. La supervisión del docente les ha permitido crear algunas prácticas de referencia compartidas a través de las redes sociales. La participación del docente demuestra que es imprescindible formar en el uso de las herramientas TIC para el aprendizaje. Las explicaciones se enriquecen sobremanera con recursos multimedia y las nuevas tecnologías son poderosas herramientas didácticas que nos permiten a los docentes ofrecer a nuestros discentes potentes aplicaciones complementarias a las disertaciones al uso (Alcalá & Rasero, 2004). Por lo tanto es importante recurrir a los nuevos métodos de enseñanza en el mejor sentido de la palabra y comprobar los óptimos resultados, tanto para el profesorado como para el alumnado. No podemos sustraernos a estas aplicaciones tan dinámicas en el ámbito educativo, la evolución de éstas son tan rápidas y cada vez de más sencillo manejo que no concebimos a quedarnos atrás, ya que nuestras clases se han formado con estos utensilios y debemos ofrecer el mejor y mayor efecto a la hora de enseñar. Si algún docente plantea que la dinámica de *PechaKucha* es

complicada, basta con ver los resultados analizados para ver con la correcta preparación y motivación, el alumnado de Secundaria puede dominar esta práctica, con grandes resultados para su aprendizaje.

En segundo lugar partimos del futuro profesorado de Secundaria e investigadores en educación, cuya literacidad digital se presupone más desarrollada. Aunque ya no existen los rechazos frontales a las actividades TIC que aparecían en las primeras ediciones (Mula, Llorens y Rovira, 2010), siguen apareciendo algunas voces que dudan de las posibilidades de estas prácticas. La formación previa es fundamental en estos cursos de postgrado y unos grados ofrecen una visión más abierta sobre las posibilidades de las TIC frente a otros que siguen anclados en metodologías tradicionales.

La complejidad de la constelación literaria es tanta como quiera darle el docente que la lleve a su clase. Y puede ser tan amplia como este quiera, dibujando las lecturas de un único tema, un trimestre, un curso, o incluso más. La inclusión de elementos digitales, multimodales o transmedia a través de la constelación favorece la fijación de contenidos y la identificación de relaciones intertextuales.

Gracias a los resultados obtenidos en ambos escenarios, consideramos que el concepto de *Literacidad Digital* es un constructo imprescindible en la formación de cualquier docente. La información reside en elementos textuales, ya sean libros de texto, obras literarias u otros muchos tipos de textos escritos. Pero esta se transmite cada vez más por medios digitales, donde la hipertextualidad y la sobreabundancia informativa nos obliga a desarrollar nuevas capacidades lectoras para aprovechar al máximo esa información. Además, estas nuevas formas digitales nos ofrecen nuevos espacios para la oralidad y la imagen, como los *PechaKucha* trabajados, o también los *Booktuber*. Formar al alumnado en estas nuevas herramientas, ya sea ahora o a través de su profesorado futuro es imprescindible para mejorar la compresión.

Cada persona articula una serie de conexiones, establece un listado de espacios y referentes preferidos y desarrolla unas capacidades tecnológicas en el uso de múltiples herramientas, que le permitirá desarrollar y compartir a través de Internet su proceso de aprendizaje. Internet y la literacidad individual están en constante transformación y su estudio es imprescindible para aceptar los nuevos escenarios de aprendizaje y sus posibilidades didácticas.

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## Estrategias de aprendizaje del componente léxico-semántico para una literacidad plurilingüe, en la formación inicial del profesorado

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PALABRAS CLAVE: literacidad, componente léxico-semántico, formación del profesorado, educación inclusiva, plurilingüismo.

RESUMEN:
La enseñanza de las lenguas, siguiendo el Marco Común Europeo de Referencia (2002), debe adoptar un enfoque orientado a la acción para contribuir a una competencia plurilingüe y pluricultural de los aprendices. Estas orientaciones confluyen con la noción de literacidad de la UNESCO, y de especialistas de horizontes diversos. El presente estudio se enmarca

en la formación inicial del profesorado, adoptando una perspectiva de literacidad para el aprendizaje de la lengua (oral y escrita) situada en contextos sociales precisos, contemplando la esfera personal, profesional y sociocultural junto con la atención la diversidad. El objetivo que se plantea es investigar sobre estrategias de enseñanza y aprendizaje del componente léxico-semántico que faciliten la literacidad, desde una educación inclusiva. Se presentan algunas estrategias que responden a un enfoque cognitivo (elaboración de redes, glosarios multilingües), y una reflexión sobre la pertinencia de pasar de una Didáctica de la lengua a una Didáctica de las lenguas, dado que los futuros docentes serán mediadores culturales, y sentarán las bases de una literacidad que posibilite el desarrollo personal, el pensamiento crítico, la participación ciudadana o las conductas ecológicas, en aulas plurales.

INTRODUCCIÓN:

Este trabajo se centra en la formación inicial del profesorado en Didáctica de las lenguas, en el contexto de los Grados de Maestros. Las distintas materias que dependen de esta disciplina deben asumir el compromiso con la educación inclusiva como corresponde a los objetivos del plurilingüismo y de la interculturalidad, presentes en el currículo escolar. Se reflexiona aquí sobre la pertinencia de incorporar la noción de *literacidad plurilingüe* en las programaciones correspondientes, con el fin de facilitar la comprensión de una formación que contribuya a la capacitación de docentes de lenguas en escuelas plurales. Para ilustrar esta opción se elige el componente léxico-semántico, y se indaga sobre cómo podría plantearse una formación didáctica para el aprendizaje a lo largo de la vida.

Para empezar, puede resultar útil recordar brevemente el programa de estudio en materia lingüística de este contexto, puesto que más abajo se valora su optimización. Los estudiantes del Grado de Maestro en Educación Primaria, aunque con ciertas diferencias entre universidades, cursan como materia troncal una *Didáctica de la lengua*, junto con las materias de Lengua y de lenguas extranjeras. Además, aquellos que optan por la Mención en Lengua extranjera cursan *Formación Didáctica para el aula de idiomas (I, II)*. Se sumarían a este perfil académico las optativas (*Enseñar a leer y escribir*, *Animación a la lectura*, etc.). Son estos los cauces principales para adquirir la formación didáctica (con contenidos temáticos relativos a currículo, enfoques, competencia comunicativa, planificación, metodologías, estrategias, actividades, recursos...). A esta formación se suman las estancias de prácticas, como experiencias

académicas fundamentales para cotejar la preparación inicial con la experimentación en las aulas.

El resultado de este programa ha de ser la capacitación para el ejercicio de la profesión docente en la educación básica, estructurada en torno a la integración de saberes para el desarrollo de competencias. Puesto que nuestra área se ocupa de la competencia en comunicación lingüística, es preciso contar con la creciente diversidad de las escuelas. Este giro es el esperado por el objetivo del plurilingüismo, que supone un aprendizaje de lenguas como proceso al que contribuyen todas las experiencias de los aprendices, entre lenguas y culturas de ámbitos diversos, ya sean personales, académicas o profesionales, y a lo largo de la vida, según pauta el *Marco Común Europeo de Referencia*, MCER, (Consejo de Europa, 2002). Por ello se impulsaron en los centros educativos las secciones bilingües, y se animó la participación en proyectos europeos (*Comenius, Erasmus plus*) que promueven el estudio de idiomas y encuentros internacionales. No obstante, puede darse la paradoja que mientras a nivel curricular se van incorporando estas medidas, a nivel de aula pasen desapercibidas las experiencias de vida de parte del alumnado: aprendices de incorporación tardía o con otras lenguas que encuentran dificultades por no saber cómo rentabilizar sus conocimientos lingüísticos y culturales. En resumen, la competencia comunicativa plurilingüe no se trabaja únicamente desde las clases de lenguas extranjeras, sino también desde la lengua castellana o desde cualquier otra materia, y los grupos con perfiles lingüísticos y culturales heterogéneos serían un buen contexto para ponerla en práctica.

Asimismo, hay que ser conscientes de que en aulas donde la diversidad sea la norma se establecerán distintas relaciones con las materias lingüísticas, de tal manera que la Lengua castellana, por ejemplo, puede ser la lengua materna de buena parte del grupo, pero la segunda o extranjera de parte del alumnado. Consecuentemente, en las clases de lenguas extranjeras habría que dar cabida a la diversidad extendiendo la reflexión metalingüística a perfiles lingüísticos variados. Este complejo escenario es en el que se desenvuelve el profesorado de escuelas plurales, y para ello debemos preparar en la formación inicial. Por ello, se hace imprescindible que desde las Didácticas de las lenguas se busque el modo de atender esta necesidad. Apuntamos aquí, algunas propuestas relativas a la integración de aprendizajes, desde la formación inicial, que replicarían en cierto modo un enfoque similar al desarrollado en las escuelas.

OBJETIVOS:
La necesaria innovación docente en el campo de Didáctica de las lenguas motiva esta indagación teórica sobre posibles convergencias entre aprendizajes lingüísticos. El objetivo que se plantea es cotejar la noción emergente de literacidad multidimensional con la didáctica del componente léxico-semántico, esperando identificar estrategias metodológicas que respondan tanto a la diversidad lingüística y cultural de las aulas, como a una educación inclusiva. En último término, se busca configurar una integración conceptual que pudiera servir de base teórica para una futura innovación e investigación empírica.

DESCRIPCIÓN DE LA INVESTIGACIÓN:
Se considera que si la competencia plurilingüe implica activar el repertorio de lenguas y culturas del aprendiz, y no solo las lenguas-materias del currículo, puede ser cuestionable la excesiva parcelación entre las Didácticas de cada lengua (lengua castellana, segunda lengua, lengua extranjera). Habría que pensar, más bien, en medidas de economía curricular que faciliten a los estudiantes el establecimiento de conexiones entre aprendizajes. En este sentido, señalaba Cuq (2003) cómo la diferencia entre las Didácticas (Didáctica de la lengua, DL, Didáctica de segundas lenguas o lenguas extranjeras, D2L/ LE, etc.) no está tanto en el objeto, la lengua en cuestión, sino en el aprendiz y en su manera de abordar el estudio. Pues bien, esa atención al aprendiz y a su manera de abordar el estudio debe ser contemplada desde cada asignatura, como la base del resto de contenidos.

Esto no es nada nuevo, pues ya está contemplado en el MCER, en el desglose que se hace de los elementos que configuran la competencia comunicativa, cuando se distingue entre las competencias generales del individuo y las comunicativas de la lengua (de cada lengua). Las primeras, que engloban el saber aprender, se nutren de todos los aprendizajes; las segundas, son las específicas de cada idioma. Estos elementos, que sí aparecen explicitados en programaciones como las de Escuelas Oficiales de Idiomas, o en el *Proyecto curricular del Instituto Cervantes*, pasan desapercibidos en el currículo escolar. Por ello, en la formación inicial hay que recordar la importancia que para todo proceso de aprendizaje tienen las *Competencias generales del usuario o aprendiz* (MCER, cap. 5). Constituyen el marco en el que se anclan el resto de componentes, dado que suponen el conjunto de saberes generales, culturales e interculturales, existenciales y de aprender a aprender (estrategias de

aprendizaje). El enfoque orientado a la acción (MCER) surge de un planteamiento competencial en positivo, según el cual la resolución de tareas es la referencia para valorar la progresión en el aprendizaje, lo cual implica la movilizando del conjunto de conocimientos, habilidades, estrategias y recursos diversos - y no solo los relativos a la competencia en comunicación lingüística con sus contenidos lingüísticos, sociolingüísticos y pragmáticos, específicos de un idioma.

Si el enfoque comunicativo difundió el concepto de necesidades de los aprendices para la planificación, toca ahora, desde un enfoque orientado a la acción, profundizar en las estrategias como palanca del aprendizaje a lo largo de la vida. El manejo de textos orales y escritos, considerando situaciones comunicativas de uso debe implicar el recurso tanto a las estrategias comunicativas como a las de aprendizaje, generalmente transferibles entre lenguas. La psicología cognitiva reforzó el alcance de los enfoques comunicativos aportando esto conocimientos, si bien han tenido que pasar muchos años para que se integren en materiales didácticos y metodologías de aula, y más aún para que los currículos las recojan. Una de las tipologías más operacionales y difundidas, según análisis de Cyr (1996), es la de de O'Malley y Chamot (1990) que distingue tres tipos de estrategias de aprendizaje: *metacognitivas*, necesaria para reflexionar sobre el proceso, planificar, regular, autoevaluarse; *cognitivas*, que suponen favorecer la adquisición interactuando con la materia, mediante manipulación mental o física del objeto, y la aplicación de técnicas en la resolución de tareas; *socio-afectivas*, desarrolladas durante la interacción con otros, aprendiendo a controlar la dimensión afectiva del aprendizaje.

Una aplicación de estas cuestiones en la formación de formadores, supondría ampliar el foco de la formación no solo desde un punto de vista teórico, sino de manera más aplicada, mostrando la importancia de descubrir saberes que puedan ser compartidos por aprendices de orígenes diversos, qué estrategias despliegan en su día a día, en un nuevo entorno..., pues no todo se reduce al núcleo lingüístico. Por ejemplo, podrían guiarse reflexiones sobre las propias trayectorias y experiencias de aprendizajes lingüísticos. Esto facilitaría una toma de conciencia de la complejidad del proceso de aprendizaje de lenguas, lo cual sería de utilidad para el futuro profesional.

La combinación de los elementos anteriores - conocimientos generales del mundo y estrategias diversas- facilita la recepción y producción,

independientemente de la lengua, pues son saberes transversales. Refuerzan estos principios investigaciones en neurociencia sobre el lenguaje y el significado, que interesándose por nuestra capacidad de crear sentido, redescubren la influencia que ejercen la interacción social y la experiencia cultural con el mundo, en nuestra capacidad de establecer categorías, representar mentalmente, visualizar, recordar, sentir, emocionarse, asociar, interpretar, etc. esto es, comunicar (Bergen, 2013; Evans, 2015). Así pues, si dirigimos el foco de acción formativa sobre el aprendiz-sujeto, debemos considerar mejor su actuación o acción con los textos (Puren, 2004). Ello implica fijarse en las prácticas sociales comunicativas en las que estos se insertan, para de este modo, apreciar cómo se integran experiencias de vida, referentes culturales y sociales que dotan de sentido todo el proceso de aprendizaje. Dichas prácticas, además, pueden implicar una o más lenguas. Aquí es donde se hace útil la noción de literacidad.

*La noción de literacidad como enlace para la integración de aprendizajes*

Estos planteamientos de la enseñanza de lenguas ponen de relieve la pertinencia de la noción de *literacidad*, como un concepto “enlace” eficaz entre las metas de la educación para la vida, y las prácticas desarrolladas en torno a los textos orales o escritos desde cada materia (Iñesta, *en prensa*). Tal vez no sea muy diferente a considerar la competencia en comunicación lingüística, y las tareas que permite desarrollar, sin embargo, desde un punto de vista metodológico y práctico, esta noción puede facilitar la selección de objetos de enseñanza de la lengua oral y escrita, en relación al contexto de uso: esto es, textos asociados a determinadas prácticas. Este enfoque se viene trabajando desde la *literacidad crítica* (Cassany, 2005; Cassany y Castellà, 2010), que pone de relieve la importancia de contemplar en la enseñanza de la lectura y escritura el amplio abanico de saberes que se movilizan en cada comunidad (desde las prácticas sociales, el conocimiento, los valores, actitudes, representación del mundo, etc.). Conecta esta línea de trabajo con el compromiso social que implica la noción de alfabetización de la UNESCO (2000).

La misma visión humanista la encontramos en el concepto de *literacidad multidimensional*, - referida a textos orales y escritos- que maneja el equipo francófono canadiense de investigación en literacidad e inclusión *ERLI* (*Équipe de recherche en littératie et inclusion*) (Hébert y Lafontaine, 2010; Hébert y Lépine, 2012; Moreau et al., 2013; Lafontaine y Pharand,

2015, etc.). Estos investigadores manejan una noción abierta y dinámica que contempla la dimensión lingüística, cognitiva y social del aprendizaje, pero focalizando lo social, el desarrollo integral de los aprendices para desenvolverse en contextos sociales precisos, desde una dimensión ecológica (Moreau et al., 2013). Proyectan una mirada humanista y recuerdan el compromiso que la escuela plural tiene hacia cada aprendiz (Iñesta, *en prensa*). La metodología correspondiente es la planificación mediante secuencias didácticas, en torno a tipologías textuales, como pautaran Dolz et al. (2001). Lafontaine y Dumais (2014) desarrollan a su vez este formato, a través de talleres para el aprendizaje de distintos componentes de la competencia oral.

La validez de estas propuestas reside en una atención real a la dimensión social y a cada aprendiz, que estaría menos definida en la noción tradicional de competencia comunicativa del currículo escolar. Los contenidos de las materias de lengua parecen más centrados en la dimensión lingüística, probablemente porque tanto la dimensión social como las Competencias generales del individuo (que la integran), se reparten o se diluyen en otras competencias, con el riesgo de pasar desapercibida en las clases de lengua. Para trasladar estas relaciones a la formación del profesorado en Didáctica de las lenguas, sería funcional preguntarse no solo por las tareas que los estudiantes realizarán en su vida profesional, sino por las tareas que su formación inicial requiere –en el presente- y que también contribuirán al desarrollo de la competencia comunicativa: qué textos implican; qué actividades de lengua (producción, recepción o mediación, oral o escrita); cómo mejorarlas... Tendría sentido promover desde esta materia una integración de aprendizajes, o al menos, incorporar experiencias lingüístico-comunicativas exigidas por otras materias, con el fin de promover una reflexión sobre el aprendizaje.

*Literacidad plurilingüe desde el componente léxico-semántico*

En distintas materias de Didáctica indagamos ya sobre la relación de los estudiantes con las lenguas. Para ello solemos animar interacciones que pretenden sacar a la luz la representación que tienen del aprendizaje y enseñanza de lenguas (experiencias previas, expectativas, dificultades...); seguimos para ello el *Portfolio Europeo para futuros profesores de idiomas* (Newby et al. 2007). Es raro que se hagan referencias al vocabulario, a pesar de su centralidad; la enseñanza de la gramática, sin embargo, preocupa tanto en lengua materna como en lengua extranjera, y todavía se identifica su enseñanza con el núcleo de la materia. Sin embargo, la

pobreza de vocabulario es una carencia del alumnado que se cita frecuentemente, cuando se valoran producciones de estos mismos estudiantes (Del Moral, Villalustre y Neira, 2016). Sería por tanto útil tratar activamente este componente, junto con la comunicación oral y escrita que le da sentido, y desde un enfoque multilingüe. Esto se hace necesario también por la docencia que tendrán que impartir en escuelas multilingües, donde cada vez es más habitual la alternancia de lenguas (por ejemplo, geografía de España en inglés, parte del cuerpo humano en inglés, otro año en español...). Generalmente los manuales para el aprendizaje integrado de contenidos y lengua extranjera destacan el estudio del vocabulario, pero aún así, sería conveniente reforzar la enseñanza de estrategias, de manera que cada aprendiz descubra la que mejor se adapta a su estilo, y necesidades.

Hay mucho investigado sobre el componente léxico-semántico y su enseñanza, especialmente desde el campo de las lenguas extranjeras, sin embargo, subrayamos la necesidad de aunar procedimientos y estrategias de aprendizaje en torno al léxico. Esto sería necesario para una Didáctica de las lenguas (ya sean maternas, segundas o extranjeras) comprometida con la formación para la enseñanza en aulas plurales, independientemente del dominio de lenguas y del perfil de estudios de nuestros estudiantes. Estos manejan, a lo largo de su formación, vocabulario de especialidad en la lengua vehicular (español) y en las distintas asignaturas, incluidas ahora las de grados bilingües. En teoría, deberían estar familiarizados con otras lenguas y con la manera de estudiarlas. En lo relativo al vocabulario, por ejemplo, la cuestión es si se ocupan de este componente de manera intencional, activando estrategias planificadas (por ejemplo realizando glosarios, elaborando listas...), o bien durante el estudio habitual (apuntes, lecturas, resúmenes, mapas conceptuales...). Aunque esto no significaría que estuvieran preparados para enseñar en aulas multilingües, al menos, habrían experimentado qué supone enfrentarse a un aprendizaje en otro idioma (a pesar de las diferencias de contexto, edad, etc.).

¿Qué podríamos plantear para este contexto? Una propuesta didáctica comenzaría con la indagación sobre representaciones en torno a la enseñanza y aprendizaje de las unidades léxicas; es decir, adoptando el doble punto de vista de aprendices de lenguas, y docentes –considerando experiencias de prácticas u otras. A partir de esta activación de conocimientos previos y la reflexión sobre preferencias temáticas, los estudiantes podrían seleccionar textos académicos de distintas

especialidades; sobre este corpus, se guiaría la práctica de selección y organización de unidades léxicas, o propuestas de actividades y estrategias, facilitando modelos.

Algunas estrategias y actividades podrían ser: elaboración de redes semánticas y léxicas, mapas mentales, la creación de diccionarios personales (ilustrados, con imágenes...), glosarios multilingües (con información sobre el contexto de uso, ejemplos...) (Gómez, 2004; Baralo, 2007; Cavalla, Loiseau, Diwersy, Lascombe, Socha, 2013). Este tipo de dinámicas activas son flexibles y pueden ampliarse a medida que se frecuenten nuevos textos, tareas y lenguas. Lo importante sería que cada uno descubriera sus preferencias, lo cual es necesario también para la escuela, donde suele guiarse en exceso el análisis de los textos, indicando incluso qué ideas subrayar y cómo organizar el vocabulario.

Se apuntan a continuación tres referencias útiles para la enseñanza y aprendizaje del componente léxico-semántico, desde esta perspectiva, acorde con el desarrollo de la literacidad. Se trata de trabajos muy bien fundamentados teóricamente, y que recogen además ejemplos o tipologías de actividades y estrategias. Uno se dirige a la lengua materna fundamentalmente, los otros a segundas lenguas o lenguas extranjeras, no obstante, pueden adaptarse para una educación inclusiva.

Una primera propuesta serían los trabajos de Núñez y del Moral (2010) y Del Moral (2012), diseñados desde la Didáctica de la competencia léxica para la escuela. Suponen un marco adecuado y coherente con el enfoque de la literacidad, pues las autoras configuran un planteamiento metodológico que contempla una enseñanza contextualizada, en torno a textos representativos trabajados mediante secuencias didácticas. Tanto las bases teóricas como los ejemplos de actividades siguen las orientaciones del MCER y responden al currículo integrado. Se trata de una propuesta holística, aplicable a la enseñanza del vocabulario de cualquier lengua.

Una segunda referencia clave es Gómez (2004a, 2004b), pues si bien sus contribuciones se plantean para el ámbito del español lengua extranjera, contienen información didáctica transferible a nuestro contexto. En primer lugar, porque sintetiza magistralmente las principales aportaciones teóricas de las últimas décadas al estudio del componente léxico-semántico y su enseñanza (de autores como Krashen y Terrell, 1983, Aitchison, J., 1987, Nation, 1990, Gallison, 1991, Lewis, 1993, etc.),

además de exponer su propio modelo didáctico. En segundo lugar, porque se destaca la importancia de integrar las dimensiones lingüística, cognitiva, y sociocultural. Precisamente, esta consideración de la experiencia cultural y de vida del aprendiz refuerza la importancia de las Competencias generales del individuo, a las que nos referimos más arriba. En Gómez (2004a) se presentan los fundamentos teóricos y conceptuales, junto con un planteamiento metodológico: un modelo didáctico que aborda la palabra integrando las bases teóricas (articuladas en 7 vértices). En Gómez (2004b) se exponen los contenidos léxico-semánticos, pautas sobre selección y gradación de unidades, y una detallada tipología de ejercicios y actividades. Buena parte de estas actividades, a pesar de estar diseñadas para el español como lengua extranjera, serían pertinentes tanto para la escuela, como para la formación inicial del profesorado.

Por último, destacaría un recurso didáctico creado por un grupo de investigación de la Universidad Stendhal de Grenoble, coordinado por Cavalla: *EmoProf* (Cavalla et al., 2013). Trabajan en este laboratorio el lenguaje de las emociones, y cómo organizar y aprender el léxico correspondiente mediante la elaboración de mapas mentales (a partir de campos semánticos o redes léxicas). *EmoProf* está accesible en línea (previo registro, gratuito), es un compendio de fichas didácticas para aplicar en el aula estos instrumentos, elaboradas en francés. Este tipo de recursos son efectivos cuando son los propios aprendices quienes organizan el vocabulario.

CONCLUSIONES:

En la formación del profesorado hay que insistir sobre la importancia del aprendizaje a lo largo de la vida, y la importancia de la escuela en este proceso. Integrar la noción de literacidad puede resultar esclarecedor, ya sea según la expresión de alfabetización adoptada por la UNESCO, o según se entiende desde otras corrientes. Dado que cualquier tarea en torno a textos pasa por el tratamiento del vocabulario, en uno o más idiomas, las Didácticas de las lenguas deben desarrollar prácticas innovadoras, y que supongan un modelo de enseñanza para la escuela. Para una enseñanza activa del vocabulario, existen múltiples referencias procedentes de la didáctica de segundas lenguas o extranjeras, que sería conveniente integrar en la formación docente. Esto, desde la doble perspectiva de aprendizaje y de enseñanza de competencias profesionales para desenvolverse en escuelas plurales. Por todo ello, en los Grados de Maestro, sería pertinente reformular una Didáctica de las lenguas que incluya prácticas vinculadas a otras materias; estas dotarían

de contenido lingüístico real la práctica comunicativa (exposiciones, resúmenes…), y estimularían el recurso a estrategias para el tratamiento del componente léxico-semántico. Es nuestra intención ir aplicando estas propuestas en futuros grupos, y valorar si una vez experimentado este proceso se entiende mejor qué supone enfrentarse a un idioma distinto, y si esto implica una mirada más positiva hacia la diversidad lingüística y cultural, y un interés por equiparse metodológicamente para la educación inclusiva.

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## Lecturas que crecen. Bebeteca Lee Antonia impulsada por la Fundación SM- España y Bebeteca de la Biblioteca popular Cachilo en Argentina

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Presentado en la mesa redonda **Literatura en los primeros años: emociones, familias y mediación**

PALABRAS CLAVE: primera infancia, entornos de lectura, sociedad civil, mediadores de lectura, narrativas.

RESUMEN:
Los bebés en México y en Argentina están confinados al ámbito privado, la casa, la familia, un espacio con muros sólidos y puertas bien cerradas que los protegen del exterior, perteneciente a otros. Los espacios públicos destinados a ellos se relacionan con la salud, en las agendas culturales están invisibilizados, escasos son los espacios que los convocan y, en materia de lectura, no es la excepción. Asimismo, se les brinda pocas oportunidades de estar en contacto con la palabra narrada, tanto en el hogar como fuera de él.

Ante este escenario, dos asociaciones civiles con larga trayectoria crearon un espacio para la primera infancia y sus familias, que brindara momentos de convivencia con la lengua narrada; que pusiera en contacto a los bebés con el mundo exterior, pero también con el interior; que ampliara sus textos; que enriqueciera su lenguaje; que fortaleciera los vínculos entre

ellos y sus familiares. Se requirieron cambios en la concepción de lectura y lector, y mostrar que el bebé "participa en este proceso de construcción de sentido, en tanto sujeto de lenguaje" (Reyes, 2005, p.10).

Esta ponencia cuenta la experiencia de la bebeteca Lee Antonia, en Puebla, México y la bebeteca de la Cachilo, en un barrio periférico de Rosario, Argentina.

INTRODUCCIÓN:

*Nacemos desnudos y sin palabra, apenas con un llanto instintivo y unos gestos que no se sabe aún si llamar enojo, sonrisa, sueño. Crecemos y vamos adquiriendo poco a poco el lenguaje, y con él, un montón de ideas sobre el mundo. Nuestro mundo se va volviendo más grande conforme más palabras agregamos a nuestro repertorio.*

Javier Munguía

Los bebés, tanto en México como en Argentina, suelen estar ausentes de la agenda cultural, la oferta para ellos está más relacionada con temas de salud y los espacios para ellos, fuera de la casa o del consultorio médico se reduce, casi en su totalidad a las guarderías -espacios de espera mientras los familiares de los bebés trabajan. Los niños, en cambio, tienen más posibilidades de espacios de participación fuera del hogar y del espacio escolar. Como si esos primeros años de vida sólo estuvieran destinados a comer, dormir, a ir al pediatra y a esperar… hasta que llegara el tiempo de ir a la escuela y encontrarse con un mundo no apto para los menores.

En el mes de mayo surgen dos entornos que tienen mucho en común: son espacios de la sociedad civil destinados a promover experiencias de lectura con la primera infancia y sus familias; ambas son parte de una biblioteca; son atendidas por mediadoras de lectura; ofrecen diversidad de libros y de actividades relacionadas con ellos; buscan generar experiencias de lectura en una población poco atendida, favorecer vínculos afectivos y formar a los familiares de los bebés como mediadores.

La bebeteca Lee Antonia fue fundada en mayo de 2008, en la ciudad de Puebla, México, por el Consejo Puebla de Lectura, A.C. (CPL), y fue ésta la primera bebeteca del estado. A siete mil kilómetros, seis años más tarde, se creó la bebeteca de la Biblioteca Popular Cachilo, en un barrio periférico de la ciudad de Rosario, Argentina. Ambas nacieron con los mismos principios, con la intención de "cambiar esquemas tradicionales de acercamiento a la lectura" (Reyes, 2003, s/p).

Las bebetecas son espacios destinados a los más pequeños, donde existe la posibilidad de acercarse a los acervos de literatura infantil; donde se ofrece experiencias de lectura; se crean comunidades; se reconocen logros lectores; se desarrollan hábitos, preferencias, gustos por la lectura, a través de lazos afectivos entre el mediador (amigos, familiares, encargadas de bebeteca) y el pequeño lector, con la intención de que el niño atesore en su memoria estas experiencias y posteriormente las asocie con los libros y que éstos le proporcionen una sensación de seguridad, gozo y alegría al leerlos. De tal forma que la bebeteca y los libros son un excelente pretexto para promover los lazos familiares, pues el espacio provoca que los padres estén mucho más cerca de sus hijos, y los libros más cerca de los bebés.

Las herramientas de trabajo en las bebetecas son principalmente los libros, además de pisos antiderrapantes, canastas y cojines, que conforman un espacio cómodo, incluyente, donde los libros están al alcance de los bebés, para que puedan explorarlos y elegirlos. Estos entornos invitan a sentarse en el piso, a acostarse en los almohadones; convoca a que los adultos no levanten a los bebés, sino que estén a su altura. Se ha logrado tener un acercamiento con la lectura de forma más cómoda y no tan estereotipada y rígida, al permitir leer en otras posiciones y no sentado, como regularmente se hace. Se conforma así una comunidad de lectores, que se reúnen periódicamente, que están juntos en un pequeño espacio donde los actores principales son los bebés y las palabras leídas, cantadas y narradas.

Las sesiones de lectura en las bebetecas son realizadas por mediadores de lectura, las cuales son personas que gustan de los libros y de compartirlos con otros. Estos intermediarios conocen la mayoría de los libros de la bebeteca y han evidenciado con anterioridad el disfrute que algunos de ellos provocan en los más pequeños, saben modelar su voz y manejar el libro y las sesiones de lectura para los más pequeños. Pueden funcionar así como modelo de “lector ideal”. Petit les llama a estos actores “pasadores de lectura” (1999), afirmando que “para transmitir el amor a la lectura, y en particular a la lectura literaria, hay que haberlo experimentado.” (Petit, 2001, p.65)

OBJETIVOS:

*Dicen que si el hombre no pudiera soñar por las noches se volvería loco. Del mismo modo, si a un niño no se le permite entrar en el mundo de lo imaginario,*

*nunca llegará a asumir la realidad. La necesidad de relatos de un niño es tan fundamental como su necesidad de comida y se manifiesta del mismo modo que el hambre.*
Paul Auster

El objetivo de las bebetecas es provocar experiencias de lectura para la primera infancia en un espacio donde los bebés son el centro y donde tanto ellos como sus familias puedan tener acceso a libros de calidad, acompañados de mediadores de lectura especializados.

Las prácticas lectoras que se llevan a cabo en las bebetecas no buscan aleccionar, no pretenden enseñar a leer, sino compartir un espacio donde la lectura es importante, donde los vínculos entre los bebés y los libros se construyan y se fortalezcan. Y los vínculos que se crean en las bebetecas también se dan entre los bebés y sus familias, entre los bebés y los mediadores. Los mediadores no obligan a leer, leen para invitar a leer. El espacio no es un lugar silencioso, es un espacio ruidoso, se escuchan los balbuceos, las historias, las opiniones, las recomendaciones, las peleas por un libro… Los libros no son moralistas, ni didácticos, los libros por sí solos ya enseñan, abren horizontes, y la enseñanza se ensancha cuando libros y experiencias son compartidos.

## ¿POR QUÉ LEER CON LOS BEBÉS?

### *Para reconocerse*

Regularmente no se habla o lee a los niños porque se dice que aún no entienden, esto es una constante en los espacios de lectura para bebés, los adultos llevan a los niños porque piensan que ahí se les va a enseñar a hablar y a leer. O incluso peor, no los llevan a espacios de lectura –y no les leen- por ese mismo supuesto: “son muy pequeños”, “¿para qué leerles si no comprenden?”. Los adultos que rodean a los bebés desconocen la gran capacidad auditiva de éstos y restringen la amplia gama de posibilidades que los bebés en esta etapa requieren, no sólo para aprender a hablar, sino para construir significado y reconocerse y construirse a sí mismos en un mundo al que acaban de llegar.

Hasta hace poco la infancia sólo era vista como una etapa de transición hacia la adultez, se ignoraba o menospreciaba todas las aptitudes de las que son capaces los individuos desde que nacen. Se asociaba la adquisición del lenguaje con la pronunciación de las primeras palabras. Pero hoy sabemos que entre el tercer y quinto mes de embarazo el

lenguaje ya acompaña al bebé y que desde el momento en que empieza a balbucear ya es un sujeto enunciador.

Cuando el bebé nace ya lee rostros, sonidos, aromas, emociones y posturas, aunque esas formas de lectura le permiten comunicarse no son suficientes para sobrevivir en un mundo donde el lenguaje de las palabras es esencial y cada vez más variado y complejo debido a los múltiples soportes que tiene. Pero la mayoría de los adultos sólo proporcionan al bebé la lengua fáctica, es decir, la lengua de los hechos, de las órdenes, de las prohibiciones, y dejan a un lado la lengua narrada, la lengua de lo imaginario, la que estimula a los pequeños a querer apropiarse de las palabras, de la lengua misma. Evelio Cabrejo (2016) dice que el bebé no comprende el significado de las palabras, pero distingue la voz de otros sonidos, lo cual no es un logro menor. Esa sensibilidad que hay hacia la voz humana hay que alimentarla. Alimentarla balanceadamente con diversos textos, historias, canciones y juegos en todas sus formas, sin escatimar. Darle a saborear todas las posibilidades que hay. Si al nacer el bebé ya viene equipado con la facultad del lenguaje, ¿por qué limitarlo con una sola de sus modalidades? El lenguaje cotidiano puede brindar una gran variedad de entonaciones que permiten al bebé construir significado, pero las narraciones enriquecen y amplían estas posibilidades.

Durante la infancia se instalan numerosas competencias cognitivas, la permanencia del objeto, el reconocimiento de sí. Adquirir la capacidad de representación significa un gran logro en el desarrollo intelectual de los pequeños, pues implica la creación de imágenes mentales. Éstas son creadas a partir de las lecturas previas del bebé, lecturas de los cuerpos, voces, gestos, olores y ritmos que lo rodean. Los bebés interiorizan esos ritmos y los relacionan con las personas que se ocupan de él, es así como construyen la representación simbólica del otro. Ese otro que lo acompañará a superar las ausencias o los cambios. Ése con el que dialogará en los momentos de angustia. Y ese diálogo con ese otro será más rico mientras más experiencias culturales tengan. Como adultos, somos los encargados de brindarles ese legado que nos distingue de los animales: la cultura, cultura en diversas manifestaciones: música, teatro, literatura –más relacionadas con el arte-, pero también la cultura de nuestro lenguaje, de nuestra manera de ver el mundo.

La riqueza de la representación crece en la medida que esté en contacto con una gran variedad de palabras, canciones e historias. Los libros en este caso estimulan la imaginación, el lenguaje, el pensamiento, pues

proporcionan diversos personajes, situaciones, escenarios reales o ficticios. Enriquecen el pensamiento del bebé, al mostrar cosas que no existen en la vida cotidiana, y lo hace vivir cosas que no puede vivir directamente. Los libros fungen como un puente entre el bebé y su exterior, le permiten ingresar a otro mundo, al mundo de los otros y con esto se reconoce así mismo, es decir se reconoce a partir de otros, en un juego de identidad.

*Para dar afecto*

La palabra narrada es portadora de todo ese conocimiento, pero también es portadora de afecto, de tiempo ofrecido y dedicado a los bebés. Cuando leemos a un bebé de una manera tranquila y relajada, le transmitimos que es importante y que ese momento es exclusivo para él, y le demostramos afecto al dedicarle tiempo y palabras, una narración sólo para él y que, a veces, habla de él y lo ayuda a reconocerse. Los momentos de lectura para y con bebés tejen lazos afectivos, el estar en los brazos de un adulto, que está brindando su voz y su tiempo, el abrazo que acompaña el momento de lectura deja marcas profundas que se quedarán con los bebés a lo largo de sus vidas.

*Para hacerlos parte del lenguaje*

Los bebés son seres activos, atentos a lo que ocurre alrededor suyo, con esa mirada del recién llegado, donde todo resulta nuevo, los bebés están listos para conocer ese mundo y una manera de conocerlo es a través de las palabras, palabras leídas, contadas, cantadas… Están preparados, no hace falta esperar a que crezcan.

Invitamos a los bebés a ser parte del lenguaje sin exigir nada a cambio. El adulto es sólo un mediador entre el bebé y lo que le rodea, y su voz es su herramienta principal, presta su voz para presentarle el mundo, sus matices, sus ritmos, sus personajes, sus actos, sus historias. El bebé es un espectador, pero también un personaje principal, a él se le cuenta esa historia, es el lector. Pero en esas historias él también participa y comienza a saber que él mismo forma parte de ese mundo, y se da cuenta que no sólo es espectador, sino también un participante activo.

Poco a poco el bebé ingresa en ese mundo, primero escuchándolo y observándolo, posteriormente incorporando todos esos sonidos y ritmos a su lenguaje, que irá ampliándose en la medida que siga en contacto y

siendo parte de él y de una comunidad donde las palabras son importantes.

Hay que acompañarlo, invitarlo y no sólo darle o enseñarle algo y abandonarlo una vez que ya lo tiene o lo ha aprendido, esto sucede muy frecuentemente cuando los niños aprenden a leer, se les abandona en ese viaje apenas iniciado, creemos que ya no nos necesitan entonces, que la lectura en voz alta ya cumplió su ciclo, y no es así. Es primordial salvaguardar la autoestima del bebé –y el niño- y mantener vivo y entusiasta el deseo y el interés por descubrir. Por ello, el aprendizaje en la etapa infantil demanda relaciones estrechas con el adulto y de favorecer el aprendizaje de una manera gradual, requiere de muchas palabras y muchas vivencias, el poder escuchar, mirar, pero también oler, sentir, probar…

*Para dar estabilidad, porque las historias no cambian*

Las narrativas, como dice Cabrejo (2016), le ofrecen diversos ritmos del lenguaje, ritmos que lo introducen a las historias de los libros, pero también a los ritmos de las historias cotidianas, como la historia cotidiana de la comida, del baño, de la lectura por la noche antes de dormir. Ritmos que le hablan de estabilidad, que le brindan una sensación de seguridad, porque todo se repite, porque todo sigue igual. Por eso es común que los niños disfruten de la lectura de un mismo texto más de una vez e incluso se suman a la narración de la lectura diciendo las partes que ya se saben de memoria y que ellos nombran con gran entusiasmo sin importar que ese libro ya se haya leído más de 10 veces en una misma sesión de lectura; por eso el recurrente “otra vez”, al terminar de leerles un libro; por eso lo siguen eligiendo para llevarlo prestado de la biblioteca a la casa. O como la historia de Fátima, una mamá de la bebeteca del CPL, que nos contó que durante un viaje con su familia su bebé no paraba de llorar, intentó de todo: alimentarlo, arrullarlo, darle aire, cantarle, hasta que le narró la historia de un libro que acostumbraba leerle, sólo a partir de empezar a escuchar este relato el bebé dejó de llorar.

*Para formar comunidades*

Patricia Pereira Leite (2016) menciona que las narrativas son cadenas de transmisión de la cultura, si no se rompen, aseguran la transmisión de este importante patrimonio entre generaciones. Las narrativas son capaces de unir a través del tiempo, pero también en un momento preciso a un grupo

de personas. Cuando se lee en voz alta a un pequeño, las personas a su alrededor comparten esa misma historia, se crean referentes comunes, se crea un vínculo a través de las palabras que puede perdurar a través del tiempo. Estas palabras y estas narrativas motivan a los pequeños a querer apropiarse de ellas, a tomar libros, a escuchar lecturas, a contar historias a otros, a formar parte de una comunidad de palabras.

Al platicar con los bebés les signamos un lugar, los reconocemos como personas, les presentamos el mundo, los incluimos, los hacemos formar parte, parte de una familia, de una comunidad. Porque sólo de esta manera, estando en contacto con el lenguaje, incluyéndolos en este sistema de palabras, los bebés se familiarizan con el lenguaje, se apropian de las palabras, de las historias y del mundo que los rodea. Y comienzan a balbucear cuando escuchan a otros hablar, o guardan silencio cuando observan la cara del adulto cuando éste ha tomado un libro y comienza a leerlo. Y más adelante repetirán las palabras que terminan un fragmento de la historia o tomarán el libro y simularán leerlo diciendo algunas palabras e imitando el ritmo y los gestos con el que les leyeron a ellos, pasarán las páginas en la dirección convencional, moverán su cabecita de izquierda a derecha, como han visto hacerlo a los adultos.

DESCRIPCIÓN DE LA EXPERIENCIA PRESENTADA:
La lectura con bebés tiene mucho de magia. Magia porque se suspende el tiempo, porque los papás están sólo para ellos; por la atención que el niño pone; porque los que se consideraban no lectores se descubren leyendo; porque los bebés, así, chiquitos, ya tienen sus libros favoritos –y ya podrían distinguirlos-.

*Pero, ¿qué le leo a mi bebé?*

Para quienes estamos en este campo, para quienes leer con bebés es algo cotidiano e impostergable, sabemos que los bebés saben leer: leen los rostros, las voces, los cuerpos, los sonidos… pero también leen imágenes y también pueden compartir lecturas de textos si alguien les presta ojos y voz. Pero esto, que para nosotros es algo ya descubierto, no lo es para quienes no están en este ámbito y/o no han tenido experiencias de lectura con la primera infancia. Hay escepticismo y asombro, que puede llevar, en el mejor de los casos, a la búsqueda, a la prueba para ver si eso que dicen es verdad; pero, desafortunadamente, en la mayoría lleva a la espera a que entren a la escuela o quizá alguna lectura esporádica en casa, pero no a actividades de lectura constantes,

que son las que se requieren para formar lectores.

Ante esa incredulidad, nuestro trabajo debe ser más y más visible, no está instalado aún en la sociedad que los bebés están preparados para la lectura, hay una concepción más generalizada del lector niño –no bebé- y del espacio de lectura institucional –la escuela, en algunos casos la biblioteca-, pero poco la casa misma.

Cuando los padres y madres empiezan a interesarse en leer con sus bebés está la pregunta obligada, *¿pero qué le leo?* Y la respuesta a esa pregunta puede tranquilizarlos, pues no es algo especial, no forzosamente son libros de tela o libros contra agua-mordidas-saliva-malos tratos, etc. Pueden narrarles textos de historia oral, sin necesidad de tener el libro físicamente (libros sin páginas), pero también pueden leerles diversidad de textos: textos con rimas y repeticiones para afianzar la necesidad de los bebés de lo estable y lo permanente –estabilidad de la escritura-, textos con muchas imágenes, con distintas estéticas y no las que están comúnmente en la televisión; textos donde puedan reflejarse –donde los protagonistas son bebés y niños pequeños o cachorros que pasan por situaciones similares a las que puede pasar un bebé-, pero también textos que muestren otras realidades, distintas a las suyas; libros informativos, sobre temas más comunes como los animales o el cuerpo humano, pero también sobre el universo, sobre la sociedad, etc.; leyendas, cuentos cortos, juegos de palabras, historias más largas y muchos más. Los bebés irán eligiendo, irán pidiendo que les leamos otra vez, irán formando sus gustos y sus preferencias, construirán su camino lector –en palabras de Laura Devetach (2008)-, para lo cual es importante que tengan acceso a libros diversos y de calidad.

El *qué* leer no alcanza con una buena selección, sino con el acceso a ésta. No basta con que estén en la biblioteca si no se pueden llevar a casa; no basta con que se los puedan leer una vez en una librería, se requiere que ellos soliciten la relectura las veces que quieran. Se necesita que los papás estén alfabetizados y tengan las posibilidades y el tiempo de leer a sus hijos, y ese acceso muchas veces sale de nuestras manos, pues responde a estructuras más grandes. En nuestros países latinoamericanos ese tiempo tan valioso a veces no existe, jornadas laborales larguísimas, escasez de recursos para compra de libros, pocas bibliotecas y pocos espacios para leer son la desafortunada constante.

*¿Y cómo debo leerle a mi bebé?*

Ante la pregunta, también frecuente, *¿cómo le leo a mi hijo?* Respondemos que con gusto, de cerquita, cómodos. No hace falta ser un actor, hace falta lectura en voz alta, tratando de darle ritmo y entonación, pero principalmente sintiendo ese momento, en compañía del bebé. ¿Cómo? Respetando el ruido o el silencio del pequeño, la distracción o la insistencia en seguir leyendo lo mismo. Hay que estar atentos a lo que el bebé quiere. Es un tiempo de estar juntos y de disfrutar.

En las sesiones de bebeteca donde trabajamos el *cómo* se da de distintas maneras: el bebé con el familiar que lo cuida –mamá, papá, abuelo, tía, hermano mayor-, pero a veces eligen otro adulto, ya sea el familiar de otro bebé o nosotras, las mediadoras. Hay momentos para la lectura libre, donde cada bebé elige lo que quiere y quién quiere que se lo lea; y momentos de lectura en voz alta, donde nosotras elegimos qué leerles ese día, elegimos varios textos con una unidad temática. Después vuelve otro momento de lectura libre y concluimos con lectura en voz alta y una actividad relacionada con el tema elegido, una actividad con otro lenguaje: la plástica, la expresión corporal, la música, pero siempre cuidando no ponerle más peso a esa actividad que a la lectura.

*¿Y dónde podemos leerles?*

El *dónde* también está relacionado con otras estructuras. Es difícil encontrar espacios para la primera infancia, como si estuvieran confinados al espacio privado, a la casa. Como si los bebés sólo salieran para ir al pediatra o la casa de la familia –o a la guardería-. Los bebés también merecen y necesitan contar con otros entornos, para encontrarse con otros bebés y para tener experiencias con distintas manifestaciones culturales.

En las sesiones de bebeteca, el *dónde* se traduce en un lugar cómodo, con los libros al ras del piso, para que los niños puedan explorar y elegir, con muchos libros diversos. El *dónde* se convierte en un espacio creado para los bebés, donde puedan gatear, caminar, caerse, quedarse dormidos en un almohadón, comer. El *dónde* tiene muchos colores, canastas, almohadones.

Hemos aprendido que no es tan difícil, que cualquier adulto puede ser el mediador de su hija o hijo, que no requiere mucha formación, que no es

exclusivo para unos cuantos. Simplemente hay que modelarlo, para que los padres vean que ellos también pueden ser mediadores y que pueden encontrar en la lectura un vínculo que los ligue a sus hijos.

RESULTADOS Y/O CONCLUSIONES:
No fue fácil abrir y sostener espacios de lectura para los bebés, pues hubo que generar muchos cambios, no sólo modificar la concepción de lectura, quitándole lo utilitario y lo escolarizado –pues eso lo veníamos haciendo desde unos años antes con los niños-, sino de poner en el centro a un sujeto que había estado invisibilizado en este tipo de actividades: el bebé.

Entre ambas bebetecas hemos impartido más de mil sesiones de lectura, donde nos encontramos con la palabra oral y escrita, compartimos historias y vamos creciendo, nosotros como mediadores, y los bebés como lectores.

En este tiempo de trabajo hemos observado cómo familias enteras asisten a la bebeteca a maravillarse por ver al bebé explorando libros, escuchando la lectura en voz alta, eligiendo aquellos que quería llevarse prestados a casa. El hecho de que los bebés no pueden llegar solos a la bebeteca obliga a los adultos a asistir a un espacio al que quizá no hubieran ido por ellos mismos.

Podríamos hablar de dos grandes categorías de adultos que asisten con sus bebés: los que consideraban importante un buen comienzo para sus hijos/sobrinos/nietos y llegaban ya con la intención de buscar momentos de lectura para ellos –que eran los menos-; y, por otro lado, los que llegaron ahí por cuestiones azarosas, porque alguien los invitó a probar o por alguna otra argucia que la lectura utiliza para acercar a los renuentes. En esta segunda categoría estaban algunos que se consideraban lectores, pero que creían que los bebés no estaban listos aún, porque romperían los libros; estaban los que pensaban que el niño no entendería nada, porque aún no sabe hablar; para toda esta segunda categoría faltaba tiempo, los bebés no estaban listos. Fue entonces mayor el descubrimiento al darse cuenta de que los pequeños, aunque estén haciendo otra cosa, escuchan; que leen ellos mismos, las voces, las imágenes, la cercanía del cuerpo del ser querido… La bebeteca entonces, además de ser un lugar de magia, ha sido un lugar para el hallazgo, un hallazgo en dos direcciones, de todo lo que el bebé es capaz de hacer y reconocer; y del adulto, que se da cuenta que él también es lector, que leer para otros no es tan complicado como creían, que no se necesita del

histrionismo, sino que ellos, desde sus propios saberes y formaciones, pueden hacerlo y convertirse en el modelo lector de sus hijos.

En la Bebeteca del CPL, Pablo, de tres años, pidió leer más de 15 veces el mismo libro; Pedro, de diez, leía frente a su madre antes de irse; Yolti, de cuatro, llegaba gritando que le leyeran; Balam, de uno, se sostenía de los libreros para caminar; Andrés, de tres, no podía salir de la biblioteca sin libros para leer en casa; Brisa, de dos, se quitaba la ropa para ponerse cómoda para leer; Aisha, de ocho, se llevaba libros para leer con otros niños más pequeños. Pero no sólo los niños hicieron suyo este espacio: el señor López llevaba siempre libros para sus nietos, la señora Sara no se perdía una sesión del círculo de lectura, Rocío dice que empezó a llevarse mejor con su hija a partir de los libros, José asistía siempre con su pequeña sobrina a leer a la biblioteca y muchos jóvenes multiplicaron este refugio siendo mediadores de lectura.

En la bebeteca de la Cachilo, Joaquín, desde que tiene un año asiste cada viernes a las sesiones, primero invitó a Ema, su prima, así asistió a la bebeteca con su mamá, su prima y su tía, hasta que nació Jeremías, su hermano, que desde las dos semanas de nacido participa en la bebeteca, ahora van juntos los cinco; Ulises, de dos años, se hizo amigo de sus contemporáneos Malena y Julián, después de luchar por llevarse el mismo libro; Lucía, de cuatro años, llegaba corriendo a la sesión después de salir del jardín de niños; Julia, de ocho años, hermana de Camilo, de tres, se convirtió en la lectora favorita de otros bebés; Laura, mamá de Amparo, se convirtió, después de dos años de asistir con su hija, en una de las mediadoras encargadas del espacio. Un cartel en la pollería, la recomendación de una vecina y el constante y comprometido de la biblioteca popular Cachilo han sostenido este espacio, a pesar de la lluvia, del invierno, de la crisis económica y social.

Los logros en cuestión de lectura son visibles solo ante el ojo atento y apuntan más hacia el largo plazo, sin embargo, en cada evento lector se manifiestan guiños de emoción y entrega en cada pequeño lector que nos permiten augurarlas. Para cada individuo y para los grupos participantes se han observado en estos años de trabajo grandes avances lectores entre las personas participantes: en los propios lectores, en sus familias, en los mediadores que acompañan, logros que hemos de traducir en nuevas formas de presentar que se alejan de los tradicionales indicadores numéricos. Queremos cerrar esta ponencia con palabras de los propios niños, palabras que nos ayudan a pensar en esos logros imposibles de

traducir a cifras:

-*Mami, ¿me compras mi biblioteca?* -comenta Sofía, una pequeña de cuatro años a su madre cuando van de salida de la bebeteca, después de estar aproximadamente dos horas.
-*¿Nos podemos quedar dos días?* -dice Manuel, un niño de cinco años a sus padres después de haber leído con ellos en la bebeteca.
-*¡Mirá!* –señala Joaquín, de un año ocho meses, al descubrir un Élmer diminuto –su personaje favorito- en un libro del mismo autor, pero que no es de Élmer.

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# Lectura y escritura literarias: una experiencia dentro del aula de arte-literatura en la universidad

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Presentado en la mesa redonda **Desde las propias vivencias de lectura y escritura a las prácticas del lenguaje en las aulas.**

PALABRAS CLAVE: lectura, escritura, literatura, educación, universidad

RESUMEN:
Leer y escribir han sido desde siempre “haceres” que organizaron la dinámica de la enseñanza en el nivel superior. De todos modos, no se constituyeron en objetos en sí para una reflexión teórica y práctica sino desde hace unas décadas. En el campo de la escritura y la lectura de literatura aparecen los trabajos inaugurales del italiano Gianni Rodari, y en Argentina los de Alma Maritano (1996), Maite Alvarado (2013), y los agrupados bajo el nombre de Gaffein (1981), entre otros. En ellos se enfatiza aquellas ideas que Roland Barthes delineara en sus ensayos inaugurales, entre las que se destaca la concepción de una escritura literaria en tanto práctica artesanal entre el estilo individual y la masa colectiva de la lengua. Enseñar literatura desde estos paradigmas implica una alternativa didáctica dinamizadora respecto de las tradicionales estrategias de lectura y escritura utilizadas en la enseñanza superior.

Este trabajo despliega algunas reflexiones resultado de una práctica e investigación en el campo de la lectura y la escritura ficcional en el contexto del aula universitaria. En particular, nos referiremos a las experiencias recogidas en dos asignaturas gemelas y correlativas denominadas Arte I y Arte II en la Universidad Nacional de Villa María, Córdoba; asignaturas electivas dentro del Núcleo de Formación Común que se les brinda a los estudiantes.

INRTODUCCIÓN:

*Leer y escribir son prácticas significativas*
*equivalentes en correlación con el texto […]*
*Leer no es escribir de nuevo el texto,*
*es hacer que el texto se escriba,*
*en el mismo movimiento de alejamiento y desposesión*
*que caracteriza el gesto de la escritura […]*
*Leer es trabajo, una travesía constante.*
Severo Sarduy Grafein (1981).

Esta comunicación es una reflexión teórica y práctica sobre la enseñanza de la literatura en el Nivel Superior Universitario, a través de un espacio curricular estructurado a manera de taller que cubre, tanto la lectura como la escritura de literatura. El espacio específico donde se desarrollan las prácticas de lectura y escritura es el *Módulo de Arte*, *Taller de Literatura*, espacio común a todas las carreras que se dictan en la Universidad Nacional de Villa María, Córdoba, Argentina.

LA PREGUNTA:

Las nuevas investigaciones sobre el lenguaje, en particular desde la segunda mitad del siglo pasado, en el marco también del desarrollo de la pragmática, la sociolingüística, la semiótica y el análisis del discurso, entre otras especialidades, han abierto novedosos horizontes para plantear lo literario en distintos niveles de la educación. Así, los cambios se han hecho notar lentamente en las aulas de literatura en la sustitución paulatina de las viejas recetas de la imitación y la reproducción de modelos, para instalar la idea de que leer y escribir suponen procesos interactivos que comprometen al sujeto cognoscente en todo momento.

No obstante, y a pesar de que han pasado muchos años y muchas propuestas educativas, en el contexto de la Educación Superior Universitaria no son frecuentes los espacios para la lectura y la escritura de literatura ajustados a los cambios que propone el nuevo paradigma.

Dos tipos de espacios coexisten dentro de las universidades argentinas y tienen como actor necesario las carreras de los Profesorados y Licenciaturas en Lengua y Literatura. Propuestas diferenciadas por sus objetivos, metas, metodologías y evaluación.

Por un lado, dominan el escenario los clásicos ámbitos para la enseñanza de la literatura organizados según la dinámica de la cátedra universitaria y diferenciados por sus temáticas -literatura argentina, latinoamericana,

europea, entre otros- pero coincidentes en sus metodologías. En general, salvo algunas excepciones, estas cátedras están marcadas por lo conductual, la evaluación sumativa y la reproducción de saberes. En algunos casos se enfatiza algún tipo de crítica particular -comparatista, estilística, política o semiótica- pero es decisivo el enfoque histórico.

Por otro, y tal vez como reacción a aquella enseñanza centrada en el contenido, aparecen las ofertas de los llamados espacios extracurriculares para la creación literaria. Designados de múltiples maneras, pero que recuerdan a muchos proyectos no necesariamente educativos -café, salón, tertulia literarias- se fueron permeando en el ámbito universitario, casi siempre como proyectos de extensión, propuestas más bien pensadas desde la idea romántica del lector libre y del escritor genio. Así, del rigor conceptual saltamos al libre juego significativo. De alguna manera, la Universidad (y datos recientes muestran que sigue siendo una tendencia actual) resuelve la falta de espacios para la creación y la lectura literarias con propuestas extracurriculares sujetas a la idea del acercamiento a la literatura como actividad sensibilizadora, la lectura por placer y la escritura sin demasiados despliegues teóricos y corrección. Una tensión que no se ha resuelto entre la dominante de la cátedra universitaria y los ámbitos del libre juego creativo.

Desde nuestra perspectiva falta otro tipo de propuesta, la del taller creativo como espacio en el que leer y escribir son *trabajos* (Barthes, R, 1981, p.44); trabajos artesanales que involucran procesos complejos que comprometen al tallerista en múltiples dimensiones como la cognitiva, pragmática y patética, pues

> la modalidad de taller, [aporta] desde la práctica más que desde la teoría la concepción de texto móvil, nunca cerrado definitivamente, siempre en estado de versión modificable. Cada lectura de un texto producido en taller revela a su autor las múltiples lecturas posibles y lo invita a revisar, modificar y mejorar hasta donde decida (Finocchio, 2010, p.6).

La práctica de taller potencia el desarrollo de estrategias y habilidades que van más allá de la sola adquisición de contenidos disciplinares o la sensibilización en relación a la literatura.

PROPUESTAS PARA UN TALLER CREATIVO EN LA UNIVERSIDAD:
La lectura y la escritura de literatura pueden ser abordada teniendo en cuenta estas ideas en un entorno específico del aula universitaria. Ámbito que supone, por lo general, un grupo *heterogéneo* de alumnos

(estudiantes de música, cine, sociología, ciencias políticas, idiomas o letras, y otras carreras); particularidad que complejiza la dinámica de las clases dada la diversidad de motivaciones que traen estos estudiantes.

Complejidad que opera como punto de partida para nuestra propuesta centrada en la idea bartheana de considerar la *lectura* y la *escritura* como *trabajos*, lo que implica un posicionamiento diferente del sujeto frente al lenguaje. Leer no es sólo decodificar un enunciado lingüístico y escribir usar una tecnología, sino que debemos considerarlas prácticas complejas que involucran al estudiante en distintos órdenes de su hacer. Esto implica pensar la lectura y la escritura como trabajos del pensamiento, la acción y la pasión. Una propuesta volumétrica, en la que los tres órdenes se imbrican e interactúan para resolver una consigna, lo que supone, además, un proceso cognitivo similar al que despliega el estudiante cuando se propone escribir textos académicos a partir del "modelo propuesto por Flower y Hayes, (en el que) la composición de un escrito se realiza a partir de tres operaciones básicas y recursivas (planificación, textualización y revisión), pues no suponen una secuencia, sino que varían de acuerdo con la situación de escritura que plantea cada texto en particular" (Flower y Hayes, 2011, p.21).

Además, leer y escribir en la Universidad deben ser consideradas prácticas intertextuales, interdiscursivas e interdisciplinares. La resolución de una consigna de lectura de literatura o de escritura, debe abrirse a otras perspectivas, como los problemas de género, de los límites entre ficción y no ficción, del lector, del lenguaje, de las conexiones con el campo literario, cultural e histórico, entre otros. Un diálogo abierto con saberes disciplinares como los de la teoría literaria, las historias de la literatura, la crítica y las didácticas específicas para complejizar las prácticas de leer y escribir y redimensionarlas significativamente en contextos de la Educación Superior.

Estas consideraciones sobre la escritura y la lectura de literatura buscan superar la instancia sensibilizadora, que la mayor parte de los espacios para la creación literaria ponen como objetivo excluyente, para propiciar la construcción de conocimiento, pues ¿qué ocurre cuando resolvemos una consigna de lectura o de escritura? ¿El sujeto es el mismo después del desafío que suponen estas prácticas? Nuestro punto de partida es la afirmación de que leer y escribir transforman al sujeto, modifican su visión de mundo y aportan nuevas formas de conocer.

Por último, afirmamos, que lejos de la idea de que la literatura es un tipo de discurso excluyente por la naturaleza de su lenguaje, los temas, y el espacio de circulación, la propuesta que realizamos supone considerar la lectura y la escritura como prácticas inclusivas, atravesadas por los itinerarios individuales y colectivos de una cierta comunidad. Esto implica pensarlas como haceres sometido a las tensiones que articulan, no sólo el campo literario, sino también social, histórico e ideológico. Todos pueden escribir, todos pueden leer; basta proponerse el ejercicio artesanal (Barthes) de hilvanar palabras, de ejecutar la partitura del lenguaje, de saborear las páginas "levantando la cabeza" para buscar las reminiscencias del texto.

Esto que afirmamos supone la discusión sobre un tema delicado como es el canon literario. El escritor Martín Kohan afirma al respecto que

> la temática del canon literario toca un aspecto fundamental del trabajo de los docentes (pero también del trabajo de los escritores, los críticos, los periodistas culturales, los bibliotecarios, los editores, los traductores, los sociólogos, etc.), en la definición del canon se dirimen centralidades y periferias, valores y disvalores literarios, consagraciones y postergaciones, pedestales y olvidos; también se determina qué literatura va a ser leída y qué literatura no va a ser leída, y de qué manera va a ser leída la que sea leída (dentro de qué tradición, con qué categorías, con qué sentidos); en la definición del canon literario se dirime también una manera de concebir una identidad (aquella a la que una determinada literatura puede interpelar; ya sea por ejemplo la literatura latinoamericana, o la literatura judía, o la literatura argentina, o la literatura universal, etc.) (Kohan Martín, 2010, p.11).

En relación a esto, la profesora Ana María Finocchio reflexiona que "la biblioteca no es fija, (…) Cada mudanza siempre trae un nuevo ordenamiento, una recolección" (Finocchio, 2010, p.21). Estas ideas del canon como espacio móvil deben iluminar nuestra práctica de taller que no se podrá restringir sólo al campo de lecturas en base a autores clásicos (para nuestro campo literario -Borges, Marechal, Arlt, Puig-). Es necesario abrir el diálogo a escritores que invocan otras estéticas, soportes y circuitos de lectura, digamos Haroldo Conti, Daniel Moyano, Roberto Fontanarrosa, entre otros, para multiplicar estilos y lenguajes. La dinámica del campo de lecturas es una de las claves de este tipo de taller, con un canon abierto que permite el juego de las lecturas posibles, y enriquece las categorías problemáticas ofreciendo al tallerista una visión más amplia de qué es la literatura.

Un punto importante en estos talleres universitarios es el desplazamiento necesario desde lo literario-discursivo a lo social, cultural e histórico, lo que supone considerar al texto, además de un lugar donde se construye un producto estético, un momento del decir sobre lo que le pasa al tallerista. En estos talleres de literatura es frecuente el desplazamiento a las historias de vida, imbricadas de los datos que provienen del contexto crítico de producción. Emergen, entonces, textos que constituyen, como dice Leonor Arfuch "las narrativas del yo, que configuran un espacio biográfico, no como una mera sumatoria de géneros diversos, 'nobles' o 'plebeyos', sino como un horizonte de inteligibilidad para leer, sintomáticamente, tendencias de la cultura y de las formas de ser y hacer de nuestro tiempo" (Arfuch, 2005, p.46). La lectura y la escritura arriban en el sujeto, es decir, en el Yo que se construye en el texto, lo que coadyuva a la construcción de subjetividades que en su sutura (Hall, Stuard, 2003, p.10) modela identidades.

Por último, el taller que describimos es curricular. Es decir, integra el conjunto de asignatura que deberá aprobar un alumno regular, por lo tanto, se debe evaluar, poner una o varias notas. Pero, ¿cómo evaluar la creatividad? Nuestro punto de partida es calificar en un taller de lectura y escritura literarias atendiendo a dos aspectos de las prácticas: 1. Al proceso de lectura y escritura, es decir, se evalúa la planificación, el trabajo y la consideración de aciertos y errores. El error es parte de la práctica, por lo que es importante evitar las calificaciones, al menos en un principio, del tipo sumativas. 2. Al producto. Si empezamos diciendo que la escritura (y también la lectura) se ajustan a un plan cognitivo que implica pruebas, ensayos, marchas y retrocesos, es de esperar que en algún punto del proceso se concrete un producto evaluable. Evaluar textos en este nivel puede ser una oportunidad, no sólo para considerar una nota, sino también revisar detalles y pulir aspectos para futuras prácticas.

No olvidemos que "escribir siempre es reescribir, por lo tanto, es necesario convertir nuestra práctica de corrección en práctica de lectura o revisión de los textos de nuestros alumnos para orientar su reescritura" (Finocchio, 2010, p.42). En estos talleres se debe trabajar con los borradores, propiciando la lectura en clase, la discusión de cada texto, a fin de mostrar que la literatura es siempre un camino.

Los lineamientos mostrados no constituyen niveles a cumplir de manera secuenciada. Más bien tienen la intención de proponer una paleta de

aspectos a tener en cuenta, como líneas de acción para organizar unas prácticas -leer y escribir- en relación con un objeto a priori problemático -la literatura- en un contexto tan rico como complejo -la Educación Superior Universitaria-. Como dice María Gaspar

> una intuición que suele circular socialmente y que ha tenido fuerte impronta en las prácticas [educativas] (…) es la de que la lectura constituye un acto por medio del cual se "decodifica", esto es, a partir de los signos gráficos se asocian esos signos con sonidos y con significados. De la misma manera, se suele considerar que escribir es "volcar las ideas sobre el papel" (…) Lo cierto es que leer es mucho más que decodificar y escribir no es sólo trazar signos que representan ideas. Por tanto, leer y escribir (y también hablar y escuchar) son tareas que ponen en juego muchos otros conocimientos. Es función de [las instituciones educativas] (…) (y de todos los docentes) colaborar para que los alumnos aumenten los conocimientos involucrados en las tareas de lectura y escritura (Gaspar, 2010, p. 24).

Enseñar la lectura y la escritura creativa en la Universidad es un desafío todavía abierto que supone una multitud de caminos por recorrer. Desafío para los profesores que deben estimular su inteligencia para entender el cambiante mundo de las aulas universitarias; desafío para el alumno que se encontrará con un espacio de consignas a resolver que muchas veces ponen en juego su propia cultura.

Así, la literatura, ese discurso que calla, afirma, discute, refuta y reescribe cosmovisiones, es un buen punto de partida para enseñar en la Universidad a través de estos talleres que seguimos pensando.

UN MODELO DE CONSIGNA PARA UN TALLER DE LECTURA Y ESCRITURA LITERARIAS:

En este último apartado presentamos una consigna para un taller universitario de lectura y escritura de literatura siguiendo los principios descriptos en los puntos anteriores. Elegido esta consigna porque permite trabajar la lectura y la escritura, con apertura a procesos diversos en el orden del pensamiento y la creatividad. En este sentido, la consigna comienza con un cuento de Juan Rulfo, Nos han dado la tierra (1953). Leer a Rulfo es una verdadera experiencia con la literatura; es un autor, para decirlo con Umberto Eco (1965), que escribe textos abiertos, que habilitan lecturas que exceden el campo de lo literario, para arribar a problemas sociológicos, antropológicos, políticos, entre otros.

Los alumnos seleccionados para realizar este ejercicio de lectura y

escritura son de un espacio común a todas las carreras de nuestra Universidad Nacional de Villa María, lo que llamamos el Módulo de Arte I, dentro del cual se encuentra el taller de Lectura y Escritura Creativas de Literatura. Los alumnos universitarios, provenientes de diversas carreras de nuestra Universidad y no necesariamente asociadas a lo literario, fueron invitados con esta consigna a relacionar el universo cognitivo y experiencial de su carrera específica con el mundo literario que desplegaba Rulfo. De este modo, cada tallerista hizo su recorrido, enriqueciendo la mirada del texto-fuente, para reescribirlo a su modo. En lo que sigue mostraremos la consigna y un análisis de tres resoluciones de talleristas.

*La consigna*

*Consigna de Lectura*
Leer el cuento del escritor mexicano Juan Rulfo *Nos han dado la tierra* (1953), perteneciente al libro *El llano en llamas* (1953). Anotar todas las particularidades que se vayan presentando en el recorrido de lectura. Algunas sugerencias y preguntas orientativas:

a. ¿Qué problemática tienen los personajes con la tierra?
b. ¿Con quién polemiza el conjunto de campesinos?
c. ¿Qué les habían prometido y qué les dieron?
d. El lenguaje ¿es distinto? ¿Por qué? Quizás algunos términos no se entiendan, esto tiene que ver con el habla particular del contexto de escritura. Se pueden buscar sus significados.
e. Hay un narrador, ¿qué dice?, ¿de qué lado se ha puesto, del gobierno o de los campesinos?

La consigna de lectura generó una discusión que se enmarcó dentro de los límites del texto. En casi todos los casos, las referencias a los distintos efectos de sentido se asociaron con recorridos concretos de los personajes dentro de la historia rulfiana, sin extrapolaciones hacia otros espacios no-literarios, como ser lo político, social, antropológico, filosófico, entre otros. Estas respuestas podríamos extenderla a casi todas las resoluciones de lectura que se fueron concretizando en el taller universitario aludido. Hay un aprendizaje, en principio, disciplinado para leer, que supone una sujeción a las pistas de lectura del texto-fuente, en un rastreo que nos acerca a la mirada inmanentista promulgada por el estructuralismo literario.

*Consigna de Escritura*

Rulfo no cuenta todas las historias contenidas en la historia marco de unos campesinos, a los que no les han dado tierra fértil sino un desierto o páramo. Su escritura es lacónica como sus personajes que por lo general no hablan mucho. Vamos a darle voz a uno de ellos y pedirle que nos cuente su historia apenas insinuada en el texto. Escribe un relato breve en el que el personaje que lleva la gallina debajo de su saco cuenta su historia a los otros campesinos que lo acompañan.

El planteo de esta actividad de lectura y escritura fue pautado para dos horas de trabajo. Una hora y cuarto para la lectura del relato y la escritura del texto breve, y el resto para una devolución grupal y oral. Lo que se presenta a continuación es un extracto de conclusiones sobre las tendencias que observamos en este curso concreto del Módulo I, en relación a particularidades dominantes en los procesos de lectura del relato de Rulfo y en las puestas en escritura de la consigna formulada. Hemos seleccionado a tres talleristas por considerar que representan casos paradigmáticos dentro de este grupo.

OBSERVACIONES:

Las tres resoluciones muestran las variantes de cada tallerista en relación a la consigna-base para escribir a partir de un relato de Juan Rulfo. La consigna marca un rumbo a seguir, pero no cercena la capacidad inventiva e imaginativa del alumno que, como se muestra en los textos, han optado por recrear distintas escenas posibles de algunos personajes y, en algunos casos, a través de situaciones no contempladas en el relato de origen.

La primera tallerista optó por un enunciado cargado de nostalgias por un pasado desaparecido, atravesado por la fertilidad, la buena vida. De ese pasado sólo queda la gallina y un porvenir de soledad e infertilidad textualizada a través del espacio desierto o el “Gran Llano”. El tomo del texto se hace dramático, pues muestra a los campesinos increpando al Delegado por medio de un discurso incisivo en las cosas más sensibles de los hombres simples: la vida, la lealtad, la familia, los alimentos. El narrador termina con preguntas abiertas, sin otra resolución que la desconfianza y la marcación de la traición por parte del Delegado:

> Espéreme señor para explicarle. Nada, nada nacerá de la tierra del llano. Está dura, seca. Mire, de la selva de donde yo vengo sembrar la semilla era cosa seria […]. Acá tenemos pala y azadón, pero ¿cómo hacer para enterrarlos en este blanco terrenal endurecido (Tallerista I).

La segunda tallerista encuadró el asunto de la gallina en el éxodo de los campesinos. El narrador reconstruyó un itinerario que va desde que dejan la casa materna hacia la 'tierra prometida', con la madre muerta, pero mirándola como destinadora de un deber-hacer multiplicador de la vida. Por lo tanto, no hay demasiadas quejas, el narrador asume su destino, lo inscribe en el sueño del niño y aprovecha, con una resolución típica de nuestra literatura latinoamericana, el verdor ocasional del camino, tal como la cuenta el relato original, para introducir la vida; la gallina quizás ponga un huevo:

> El gran llano. Tempranito salimos con otros varios. La verdad cuando dejamos la casa sola, tenía esperanzas de encontrarme con un pedacito verde […]. Así salimos al Gran Llano. Chiringa venía conmigo, no podía dejarla sola […] Por muy larga que fue la caminata al Gran Llano llegamos […]. Suerte que está el río y las orillas del pueblo […] Quizás entierre los huevos de Chiringa, seguro que algo sale (Tallerista II).

El tercer tallerista realizó una resolución muy diferente. Le dio voz a la gallina y no a los hombres. Es la gallina la encargada de relatar el viaje, la cercanía al pueblo, los olores, el calor, la evaluación del espacio como infierno y el descansar en las orillas del río. La gallina se ha transformado en narrador, evalúa, mira desde sus intereses y su posición. Es decir, este tallerista ha modificado considerablemente el mundo rulfiano:

> Alguien me ve y le dice a Esteban que voy a asfixiarme ¡Menos mal que se dieron cuenta! […] Seguimos caminando y miro, todo es igual, pero ellos hablan del olor del pueblo […] El olor es cada vez más preciso, el olor se acerca […] Justo, justito. Acá me quedo, donde el olor me llama (Tallerista III).

La dinámica del taller de lectura y escritura literarias muestra algunas regularidades que pueden orientar futuras intervenciones de este tipo en la universidad.

La lectura se muestra más conservadora, más ajustada al texto. El alumno universitario despliega un saber leer como saber hacer decir al texto lo que éste contiene en su material ficcional. De todas maneras, una vez recorrido lo que el texto nos dice desde lo literario, aparecen las lecturas a partir de las experiencias disciplinares: contenidos, géneros, y problemáticas que atraviesan sus espacios de origen, ajustando lo literario a ese marco de referencia y focalizando lo político, lo sociológico, lo histórico, entre otros, según sean estudiantes de Ciencias Políticas, Sociología, Historia, respectivamente. Aparece como un desafío para el coordinador reorientar esas posiciones iniciales hacia la lectura de lo

literario como una práctica que dialoga con esos otros discursos.

La escritura, por el contrario, es más expansiva, creativa e inesperada. El estudiante universitario parece encontrar más libertad escribiendo que leyendo. En estos casos seleccionados observamos el alejamiento del texto fuente, para iniciar procesos de reescritura -lo que implica relectura- más intensos y multiplicadores que como se dio en la lectura a secas. Es decir, en las escrituras el alumno parece encontrarse menos condicionado por el texto de origen y por lo disciplinar, para instalar un modo propio de resolver la practica escrituraria con un juego abierto hacia lo literario.

CONCLUSIONES:

Enseñar la lectura y la escritura creativas en la Universidad es un desafío todavía abierto que supone una multiplicidad de caminos por recorrer. Desafío para los profesores que deben estimular su inteligencia para entender el cambiante mundo de las aulas universitarias; desafío para el alumno que se encontrará con un espacio de consignas a resolver que muchas veces ponen en juego su propia cultura.

Así, la literatura, ese discurso que calla, afirma, discute, refuta y reescribe cosmovisiones, es un buen punto de partida para enseñar en la Universidad a través de estos talleres que seguimos pensando.

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## Escrituras neopoliciales en latinoamérica. Un nuevo espacio para la lectura del género del crimen

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PALABRAS CLAVE: lectura, literatura, neopolicial, educación, universidad.

RESUMEN:
La comunicación que proponemos tiene como objetivo plantear una propuesta de lectura de nuevos objetos literarios en torno a la literatura policial latinoamericana en general y Argentina en particular. Estamos hablando del llamado neopolicial que ha revitalizado las escrituras del género del crimen desde una propuesta temática y formal, más cercana a la cosmovisión de nuestro continente. A tal fin nos interesa plantea cómo este nuevo espacio de escrituras puede ser parte de una propuesta de

lectura en distintos niveles de la enseñanza (media, superior no universitaria, universitaria). Las especificidades escriturarias del nuevo policial y su particular manera de ver el mundo del delito, constituyen aspectos sustanciales para una propuesta de lectura que revitalice el canon literario, sobre todo en relación a las lecturas dominantes de policial.

CONSIDERACIONES GENERALES EN RELACIÓN A LA LITERATURA POLICIAL:

La comunicación que presentamos tiene como objetivo plantear una propuesta de lectura de nuevos objetos literarios en torno a la literatura policial latinoamericana en general y Argentina en particular. Estamos hablando del llamado neopolicial que ha revitalizado las escrituras del género del crimen desde una perspectiva temática y formal, más cercana a la cosmovisión de nuestro continente. A tal fin nos interesa esbozar cómo estas nuevas escrituras puede ser parte de un planteo de lecturas en distintos niveles de la enseñanza (Media, Superior no Universitaria, Universitaria). Las especificidades escriturarias del neopolicial y su particular manera de ver el mundo del delito, constituyen aspectos sustanciales para una propuesta de lectura que reconsidere el canon literario, sobre todo en relación a las lecturas dominantes del policial de enigma y *hard-boiled*.

Los planteos sobre la literatura y sus modos de leerla deben partir de las consideraciones generales sobre la naturaleza de este particular objeto de estudio. La literatura es un hecho de lenguaje de difícil aprehensión. Las ya clásicas disputas en torno, a si lo literario es una esencia o resultado del funcionamiento de ciertos textos, no plantea más que dos extremos de una pugna que no ha cesado. Para el primer punto de vista se destacan los enfoques centrado en aquellos primeros teóricos de la literatura (Formalistas y Estructuralistas) y lo que ellos llamaron *literaturidad* o contenido de literatura de un cierto hecho de lenguaje. Para la segunda perspectiva de naturaleza pragmática se privilegia el funcionamiento del texto en relación a su recepción, las decisiones del lector, sus pactos de lectura, entre otros aspectos.

Lo cierto es que, más allá de estas posiciones teóricas, la literatura existe, circula entre los lectores, se deja, se toma, se regala y se vende. La literatura responde a un cierto modo de ser y de hacer del lenguaje en el marco de una comunidad que reconoce, justamente, esas prácticas discursivas como literarias. Terry Eagleton (1998) afirma que “cualquier cosa puede ser literatura (…) (en tanto las sociedades) rescriben (…)

todas sus obras literarias" (Eagleton, Terry, 1998, p.24), para delimitar qué van a leer como literatura y qué no. De esta manera, pensamos lo literario como un espacio de práctica discursiva con fronteras dinámicas, móviles en el que se juegan un conjunto de reglas compartidas, algunas de orden eminentemente estético, otras sociales y culturales, en el contexto de una historia que marca las fronteras de esos objetos. Desde este enfoque, de definiciones y redefiniciones de lo literario, no es menor el proceso que ha llevado a la configuración de la narrativa policial, objeto destacado en nuestra comunicación.

El policial, cuyo origen lo podemos establecer en aquellos relatos fundacionales de Edgar Allan Poe, entre los que se destacan *Los crímenes de la calle Morgue* (2004) y *La carta robada* (2004), ha tenido una larga historia de escrituras y lecturas. En su origen, con autores como el citado Poe, Conan Doyle y otros se constituye la primera tradición, llamada escuela clásica o de enigma, caracterizada por la presencia de un detective astuto y racional que realiza el trabajo investigativo a partir de un puro ejercicio lógico. En esta tradición se configura, también, la policía que colabora con el detective en la búsqueda de la verdad y en la resolución de esa anomalía que significa el delito, bajo la forma de robo, crimen, entre otros.

La segunda tradición se conoce con el nombre de *escuela americana o serie negra*, con origen en los Estados Unidos durante los finales de los años '20 y principios de los '30, cuando entró en vigor la célebre Ley Seca que, con la prohibición de la venta de licores, alentó la proliferación de gánsteres, mafias y sus lucrativos negocios. El padre de la *serie negra* es Dashiell Hammett con sus novelas emblemáticas *Cosecha roja* (2002) y *El Halcón Maltes* (2006). Detective a sueldo antes de dedicarse profesionalmente a la literatura, Hammett impuso una nueva modalidad narrativa, más acorde con la realidad de su época y la idiosincrasia del pueblo estadounidense.

Hammett desechó la figura del investigador cerebral -a la manera de Sherlock Holmes-, para remplazarla por la del detective rudo y práctico que golpea, usa su revólver y se sumerge, mimetizándose, en el mundo del hampa. Los héroes hammettianos están muy lejos de poseer un intelecto superior; por el contrario, se trata de sujetos inmersos en una sociedad corrupta y brutal que se guían más por el instinto que por la razón. El agente de la Continental y Sam Spade, los dos personajes mejor logrados de Hammett, constituyen la contracara exacta de los

investigadores de la escuela inglesa.

En este marco de reflexiones, y teniendo como contra-fondo las dos tradiciones mencionadas, la búsqueda de modelos vernáculos para narrativas detectivescas más verosímiles con la realidad compleja de nuestra cultura, llevó a muchos escritores latinoamericanos a desarrollar, sobre todo a partir de los años '70, unas escrituras ajustadas a nuestra manera de investigar, de buscar la verdad y de reparar ('suturar) la brecha social por el delito. Entre los precursores de estas escrituras podemos citar a Taibo II (1987) y Padura (2009), autores que reflexionaron sobre estas nuevas narrativas que agruparemos bajo el título genérico de *neopolicial latinoamericano;* un espacio heterogéneo en el que caben subespacios como: la novela paródica, la novela policíaca metafísica y la novela negra de denuncia. Como refiere Francisca Noguerol Jiménez:

> Habitualmente se considera 1976 como punto de partida del neopolicial, ya que en ese año se publicaron dos novelas mexicanas paradigmáticas del género: Días de combate (1976), de Taibo II, primer caso protagonizado por el detective Héctor Belascoarán Shayne, y En el lugar de los hechos, de Rafael Ramírez Heredia. En Argentina resulta fundacional La loca y el relato del crimen, relato de Ricardo Piglia incluido en Nombre falso (1975) en el que el autor -gran impulsor del género a través de sus críticas y de la reconocida colección Serie Negra- conjuga sus conocimientos lingüísticos con una trama de extrema complejidad (Noguerol, J., 2010, p.6).

Neopolicial que el mismo Taibo II ayudará a delimitar en aquellas tempranas épocas cuando todavía nadie hacía teoría sobre esta novedosa manera de contar el crimen en Latinoamérica. Unas narrativas que enfatizan, desde sus orígenes, la *denuncia* a "la policía como una fuerza del caos del sistema bárbaro, dispuesta a ahogar a los ciudadanos" (Taibo II, 1987, p.40), dentro de un esquema de innovaciones a través de las cuales se presenta "un hecho criminal como un accidente social, envuelto en la cotidianidad de las grandes nuevas ciudades; [con] énfasis en el diálogo como conductor de la narración; gran calidad en el lenguaje, sobre todo en la construcción de ambientes; personajes centrales marginales por decisión" (Taibo II, 1987, p. 40).

Por otra parte, y en un texto temprano y anterior al de Taibo II y dentro de la crítica del género, Pérez Zelaschi (1960) afirma que "el público latinoamericano rechaza cualquier idealización precisamente porque tiene una íntima familiaridad con nuestra policía (…) El desacato generalizado hacia las leyes hace prácticamente imposible para nosotros crear una historia detectivesca pura […] Estamos obligados a adoptar caminos

alternativos" (Pérez Zelaschi, en: Simpson, 1990, p.22). Si bien nuestro continente latinoamericano, y en particular Argentina, han dado ejemplos de narradores excepcionales que respetaron, a su manera, las convenciones básicas de las escrituras de enigma -Borges, Bioy Casares, el Padre Castellani, el primer Walsh-, el modo de estructurar el relato siguiendo a Poe, A.C. Doyle o Chesterton, resultaba "artificial para nosotros", por lo que los escritores de la novela detectivesca latinoamericana necesitaban reescribir la matriz genérica a nuestras lógicas del crimen. Como resultado de esta actitud ante el género, los autores del neopolicial rechazaron muchos de los fundamentos de la novela-problema clásica, para desplazarse, aunque con modificaciones importantes, hacia el *hard-boiled* norteamericano, pues resultaba una matriz expresiva más ajustada para, como dice Mempo Giardinelli, enfocar "la temática del crimen de un modo realista y con marcados tintes sociopolíticos" (Giardinelli, 2000, p.171).

En este sentido, uno de los que mejor teoriza sobre estas necesarias readaptaciones del policial a nuestras latitudes es Carlos Monsiváis. Para este escritor y periodista mexicano, hay dos aspectos clave para definir la narrativa policial latinoamericana:

> 1. El primero tiene que ver con la transformación del lector tradicional de policiales que sólo busca una buena trama o, en su defecto, cuotas de golpes y fugas para mantenerlo atento, en un lector crítico de nuestra sociedad, historia y cultura. Monsiváis afirma que el lector del género del crimen en Latinoamérica tiende a desmitifica las formulaciones tradicionales de las series policiales anglófona y europea, y hasta se "desentiende de un proceso detectivesco que, rechazado por inconfiable, abandona su carácter de misterio develado para convertirse en delación" (Monsiváis, 1973, p.2) (El destacado es nuestro).
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> 2. El segundo aspecto se relaciona con la posición de los actantes víctima/victimario. La narrativa neopolicial latinoamericana funciona sobre un presupuesto esencial, según este autor, es decir, "no hay confianza en la justicia (…) (y) El crimen (…) no posee una connotación expropiable: lo excepcional, lo desusado, no es que un latinoamericano resulte víctima, sino que pueda dejar de serlo (Monsiváis, 1973, p.3).

Es claro que el neopolicial presentan, salvo contadas excepciones, más afinidad con la serie dura o *hard-boiled* (Chandler, Chase) que con la lógica del relato del puro enigma (Poe, Doyle). Ricardo Piglia, en la introducción a su consagrada antología *Cuentos de la serie negra* (1979), afirma que el detective de esta serie no vacila en ser despiadado y brutal,

pero su código moral es invariable en un solo punto: nadie podrá corromperlo. Así, en las virtudes del individuo que lucha solo y por dinero (una paga fija como la que recibe Marlowe por semana o día) contra el delito, el relato negro encuentra su utopía (Link, 1992, p.57). Castigo del criminal y dinero; reparación del tejido social y pago por los servicios prestados, el detective de la serie negra está inmerso en las lógicas del capitalismo y desde ellas juega y juzga al mundo. Esto se condice con otras de las observaciones de Mempo Gardinelli (1990) cuando comenta el desplazamiento de los escritores del neopolicial hacia la estética negra, por ser un tipo de "narrativa de acción y de suspenso originada en los Estados Unidos durante los años '20 que enfoca la temática del crimen de un modo realista y con marcados tintes sociopolíticos" (Giardinelli, 2000, p.171).

Sin embargo, nuestros relatos neopoliciales no se amoldan completamente a esta matriz *hard-boiled* descripta por Piglia. Un detective solitario, rudo y ético que se ajusta a la Ley (en la que cree indefectiblemente), resultarían, al menos parcialmente, poco creíbles para el contexto latinoamericano en donde "una policía juzgada de corrupta de modo unánime no es susceptible de crédito alguno: si esta literatura aspirase al realismo, el personaje acusado, casi nunca sería el criminal verdadero y, a menos que fuese pobre, jamás recibiría castigo" (Monsivais, Carlos, 1973, p.3). De algún modo, la resultante de la acumulación de las problemáticas del Estado y sus instituciones en América Latina, han favorecido que estas nuevas escrituras, ligadas en parte a la vertiente negra "haya llegado al punto en el que no precisa ya de quien fuera su personaje motor (el detective). En su lugar, los escritores de la región habrían adoptado un realismo sucio después de los años noventa" (Gómez Gutiérrez, Felipe, 2011, p.146).

Esta propuesta de una estética policial novedosa, que reconfigura el personaje del detective "privado y oficial-, a favor de un predominio de las voces, actitudes y pensamientos marginales generados y agrupados por un caos que lo domina todo, o casi todo" (Padura, Leonardo, 2001, p.10) son los aspectos que este escritor propone como característicos de unas escrituras diferenciales respecto de la novelística policial tradicional -de enigma o negra- en el ámbito de los países hispanohablantes como Chile, Argentina, Paraguay y México, como también, incluyendo Brasil[1], si

[1] El caso de Brasil es interesante. Si bien no cuenta con una extensa producción de literatura policial, algunos escritores han desarrollado ejercicios novelísticos notables dentro del género del crimen. Este es el caso de Rubem Fonseca y su novela *Agosto* (1990); una novela que juega entre realidad y ficción, a partir del suicidio en el Palacio de Catete, del presidente de la nación brasilera Getúlio

pensamos en Latinoamérica.

Las nuevas novelas policiales buscan reformular y hasta subvertir aspectos esenciales que definen al género del crimen, tales como: detective, policía, delincuente, delito, enigma y verdad, con el fin de readaptarlos al verosímil propuesto por el contexto de nuestros países. En ciertos casos, hasta adoptan las formas de un verdadero *antigénero*[2], en el sentido que lo define Oscar Steimberg (1993), en tanto incursionan en el humor, las retóricas del grotesco, el punto de vista intimista, los temas intrascendentes o fuera de los protocolos de los asuntos canónicos del policial tradicional[3]. Además, como ya hemos comentado en palabras de Monsivais, uno de los aspectos destacables de estas nuevas escrituras tiene que ver con la ausencia o desplazamiento del detective como actor protagónico. De hecho, a veces, simplemente no existe, o bien es un personaje apenas configurado o de poco impacto en el desarrollo general de la trama.

Como hemos adelantado, en la historia del neopolicial, estas y otras reformulaciones comienzan tempranamente en algunos autores argentinos a mediados de la década de los años '70 -incluso algunos años antes a la obra considerada fundacional de las series neopoliciales, *Días de combate* (1976)[4], de Taibo II- a través de una apertura a otras variantes

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Vargas. También no debemos olvidar *As esganadas* de Jô Soares (2011), cuarta novela policial del autor, quien había escritor *Xango de Baker Street*, *El hombre que mató a Getúlio Vargas* y *Asesinatos en la Academia Brasileña de Letras*. *As esganadas*, se ambienta en Río de Janeiro en 1938 - el año de nacimiento de Jô Soares – durante el mandato de Vargas, y retrata una serie de asesinatos perpetrados contra víctimas que tienen la particularidad de ser gordas-obesas. Subvirtiendo la narrativa común de los thrillers policiales que involucran detectives, el asesino serial se revela al principio del libro, así como sus motivaciones para perpetrar las muertes.

[2] Las obras antigéneros quiebran los paradigmas genéricos en alguna de las tres dimensiones: retórica, enunciativa y temática. La parodia policial, al modo de *Triste, solitario y final* (1973) de Osvaldo Soriano, por ejemplo, supone la constitución de un antigénero sobre la base de la serie negra, desdibujando, por un desplazamiento retórico y enunciativo, la presencia de inspectores duros, serios y violentos, para instalar una enunciación cuasi-humorística y el uso del lenguaje del cine de acción con sus típicos *gags*.

[3] Como la novela de Lucio Yudicello *Judas no siempre se ahorca (2010)* que ubica el crimen, en vez de los clásicos escenarios del *hard-boiled* de ciudades oscuras y húmedas calles que esconden los personajes del hampa, en un tranquilo poblado de Traslasierras, Córdoba, en medio de una procesión de Semana Santa.

[4] Nuestro trabajo plantea un comienzo del campo neopolicial unos años antes (1973) en Argentina con *Triste, solitario y final* de Osvaldo Soriano.

del policial, en las que se conjugan la estética *hard-boiled*, con el trabajo sobre la psicología de los personajes y unas temáticas más próximas a los intereses vernáculos (Latinoamérica y Argentina en particular). Autores argentinos como Osvaldo Soriano, con *Triste, solitario y Final* (1973)[5], homenaje al *hard-boiled*; Juan Martini[6], con *El agua en los pulmones* (1973) y *Los asesinos las prefieren rubias* (1974)*;* Pablo Leonardo con *Mala Guita* (1976) o Juan Pablo Feinmann en *Los últimos días de la víctima* (1978), plantean, tanto parodias del género (Soriano), como mostraciones de crímenes excesivos, hiperbólicos en lo patémico, producto de un contexto donde muchas veces el Estado convive con el crimen.

LECTURAS Y CANON, CONSIDERACIONES GENERALES:
Estas nuevas escrituras abren un interesante campo para una propuesta de lectura, lo que incluye un replanteo del canon presentado para la literatura policial tal como circula en distintos espacios de la educación del Nivel Medio, Superior no Universitario y Universitario.

Nuestra propuesta parte de considerar las prácticas de lectura como un "trabajo cognitivo y metacognitivo; un movimiento recursivo de la inteligencia y de la efectividad" (Moreno, Víctor, 2014, p.39). Es decir, no sólo la lectura deberá constituirse en un juego, un hacer lúdico que involucra al sujeto en su dimensión patémica. Si bien es necesario gestionar lecturas por placer (Barthes, 1996), también creemos que la lectura debe propiciar momentos para el trabajo cognitivo y los haceres pragmáticos. En este sentido, atendiendo a lo que expresa Lisa Block de Behar (1984), "el espacio de la lectura (debe ser) un espacio multiplicador y a la vez utópico, una imposibilidad verosímil que continúa siendo tema de elaboraciones contemporáneas" (Behar, Lisa, 1984, p.33).

El pasaje de un lector pasivo y hasta "víctima de la lectura (a) un lector protagonista, un lector previsto, previsible" (Behar, Lisa, 1984, p.34)

[5] Osvaldo Soriano con esta novela, innova sobre la matriz genérica, sobre todo de la serie negra, para proponer unas especificidades que se adelantan en algunos años a las nuevas narrativas del crimen en Latinoamérica.
[6] Juan Martini (Rosario, 1944) se ha consolidado como uno de los escritores centrales en el campo literario argentino. Ha publicado, entre otras, las novelas *El cerco* (1977), *La vida entera* (1981), *Composición de lugar* (1984), *El fantasma imperfecto* (1986), *La máquina de escribir* (1996), *Puerto Apache* (2002), *Colonia* (2004), y los libros de relatos *Barrio Chino* (1999) y *Rosario Express* (2007), entre otras. Actualmente vive en Buenos Aires y dirige talleres de escritura narrativa.

supone atenuar el protagonismo del autor/narrador para dejarle lugar al que lee. Esto ya había sido proclamado por los teóricos de la Escuela de Constanza, sobre todo por Jauss al destacar la importancia de la actividad de lectura para resignificarla como práctica, es decir, como un hacer dentro de una cultura e historia y como afirma Behar "la incidencia histórica (en la lectura) se comprueba por vía del lector (…) Es él quien introduce la historia" (Behar, Lisa, 1984, p.35). Así, la lectura debe ser entendida como actividad sociocultural compleja; una lectura situada y condicionada por el contexto directo que incluye, no sólo a los que leen con sus enciclopedias personales, sino también al conjunto amplio de los factores que constituyen el canon literario, el mercado editorial, el campo de escritores y críticos, entre otros.

LAS LECTURAS DE NEOPOLICIALES EN EL AULA: ALCANCES Y DIMENSIONES:

El ejercicio de la lectura de neopoliciales en el aula es particularmente interesante para propiciar la actividad lectora en por lo menos tres dimensiones clave: lúdico-patémica, cognitiva y pragmática.

Desde la perspectiva *lúdico-patémica*, el juego con los intertextos ocurrentes y las asociaciones con otras literaturas aparecen como aspectos destacados en las narrativas neopoliciales. Juego que se desplaza de los llamados géneros secundarios y primarios (Bajtín) incluyendo la oralidad, como sucede en *Judas no siempre se ahorca* (2012) de Lucio Judichello, o la más reciente novela de Selva Almada *Ladrilleros* (2014). En otros textos, el neopolicial propone salirnos de las series estrictamente literarias para abrir el juego a intertextos que dialogan con otras prácticas discursivas como la historieta, el cine, la televisión, las literaturas del corazón, el folletín y formas primarias como el chiste, la sentencia, el refrán, entre otras. Es el caso de novelas como *Kryptonita* (2011) de Oyola, que vuelve sobre el concepto de la historieta llamado "de otro mundo" para contar las peripecias de un médico del hospital Paroissien (Buenos Aires) ante el ingreso de Nafta Súper, un superpoderoso líder de una banda criminal, que nos recuerda a Superman, pero mal y decadente. También es destacable la escritura de Horacio Convertini en su reciente novela *New Pompey* (2012) en la que el personaje Cali vuelve cansado a la casita de los viejos en una Pompeya pobre y casi apocalíptica, como buena parte del sur de la ciudad de Buenos Aires. Ahí reanuda un circuito de reconocimiento de su propia vida, su soledad con fuertes relaciones con la música y el tango. Surgen en el medio temas como el amor, la madre, la infancia, la amistad, la

condición homosexual, el barrio, la soledad y la derrota. Además de estos recursos intertextuales, se destaca el complejo proceso de manipulación del enunciatario a través de un trabajo sobre lo pasional del discurso. Es por ejemplo el caso destacable de la novela de Gabriela Cabezón Cámara, *Le vistes la cara a Dios* (2011) con un juego, por un lado, interesante entre la literatura para niños con el cuento tradicional *La bella durmiente* y, por otro, la trama policial en su versión más dura y una temática cruda como la trata de personas.

Desde el punto de vista *cognitivo*, el nuevo policial supone una revisión de ciertos aspectos que desafían al lector. Entre los más destacados está la reflexión sobre la naturaleza del delito, su arquitectura y, sobre todo, de quien es el responsable de resolver el caso delictivo. Estamos hablando del detective, que en las propuestas de reescritura del género se actualiza a través de múltiples posibilidades: detective periodista, detective mujer, detective ocasional (amigo, vecino), ausencia de detective o novela contada desde la víctima o el victimario. Estas nuevas posiciones del investigador se alejan del puro ejercicio del razonador de la serie clásica o la preponderancia de la acción de la serie negra. En este sentido, el nuevo policial abre otros caminos para la lectura literaria en relación con procesos sobre todo abductivos.

Por último, desde el punto de vista *pragmático*, la lectura del nuevo policial se proyecta a ciertas performances esperables en textos que en su mayoría construyen denuncias a un cierto orden de la realidad y ponen de manifiesto situaciones de connivencia entre Estado y crimen organizado. En este sentido, al proceso que en todo texto el enunciador articula para hacer leer, lo que supone un hacer creer en lo referido, se suma un hacer tomar conciencia sobre una realidad, la del delito, que excede y convulsiona las leyes que organizan la sociedad. Este aspecto delativo se articula con los dos niveles de lectura referidos más arriba, en tanto implica un cierto saber y manipulación pasional del enunciatario para conmoverlo y hacerle tomar conciencia.

CONSIGNA DE LECTURA Y ESCRITURA:
La particular manera de contar sobre el delito, los juegos con la tradición de enigma y *hard-boiled,* y las relaciones con la realidad, constituyen un punto de partida interesante para la elaboración de consignas de lectura para distintos niveles educativos. En lo que sigue desarrollaremos algunas propuestas para leer nuevos policiales.

Hemos elegido una serie de novelas que muestran particularidades en la configuración del personaje detective, el espacio y el tipo de delito, el modo de resolver el caso, el papel del Estado y las relaciones de connivencia con el crimen organizado. En algunas novelas prepondera la denuncia, para enfatizar la conexión entre crimen y realidad; en otras se explora la psicología de los personajes estableciendo conexiones con otras disciplinas, otras series literarias. En la descripción de estas propuestas intentamos sintéticamente mostrar cómo el nuevo policial se aparta de las lecturas canónicas de esta literaria que sólo enfatizan descripciones de personajes, del detective del modo de resolver el caso. Poe, Doyle, Chesterton y hasta el mismo Borges dominan la escena de los manuales escolares del Nivel Medio y de muchas cátedras del Nivel Superior. Poco se habla de estas nuevas escrituras.

*Propuesta I. Sangre Kosher de María Inés Crimer o el policial con detective mujer*

*Sangre Kosher* es una novela con detective mujer. Ruth Epelbaum es la encargada de resolver un caso de trata de personas. El texto es interesante en tanto esta detective no es profesional y acepta el caso de la desaparición de una joven raptada por una organización de trata de personas por motivos distintos a la retribución económica de la serie negra o el puro juego de razonamiento de la tradición de enigma. Aquí aparecen cuestiones éticas que es interesante explorar con los estudiantes. Otro aspecto destacable para la lectura es la contrastación entre la posición ante el delito de un detective hombre y clásico como Philippe Marlowe de Chandler y Ruth. En este sentido se pueden explorar los procesos de humanización del detective, la irrupción de lo personal e íntimo que Ruth Epelbaum pone de manifiesto como una manera que tiene el enunciador para mostrar ese otro lado pasional y humano del género del crimen. En relación a los contactos con la historia, esta novela, como mucho otro nuevo policial, tematiza la criminalidad en relación con el delito organizado vinculado, muchas veces, con el Estado. En *Sangre Kosher* es interesante la lectura de un doble proceso histórico-político y que puede ser articulado con las cátedras de historia: la historia de la red de prostitución judía Zwi Migdal y su versión contemporánea en la que participa el Estado, algún juez y ciertos actores de la comunidad hebrea argentina. Así podemos leer desde la teoría de la literatura la resignificación de la matriz del género, ponerla en relación con la tradición, sobre todo *hard-boiled*, y abrirnos a distintos planos del contexto social, cultural, histórico y político.

*Propuesta II. La soledad del mal del Horacio Convertini o la nueva novela metafísica*

La soledad del mal es una novela contada desde la mirada del victimario: Baez Ayala. Un enigmático personaje que vive de rentas y se dedica a pergeñar asesinatos por el sólo hecho de hacer sentir el peso del mal sobre otros. La historia personal de Ayala es interesante para pensar ciertas lecturas: de la violencia en los colegios internados y el abandono familiar, el abuso de menores en esos mismos colegios para pupilos. Además de estas conexiones extratextuales, desde la posición que se narra se abren interesantes cuestionamientos que permitirán al estudiante indagar sobre lo siniestro, lo sórdido del ser humano y cómo estas disposiciones abren el camino a lo que constituye el título de la novela: el mal. Báez Ayala se va configurando como un asesino serial, mata sobre todo mujeres asociadas con el sexo, pues él ha matado al cura pedófilo que lo acosaba todas las noches en el internado. Este es un tema interesante para indagar las relaciones entre ficción y realidad social, y poder conectar, por ejemplo, esta novela con otros casos de asesinos seriales de la realidad extra-textual, como aquel "Loco de la autopista"[7]. En relación con las lecturas intertextuales este texto es interesante para leerlo junto con algunos cuentos borgeanos como *La casa de Asterión*, indagar en la mitología griega y la reescritura que Borges plantea del mito del laberinto: el Minotauro se deja matar para liberarse. De mismo modo Báez Ayala, en el laberinto de sus crímenes, deja que quien lo ha descubierto (una mujer, la novia de una de las víctimas) lo mate. De este modo sintético mostramos cómo el nuevo policial se abre a nuevos cuestionamientos, y nos aleja de las lecturas que se venían haciendo del policial.

*Propuesta III. Ladrilleros de Selva Almada o las escrituras para-etnográficas en clave de policial sin detective*

*Ladrilleros* de Selva Almada es una novela policial excéntrica. Mejor dicho, es una novela que si bien no reúne los aspectos canónicos de todo policial puede leerse en clave de texto policial, pues es un texto que se conecta tangencialmente con las matrices tradicionales de enigma y *hard-boiled*, proponiendo nuevas estrategias narrativas, nuevos temas y lenguaje. Lo primero que una lectura crítica debe notar es la ausencia de un detective;

[7] Corresponde a un caso policial serial de crímenes de prostitutas, a principios de los años '90, en la Panamericana al ingreso de la ciudad de Buenos Aires.

si bien hay muertes o varias muertes, no hay más que una voz que va hilvanando episodios diferentes de una constelación de personajes marginales, ladrilleros todos: Pájaro Tamai, Cardozo, Marciano, Estela, Celina y otros. Es interesante este aspecto de los personajes en tanto pueden abrir lecturas sobre la realidad política, social, económica y cultural de un grupo societario que esta novela neopolicial recrea: la vida suburbana de los ladrilleros en una localidad del Litoral argentino. Así, *Ladrilleros* es una novela que puede ser leída desde una mirada paraetnográfica, en tanto la voz enunciativa va recorriendo un conjunto de microdramas que involucran a hombres, mujeres, hijos y todo un entorno donde la muerte es una consecuencia inevitable. Aquí se abre la posibilidad de conectar este texto con las tramas históricas, sociales y políticas que fueron construyendo estos entornos periféricos. Desde las series literarias la novela de Almada puede ser leída en diálogo con Haroldo Conti o Daniel Moyano[8], bajo la premisa de una literatura que abre el juego a la lectura de la realidad desde una mirada cruda, pero conservando el estatuto literario del lenguaje. En todo el texto navega un crimen, pero no se descubre quién fue. Interesante resolución de los neopolciales que insumen sus esfuerzos a veces en la construcción de una atmósfera social más que en el enigma.

CONSIDERACIONES FINALES:

El espacio de la literatura contemporánea latinoamericana y argentina en particular necesita para su enseñanza de otras categorías para 'medir', leer, y transitar esas nuevas escrituras. Necesitamos, tal vez, historizar, poner en relación, discutir los conceptos y las maneras de leer la literatura, pues ¿todo lo que leemos, entra en el molde exacto de unos géneros o se escapa, cae, desparrama buscando las conexiones con otras formas literarias y no literarias? Se abre así un campo de posibilidades en las que el lector juega un papel activo con unas escrituras que muchas veces representan los bordes de la dominante literaria. Como dice el crítico Terry Eagleton, "cualquier cosa puede ser literatura, cualquier cosa que inalterable e incuestionablemente se considera literatura –Shakespeare- (…) puede dejar de ser literatura [así] Dicho de otra forma, las sociedades 'reescriben', así sea inconscientemente todas sus obras literarias que leen. Más aún, leer equivale a reescribir" (Eagleton, Terry, 1988, p. 24). Se plantean, asimismo, problemas importantes: ¿cómo formar lectores que sean capaces de disfrutar de la lectura desde un lugar distinto que el de la imposición? ¿Cómo mediar los acuerdos de lectura sin dejar de lado

[8] Dos escritores argentinos de los llamados regionales.

nuestra formación como lectores competentes y conocedores de la disciplina o del campo? ¿Cómo negociar de manera productiva con las expectativas de lectura que muchas veces traen los estudiantes, mediatizadas por el mercado y legitimadas por los adultos que están fuera de la escuela?

Los docentes tenemos la posibilidad de dirigir la mirada sobre un determinado campo y de tomar decisiones atravesadas, no sólo por los condicionantes que ya se señalaran sino también por nuestra formación como lectores y nuestros gustos. De allí la dimensión que cobra la actuación docente en este aspecto al seleccionar contenidos para un programa de literatura: no debemos olvidar que siempre hay centros y periféricas, incluidos y excluidos en un cierto campo literario y que, si bien es cierto que es imposible leer toda la literatura digamos de un país, nuestras decisiones establecerán qué y cómo van a ponerse los estudiantes en contacto con la lectura y, por lo tanto, con la escritura. Nuestras elecciones establecerán canon. El nuevo o neopolicial es una de esas literaturas constituyentes de un canon emergente en Latinoamérica que puede propiciar estos cambios en las formas de alentar la lectura de literatura desde una mirada crítica, intercultural y transdisciplinaria.

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## Escribir como lectores de una obra literaria

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Presentado en la mesa redonda **Programa Iberoamericano "Escribir**

**como Lectores (de una obra literaria)"**

Cuando me hablaron la primera vez de participar en un proyecto que suponía la visita a decenas de centros escolares de toda España me encontraba cansado y con poco tiempo para la escritura. Pero cuando me dijeron cómo se llamaba el proyecto, "Escribir como lectores", cambié de punto de vista. Todos escribimos como lectores. Cuando me preguntan si me inspiro en algún autor no puedo responder más que con la verdad: en cientos, miles de autores, muchos de los cuales a los que ni siquiera he leído. Pero están ahí, están en el torrente sanguíneo de la humanidad. Cualquier lingüista nos podría describir muy bien el cambio que se ha producido en la literatura desde la llegada del cine, por ejemplo. Y para que esa nueva forma de escribir se haya fijado en el inconsciente colectivo han hecho falta autores concretos, capaces de sintetizar un tiempo nuevo, un ritmo distinto, influido por la narrativa cinematográfica. Cuando un niño escribe su primer cuento, sin saberlo, está usando herramientas creadas por otros a quienes no conoce ni ha leído. Pero las usa, porque ya no son de un autor, sino de la humanidad.

Voy a hacer una reflexión que he desarrollado esta primavera en el contacto con muchos escolares de diferentes regiones, porque la creo necesaria para entender bien lo que nos ha reunido aquí.

Es el fruto de mi impotencia para que escribir un librito sobre la filosofía de mi perra Lea. Lea es una filósofa, en muchos aspectos. Disfruta de la observación peripatética de la naturaleza, o simplemente espera con infinita paciencia hegeliana a que ocurra lo que quiere que ocurra, lo que prevé que el pequeño curso de su historia hace inevitable que ocurra, antes o después. Y se conforma estoicamente si no ocurre. Quiero escribir acerca de su pensamiento filosófico, pero me tengo que basar en mi observación, sencillamente porque Lea no me puede decir lo que realmente piensa mientras contempla el mar o el vuelo de un ave, o mientras espera frente a una puerta cerrada.

El ser humano es el único ser del universo conocido capaz de contar no ya lo que inventado, sino simplemente lo que ha vivido. Un caballo, un elefante, un delfín, un águila, el animal más inteligente en el que podamos pensar, puede hacer muchas cosas, pero no puede contar. Me interesan los animales que necesitan aprender de otros, como el ruiseñor, que no canta si no tiene un maestro en el bosque que le enseñe los diferentes trinos. Es un acercamiento, pero ni siquiera el maestro ruiseñor puede

contarles a sus alumnos cómo aprendió él a su vez esos trinos.

En todo lo demás tenemos enormes semejanzas de comportamiento e instinto con los animales, que seguramente piensan de una manera parecida a nosotros, que más que seguramente sueñan, aman, tejen lazos de amistad. Pero ninguno puede contar lo que le ha sucedido o le sucedió, y mucho menos aún inventar una historia a partir de los elementos de la realidad que conoce. No, ese es un privilegio puramente humano, únicamente humano.

¿Por qué? Como decía en esta misma mesa esta mañana, somos lo que somos por todas las historias que otros seres humanos, antes que nosotros, han contado o inventado. Pero tiene que haber un porqué, un designio de la naturaleza. Probablemente porque estamos llamados a comprender el mundo, la naturaleza, y al fin a conservarla, a preservarla. Se me dirá que de momento no hacemos más que dañarla, que nos hemos arrogado la posesión de todo lo que hay sobre la superficie de la Tierra. Pero replicaré que tal vez somos demasiado cortos como para comprender que apenas estamos empezando a usar nuestra inteligencia, y que somos por tanto como el niño al que se le regala un juguete que él destroza. Ya aprenderá, ya aprenderemos. Y para aprender debemos escribir, experimentar con la realidad, inventar nuevos paradigmas, nuevos arquetipos. De modo que lo que simplemente parece una habilidad, contar, narrando oralmente o escribiendo, puede que sea en realidad un mandato. Mejoramos porque contamos y escuchamos, porque aprendemos. La naturaleza nos ha dado esa capacidad no para que nos entretengamos, sino para que la usemos, y para que al usarla mejoremos como especie y sirvamos mejor a la propia naturaleza.

Y esa ha sido mi experiencia en Escribir como lectores esta primavera. He visto y escuchado a cientos de niños interpelando al libro que habían leído. Mediante el trabajo paciente de Rosa y Laura, esos niños han escrito cartas a los personajes de los libros, han creado nuevos personajes, nuevos capítulos, han imaginado finales distintos o han propuesto posibles continuaciones. Es decir, han tomado el libro como algo vivo, plástico, han intervenido en él, lo han modificado, lo han desentrañado e interpretado: lo han hecho suyo.

Curiosamente ha sido a través de un modesto personaje de un libro aún más modesto, El oso que leía niños, como han llegado más fácilmente al meollo de esa recreación. El personaje, un osezno capturado en las

montañas de Asturias y vendido a un zoológico, puede ver desde su celda, la real de barrotes y la metafórica de las líneas del libro, a quien lo está leyendo. Y desde su prisión llama a sus lectores, los interpela. Y uno de los niños, en la peripecia novelesca, atiende a su llamada y convence a su padre para que rescate al osezno y lo devuelva a su medio natural. Un planteamiento arriesgado y difícil de entender por un adulto, pero diáfano para la mente del niño: los personajes están vivos, me los creo, les doy la categoría de iguales a mí. Y me influyen, me hacen cambiar de actitud.

Y esa es, justamente, una metáfora sumamente valiosa de lo que hacemos todos los lectores: tomamos al libro como algo vivo con lo que interactuamos. Los personajes nos interpelan, nos hablan. Nos habla cada uno de los grandes personajes de los libros que hemos leído a lo largo de nuestra experiencia literaria. Y al “hablarnos”, al proponernos nuevas formas de enfrentarse al mundo y a la vida, los personajes nos cambian. Sería interesante hacer un ranking de los personajes literarios que más han influido en la personalidad colectiva de la humanidad. Seguro que estaría entre ellos Don Quijote, pero tal vez nos lleváramos una sorpresa al ver aparecer, por ejemplo, a Mafalda.

Todos y cada uno de los trabajos de los niños a los que he conocido a lo largo de la pasada primavera son útiles, nos son útiles. Porque se incorporan de manera imperceptible al gran río de la literatura universal. Son preguntas para sí mismos y preguntas para todos.

Muchas veces nos empeñamos en decirles, sin darnos cuenta, que escribir es imitar, cuando en realidad se trata de innovar, de reinventar. Un niño al que se le propone escribir un cuento no hace sino reflejar otro libro ya leído. Su reinterpretación no es más que un eco difuso, y seguramente confuso, de lo que otro escribió. Más bien debemos impulsarles a escribir aquello que nadie más puede contarnos: su propia visión. Cuento muchas veces lo que me enseñó una niña de doce años que me dijo que estaba escribiendo un libro. Cuando le pedí que me dijera de qué iba empezó a contarme la historia de otra niña (tal vez ella misma), que pasea por su ciudad cuando ve en una cafetería a su maestra. Pero cuando se acerca a ella, para saludarla, se da cuenta de que la maestra está llorando. La niña duda, pero al final se acerca, tal vez para consolarla por lo que sea que le haya pasado. Y le pregunta a la maestra por qué llora. La niña que me lo estaba contando, María, interrumpió ahí el relato, se me quedó mirando en silencio. Esperé, hasta que por fin no pude más y le pregunté por qué lloraba la maestra. Y la niña, sin dejar de mirar al fondo de mis

ojos, contestó: “No lo sé, y para eso estoy escribiendo el libro; para saber por qué llora la maestra”. Esa es la gran lección de María, tal vez la mejor lección que he recibido: escribir no porque ya sepamos, sino para saber. Incluso en un relato policíaco en el que el autor saber cuál va a ser el final desde el inicio de la escritura, hay muchas cosas que se le van a revelar a lo largo del proceso de escritura. Al acabar de escribir un libro, el autor es distinto, ha incorporado pequeños o grandes descubrimientos a su torrente vital.

A eso debemos invitar a los niños, a los jóvenes. Y es que en realidad ya lo están haciendo. Nunca en la historia de la humanidad se ha escrito tanto como se está escribiendo en este momento histórico. Son decenas de miles los blogs literarios de jóvenes que están escribiendo en cualquier rincón del mundo. Tanto que hasta el mundo de los negocios digitales ha descubierto un nicho de negocio, y existen varias plataformas en las que miles de jóvenes vierten sus relatos, sus poemas, sus cuentos y sus propuestas de novelas. Es el momento de intervenir, de dar cauce a esa enorme marea.

Por eso “me apunté” a colaborar con “Escribir como lectores”: para decir que sí, que es la hora, que este siglo será conocido como el siglo de la explosión de la escritura. Se democratizará, se está democratizando, la literatura. En vez de unos pocos elegidos, los jóvenes de hoy intercambian, escriben, se leen, en un movimiento horizontal sin precedentes. Y gracias a la tecnología, tan denostada por otras cosas, la lectura de todo ese inmenso caudal es casi instantánea en cualquier rincón del mundo. Quién sabe qué saldrá de todo esto, cuál será el resultado global de este movimiento. Pero tengo claro que herramientas como la AELE van a ser claves en este proceso.

Un niño que crece hablando dos idiomas distintos, uno con su padre y otro con su madre, se hace mucho más capaz para aprender no solo ya otras lenguas, sino cualquier otra materia. El uso de distintas zonas del cerebro fortalece al cerebro entero. Así entiendo, del mismo modo, que puede suceder si desde el principio le damos al niño la oportunidad de crecer en dos lenguajes: el de la lectura, mero receptor, y el de la escritura, mucho más creativo y completo. Por eso unas jornadas como estas no se deben limitar a escuchar y aplaudir lo que otros han hecho o hacen, sino que deben ser el principio de una asunción de responsabilidad de todos quienes nos escuchan. Es la hora de proponer nuevos horizontes en la escuela o la biblioteca.

Os invito a participar activamente, a no conformarnos con ofrecer lectura, a ofrecernos como mediadores para hacer posible una pequeña o gran revolución en el mundo de la literatura: la revolución de los muchos.

## Tejiendo nuevos hilos

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Presentado en la mesa redonda **Amasando literatura: temas, subjetividades y circunstancias**

Hemos cortado los hilos que unen a los pueblos con su historia. Desde occidente, el occidente engreído y poderoso, el que todo lo puede porque todo lo planifica, hemos llenado de antenas parabólicas y de televisiones cabañas y jaimas, yurtas y chavelas de todo el mundo. Y al hacerlo, sin saberlo pero sabiéndolo, hemos interrumpido el curso de un río cultural.

Voy a detenerme en una anécdota, buena para despertar a los que aún puedan estar medio dormidos a esta hora de la mañana. Fue en Tuva, en el corazón de Asia, al sur de Siberia y al norte de Mongolia. Llegué a una yurta mongola en la taiga, la montaña boscosa, en pleno verano. Allí encontramos a una familia que poseía cientos de cabezas de ganado entre caballos, ovejas, vacas y yaks. Vivían en su yurta, una casa móvil que se traslada por una tierra libre, sin dueño, en busca de nuevos y buenos pastos. Al llegar al campamento me sorprendió ver sobre un tronco picador de leña el cadáver de un televisor. A la caída de la tarde, después de recoger el ganado para ponerlo a salvo de los ataques, nos reunimos en la yurta. Allí se cantó “jomeid”, música difónica, y escuchamos el sonido de viejas historias en tuvano. Y uno de los hijos de nuestro anfitrión explicó por qué había un televisor despanzurrado en el picador de la leña. Resulta que los negocios iban bien, y otro de los hijos se fue a caballo a un poblado y se trajo un televisor para la yurta. Y se pasaban las noches moviendo la antena en lo alto de un abeto tratando de estabilizar la imagen. Hasta que una noche su padre se levantó, cogió el televisor en brazos, lo sacó fuera, volvió, cogió el fusil, salió y… le pegó un tiro al artefacto. Y volviéndose hacia sus hijos perplejos les dijo: Y ahora a cantar y a contar historias como siempre se ha hecho en la yurta.

Amo las yurtas y las jaimas porque son los lagos de un inmenso río de sabiduría.

No quiero decir que la solución sea la del padre tuvano, porque habría que fusilar demasiados cacharros, y la generación millenial no se lo tomaría tan bien como sus hijos; pero es cierto que con la invasión de la tecnología, la cultura oral agoniza en el mundo. Durante siglos la sabiduría de estos pueblos menos evolucionados se ha conservado así, en el interior de la jaima o de la yurta, escuchando al abuelo contando las historias que él mismo escuchó de sus abuelos, o los poemas orales recitados sin papel de por medio.

Hay que aclarar que esta transmisión de padres a hijos no fue nunca un plan elaborado: nadie se planteó jamás que esta fuera la mejor forma de fijar la herencia cultural; simplemente se hacía. Sin un intento consciente de rescatar el pasado, ni tampoco de sembrar para el futuro, viviendo el ahora. En ellos no hay, no ha habido, más que hoy: la supervivencia, dividida entre trabajo y tiempo libre, generalmente disfrutado en torno al fuego, en el que poco puede haber mejor que cantar y contar, escuchar y aprender.

Ahora, nada de eso sucede ya en casi ninguna cultura. La televisión ha ocupado el lugar del fuego, pero se ha adueñado del sonido, o peor: ha hecho el silencio a su alrededor. En las casas se transmite ahora lo que otros deciden que se transmita. Se ha cortado los hilos, y es hora de tejer hilos nuevos.

Por fortuna, el siglo XX fue el siglo de la lectura. Una democratización sin precedentes de la lectura, que en líneas generales alcanza ya al común de los seres humanos. Fue también el siglo de las bibliotecas, la conversión de las mismas en lugares vivos, en los que no solo se estudia o se prestan libros, sino que también se celebran actividades culturales. Un cambio de ciclo. Por poner un ejemplo, Chile cuenta ya con más de 450 bibliotecas públicas y casi setenta bibliobuses que se encargan de atender a la población más dispersa. España con 4700, con una evidente ventaja sobre países menos desarrollados. Hay mucho por hacer todavía en este campo, y en cualquiera de los casos, esas bibliotecas son accesibles para los sectores más favorecidos de la sociedad, que son, paradójicamente, los más alejados ya del antiguo paradigma de la cultural oral. Y por supuesto, todos los que convivimos en esta jornadas estamos de acuerdo en que tenemos que poner una biblioteca cerca de cada

persona, sin excepción; algo a lo que ayuda la incalculable red de bibliotecas escolares, que si hace una década eran raras, hoy se han generalizado.

He dicho poner cerca de cada persona, porque se trata no ya de aleccionar, sino de facilitar, de hacer más posible cada día el acercamiento entre la persona y el libro.

Todas esas bibliotecas, creadas o por crear, vienen a llenar el vacío creado por la tecnología. Si el niño no recibe ya de sus padres y abuelos más que una sombra de lo que fue el tejido amoroso de la cultura oral, es hora de que las bibliotecas completen ese giro. De que asuman un papel en el que no solo se reciba, sino el que también se cree. Lo he llamado en alguna conferencia, por ejemplo en Colombia, el Siglo de la Escritura. Porque no se trata ya tan solo de aprender lo que otros han escrito, sino de aprender a escribir. No limitarse a leer lo que otro cree que son mis inquietudes, mis alegrías y mis pesares, sino a expresar las mías: las suyas.

Os voy a hablar del Bubisher, proyecto al que dedico más tiempo del que seguramente debiera y menos tiempo del que seguro que quisiera. Y que considero parte de mi compromiso como escritor: escribir para sembrar semillas de nuevos escritores. El Bubisher es un proyecto que tiene ya casi diez años: crear bibliotecas en campamentos de refugiados de los saharauis, que llevan más de cuarenta años viviendo en ellos, exiliados y, sobre todo, olvidados, porque el olvido es el peor de los exilios. Contamos ya con una biblioteca y un bibliobús en tres de los cinco campamentos, y en otoño emprendemos la construcción de la cuarta. Un proyecto en el que trabajan más de diez bibliotecarios autóctonos, formados mediante cursos de especialización y mediante la práctica.

Decía en Bogotá que somos hijos de lo que otros han escrito antes; que nuestro código genético está repleto de cromosomas, pero también lleno de sueños, de personajes inolvidables. Os recomiendo un ejercicio: ordenad vuestra biblioteca, anotad en un listado todos los libros que han amueblado vuestra vida intelectual. Comprenderéis y comprobaréis cuán deudores sois, somos cada uno, de lo que otros han escrito. Pues así en la colectividad, la humanidad ha sido conformada tal como es con las vidas inventadas de Madame Bobary, Robinson Crusoe, Peter Pan, Romeo y Julieta, Ulises, Don Quijote, Ana Frank o Sherolck Holmes, por no hablar de Mafalda o Charlie Brown, de tantos otros.

En el Bubisher nos dijimos que es hora, pues, de que los niños huérfanos de la cultura oral, esos niños que han sustituido a su abuelo por el móvil inteligente, por la conexión de internet o por el simple televisor, nos digan cuáles son ahora sus inquietudes. Por eso nos ponemos manos a la obra cada día, dándoles a los niños libros no ya solo para que tengan un ocio provechoso, sino para que completen ese cambio de ciclo: para que emprendan la aventura de la creación, basándose en lo que queda de su riquísima tradición cultural. Y de ahí nació el libro que hoy os presento: “El niño de luz de plata”. Nació en un club de lectura del campamento de refugiados de Smara, y nació de la pregunta de una niña saharaui: “¿Cómo se escribe un libro?” Y de mi respuesta, la respuesta más sencilla posible: escribiéndolo. Partiendo de una idea. Dije, para empezar: “Un día descendió de la luna una escalera de plata”. A partir de ahí fueron los propios niños del club los que fueron inventando la historia, entusiasmados con lo que ellos mismos estaban creando. Una aventura sencilla, no una historia para dar pena, para quejarse, para llorar el exilio y el refugio, sino una historia para vivirla, para… escrivivirla, con dos uves.

Ahora, unos años más tarde, el libro es ya una realidad que respeta cómo nació, porque la mayoría de sus pasajes fue dicha por ellos en su lengua, y traducida por la bibliotecaria para que yo pudiera hacer de notario de la imaginación colectiva; por eso el libro está editado en árabe y español, línea por línea, para que represente lo mejor de ambos mundos, el nuestro culto, y el suyo por hacerse.

Ese es el camino. Darles primero el gozo de la lectura, hacerles adictos a los libros y a sus infinitos mundos interiores, para después decirles: ahora os toca a vosotros. Y darles entonces nuestro conocimiento y nuestra práctica para que sean ellos los que escriban sobre su propia vida, sobre sus propios sueños o angustias.

El Bubisher no se limita pues a darles un espacio agradable repleto de libros, sino que también es ya una pequeña fábrica. Amamos los talleres de poesía, los simples momentos de dibujo basados en el último libro, o en el próximo. El Bubisher ha producido una película, la primera película saharaui profesional, dirigida por el mejor alumno de su propia escuela de cine, Brahim Chagaf, un libro de poemas del poeta saharaui Limam Boisha, Ritos de jaima, y ahora este libro, “El niño de luz de plata”.

¿Dónde empieza el compromiso del escritor? En la verdad. No en el acto

violento de fusilar al televisor, poco práctico, pero sí en la creación de una barrera de palabras vivas que tapen la pantalla, que le den una nueva dimensión a la vida, y en la puesta a disposición del niño, de cualquier lector, de las herramientas necesarias para empezar a escribir como lectores.

Por eso os invito a poner en manos de los escolares el bolígrafo, como arma de construcción masiva. Y “Escribir como lectores” es un buen ejemplo de una batería de buenas prácticas. Pero de eso hablaré con más detenimiento esta tarde. De momento, debe bastarnos la convicción de que el eco necesario del pasado siglo de la lectura, es la convicción de que estamos en un siglo nuevo, el siglo de la escritura.

II

Cuando me hablaron la primera vez de participar en un proyecto que suponía la visita a decenas de centros escolares de toda España me encontraba cansado y con poco tiempo para la escritura. Pero cuando me dijeron cómo se llamaba el proyecto, “Escribir como lectores”, cambié de punto de vista. Todos escribimos como lectores. Cuando me preguntan si me inspiro en algún autor no puedo responder más que con la verdad: en cientos, miles de autores, muchos de los cuales a los que ni siquiera he leído. Pero están ahí, están en el torrente sanguíneo de la humanidad. Cualquier lingüista nos podría describir muy bien el cambio que se ha producido en la literatura desde la llegada del cine, por ejemplo. Y para que esa nueva forma de escribir se haya fijado en el inconsciente colectivo han hecho falta autores concretos, capaces de sintetizar un tiempo nuevo, un ritmo distinto, influido por la narrativa cinematográfica. Cuando un niño escribe su primer cuento, sin saberlo, está usando herramientas creadas por otros a quienes no conoce ni ha leído. Pero las usa, porque ya no son de un autor, sino de la humanidad.

Voy a hacer una reflexión que he desarrollado esta primavera en el contacto con muchos escolares de diferentes regiones, porque la creo necesaria para entender bien lo que nos ha reunido aquí.

Es el fruto de mi impotencia para que escribir un librito sobre la filosofía de mi perra Lea. Lea es una filósofa, en muchos aspectos. Disfruta de la observación peripatética de la naturaleza, o simplemente espera con infinita paciencia hegeliana a que ocurra lo que quiere que ocurra, lo que prevé que el pequeño curso de su historia hace inevitable que ocurra, antes o después. Y se conforma estoicamente si no ocurre. Quiero escribir

acerca de su pensamiento filosófico, pero me tengo que basar en mi observación, sencillamente porque Lea no me puede decir lo que realmente piensa mientras contempla el mar o el vuelo de un ave, o mientras espera frente a una puerta cerrada.

El ser humano es el único ser del universo conocido capaz de contar no ya lo que inventado, sino simplemente lo que ha vivido. Un caballo, un elefante, un delfín, un águila, el animal más inteligente en el que podamos pensar, puede hacer muchas cosas, pero no puede contar. Me interesan los animales que necesitan aprender de otros, como el ruiseñor, que no canta si no tiene un maestro en el bosque que le enseñe los diferentes trinos. Es un acercamiento, pero ni siquiera el maestro ruiseñor puede contarles a sus alumnos cómo aprendió él a su vez esos trinos.

En todo lo demás tenemos enormes semejanzas de comportamiento e instinto con los animales, que seguramente piensan de una manera parecida a nosotros, que más que seguramente sueñan, aman, tejen lazos de amistad. Pero ninguno puede contar lo que le ha sucedido o le sucedió, y mucho menos aún inventar una historia a partir de los elementos de la realidad que conoce. No, ese es un privilegio puramente humano, únicamente humano.

¿Por qué? Como decía en esta misma mesa esta mañana, somos lo que somos por todas las historias que otros seres humanos, antes que nosotros, han contado o inventado. Pero tiene que haber un porqué, un designio de la naturaleza. Probablemente porque estamos llamados a comprender el mundo, la naturaleza, y al fin a conservarla, a preservarla. Se me dirá que de momento no hacemos más que dañarla, que nos hemos arrogado la posesión de todo lo que hay sobre la superficie de la Tierra. Pero replicaré que tal vez somos demasiado cortos como para comprender que apenas estamos empezando a usar nuestra inteligencia, y que somos por tanto como el niño al que se le regala un juguete que él destroza. Ya aprenderá, ya aprenderemos. Y para aprender debemos escribir, experimentar con la realidad, inventar nuevos paradigmas, nuevos arquetipos. De modo que lo que simplemente parece una habilidad, contar, narrando oralmente o escribiendo, puede que sea en realidad un mandato. Mejoramos porque contamos y escuchamos, porque aprendemos. La naturaleza nos ha dado esa capacidad no para que nos entretengamos, sino para que la usemos, y para que al usarla mejoremos como especie y sirvamos mejor a la propia naturaleza.

Y esa ha sido mi experiencia en Escribir como lectores esta primavera. He visto y escuchado a cientos de niños interpelando al libro que habían leído. Mediante el trabajo paciente de Rosa y Laura, esos niños han escrito cartas a los personajes de los libros, han creado nuevos personajes, nuevos capítulos, han imaginado finales distintos o han propuesto posibles continuaciones. Es decir, han tomado el libro como algo vivo, plástico, han intervenido en él, lo han modificado, lo han desentrañado e interpretado: lo han hecho suyo.

Curiosamente ha sido a través de un modesto personaje de un libro aún más modesto, El oso que leía niños, como han llegado más fácilmente al meollo de esa recreación. El personaje, un osezno capturado en las montañas de Asturias y vendido a un zoológico, puede ver desde su celda, la real de barrotes y la metafórica de las líneas del libro, a quien lo está leyendo. Y desde su prisión llama a sus lectores, los interpela. Y uno de los niños, en la peripecia novelesca, atiende a su llamada y convence a su padre para que rescate al osezno y lo devuelva a su medio natural. Un planteamiento arriesgado y difícil de entender por un adulto, pero diáfano para la mente del niño: los personajes están vivos, me los creo, les doy la categoría de iguales a mí. Y me influyen, me hacen cambiar de actitud.

Y esa es, justamente, una metáfora sumamente valiosa de lo que hacemos todos los lectores: tomamos al libro como algo vivo con lo que interactuamos. Los personajes nos interpelan, nos hablan. Nos habla cada uno de los grandes personajes de los libros que hemos leído a lo largo de nuestra experiencia literaria. Y al “hablarnos”, al proponernos nuevas formas de enfrentarse al mundo y a la vida, los personajes nos cambian. Sería interesante hacer un ranking de los personajes literarios que más han influido en la personalidad colectiva de la humanidad. Seguro que estaría entre ellos Don Quijote, pero tal vez nos lleváramos una sorpresa al ver aparecer, por ejemplo, a Mafalda.

Todos y cada uno de los trabajos de los niños a los que he conocido a lo largo de la pasada primavera son útiles, nos son útiles. Porque se incorporan de manera imperceptible al gran río de la literatura universal. Son preguntas para sí mismos y preguntas para todos.

Muchas veces nos empeñamos en decirles, sin darnos cuenta, que escribir es imitar, cuando en realidad se trata de innovar, de reinventar. Un niño al que se le propone escribir un cuento no hace sino reflejar otro libro ya leído. Su reinterpretación no es más que un eco difuso, y seguramente

confuso, de lo que otro escribió. Más bien debemos impulsarles a escribir aquello que nadie más puede contarnos: su propia visión. Cuento muchas veces lo que me enseñó una niña de doce años que me dijo que estaba escribiendo un libro. Cuando le pedí que me dijera de qué iba empezó a contarme la historia de otra niña (tal vez ella misma), que pasea por su ciudad cuando ve en una cafetería a su maestra. Pero cuando se acerca a ella, para saludarla, se da cuenta de que la maestra está llorando. La niña duda, pero al final se acerca, tal vez para consolarla por lo que sea que le haya pasado. Y le pregunta a la maestra por qué llora. La niña que me lo estaba contando, María, interrumpió ahí el relato, se me quedó mirando en silencio. Esperé, hasta que por fin no pude más y le pregunté por qué lloraba la maestra. Y la niña, sin dejar de mirar al fondo de mis ojos, contestó: “No lo sé, y para eso estoy escribiendo el libro; para saber por qué llora la maestra”. Esa es la gran lección de María, tal vez la mejor lección que he recibido: escribir no porque ya sepamos, sino para saber. Incluso en un relato policíaco en el que el autor saber cuál va a ser el final desde el inicio de la escritura, hay muchas cosas que se le van a revelar a lo largo del proceso de escritura. Al acabar de escribir un libro, el autor es distinto, ha incorporado pequeños o grandes descubrimientos a su torrente vital.

A eso debemos invitar a los niños, a los jóvenes. Y es que en realidad ya lo están haciendo. Nunca en la historia de la humanidad se ha escrito tanto como se está escribiendo en este momento histórico. Son decenas de miles los blogs literarios de jóvenes que están escribiendo en cualquier rincón del mundo. Tanto que hasta el mundo de los negocios digitales ha descubierto un nicho de negocio, y existen varias plataformas en las que miles de jóvenes vierten sus relatos, sus poemas, sus cuentos y sus propuestas de novelas. Es el momento de intervenir, de dar cauce a esa enorme marea.

Por eso “me apunté” a colaborar con “Escribir como lectores”: para decir que sí, que es la hora, que este siglo será conocido como el siglo de la explosión de la escritura. Se democratizará, se está democratizando, la literatura. En vez de unos pocos elegidos, los jóvenes de hoy intercambian, escriben, se leen, en un movimiento horizontal sin precedentes. Y gracias a la tecnología, tan denostada por otras cosas, la lectura de todo ese inmenso caudal es casi instantánea en cualquier rincón del mundo. Quién sabe qué saldrá de todo esto, cuál será el resultado global de este movimiento. Pero tengo claro que herramientas como la AELE van a ser claves en este proceso.

Un niño que crece hablando dos idiomas distintos, uno con su padre y otro con su madre, se hace mucho más capaz para aprender no solo ya otras lenguas, sino cualquier otra materia. El uso de distintas zonas del cerebro fortalece al cerebro entero. Así entiendo, del mismo modo, que puede suceder si desde el principio le damos al niño la oportunidad de crecer en dos lenguajes: el de la lectura, mero receptor, y el de la escritura, mucho más creativo y completo. Por eso unas jornadas como estas no se deben limitar a escuchar y aplaudir lo que otros han hecho o hacen, sino que deben ser el principio de una asunción de responsabilidad de todos quienes nos escuchan. Es la hora de proponer nuevos horizontes en la escuela o la biblioteca.

Os invito a participar activamente, a no conformarnos con ofrecer lectura, a ofrecernos como mediadores para hacer posible una pequeña o gran revolución en el mundo de la literatura: la revolución de los muchos.

## O ensinar e o aprender nas aulas de ciências: escrevendo textos com crianças em processo de alfabetização

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PALAVRAS-CHAVE: Escrita; Gêneros textuais; Ensino Fundamental; Ciências.

RESUMO:
Este estudo buscou compreender o processo de ensino e de aprendizagem da escrita de textos produzidos nas aulas de Ciências com crianças de 7 anos. Os dados foram coletados em uma escola pública brasileira e o objeto de análise é a produção de textos, em especial, o

gênero relato em aulas de caráter investigativo. A proposta de escrita apresentada aos alunos visou a explicitação de desenhos relacionados a: i) uma cena de um cientista "fazendo ciência" e ii) observação de um animal, o mico. Utilizamos a abordagem da etnografia em educação para investigar como as aulas de ciências podem contribuir para a produção de gêneros textuais, e que habilidades estão sendo construídas pelas crianças em proceso de alfabetização. Indicamos que a produção escrita se configurou de um determinado modo tendo em vista os enunciados propostos. O gênero relato se apresentou ora por meio da descrição, em que houve a presença da enumeração de elementos presentes nos desenhos, ora por meio da narrativa, apresentando elementos que marcaram o tempo e o espaço. Os relatos, tal como elaborados, cumpriram a funcionalidade no espaço de circulação da sala de aula de ciências e, as referências sobre o que, o para que e o para quem escrever, foram de certo modo concretizadas. Estudos no campo da lingüística textual e dos autores, Marcuschi (1983, 2008); Bakhtin (2002); Bronckart (2003); Dolz e Schneuwly (1996, 2004), entre outros, fundamentam as discussões apresentadas.

INTRODUÇÃO:

Nas últimas décadas tem crescido o interesse em compreender como estudantes aprendem através da escrita (Graham & Hebert, 2010; Gunel et al., 2009; Langer & Applebee, 1987). Recentemente, esse interesse tem se movido para além da concepção de escrita como ferramenta para estimular o desenvolvimento de habilidades em leitura e tem considerado os impactos da escrita em outros campos disciplinares além da Linguagem, como Matemática e Ciências (Hand et al., 2001; Rouse et al., 2016).

Especificamente na área de Educação em Ciências, estudos relacionados à escrita têm ganhado visibilidade no que diz respeito aos processos de alfabetização científica (Wallace et al., 2004), aprendizagem conceitual (Mason & Boscolo, 2000), e estímulo ao maior engajamento dos estudantes nas aulas (Souza & Almeida, 2005). Alguns desses estudos têm descrito elementos da escrita em aulas de ciências que vão além das atividades de registro e sumarização de ideias para compreender como as crianças compreendem a atividade científica e se engajam em práticas dos cientistas (Rouse et al., 2016).

No presente estudo estamos interessados em analisar intercessões entre estes aspectos e a apropriação de gêneros textuais em uma turma de

crianças em processo de alfabetização. Para isso, analisamos produções de alunos de uma turma do 2° ano do Ensino Fundamental que oferecem contrastes interessantes com relação à escrita e aos gêneros textuais.

OBJETIVOS:

- Compreender como as aulas de ciências podem contribuir para a produção de gêneros textuais mais autênticos em sala de aula;
- Compreender como as crianças elaboram textos a partir dos enunciados propostos nas aulas de ciências;
- Conhecer que habilidades apresentam as crianças ao elaborar determinados gêneros textuais na prática vivenciada nas aulas de ciências.

DESCRIÇÃO DA INVESTIGAÇÃO:

*Contexto de pesquisa*

A presente pesquisa insere-se em um projeto mais amplo no qual uma equipe de educadores e pesquisadores têm acompanhado alunos no início do Ensino Fundamental. Desde 2011 os envolvidos no projeto estão interessados em compreender aspectos relacionados à apropriação da cultura escolar e a construção de identidades no processo de escolarização das turmas investigadas.

Especificamente neste estudo, apresentamos os dados de uma turma do 2° ano do Ensino Fundamental de uma escola pública federal localizada no Sudeste do Brasil no ano de 2016. O grupo era composto de 25 crianças, 10 meninas e 15 meninos, a maioria com idade de sete anos. Como a entrada nessa escola ocorre por sorteio, o grupo de alunos apresentava diversas origens socioeconômicas e étnicas, além de experiências diferenciadas na Educação Infantil. Acompanhamos as aulas da professora Karina, uma profissional com significativa experiência profissional e formação acadêmica voltada para a área de Alfabetização e Letramento.

Descrevemos as aulas da disciplina “Introdução à Pesquisa”, na qual as crianças tiveram oportunidade de participar de práticas investigativas, como observação, argumentação e análise de dados. A perspectiva de ensino que orientou o trabalho foi o *Ensino de Ciências por Investigação*, por exemplo, em documentos curriculares como National Research Council (NRC, 2012). O planejamento foi produzido pela equipe de

pesquisa em parceria com a professora considerando que atividades investigativas são aquelas que levam os alunos a refletir, discutir e explicar seu trabalho aos colegas de classe (Carvalho et al., 2013). O documento NRC (2012) propõe alguns pontos essenciais dessa abordagem que nortearam o planejamento e estão relacionados ao engajamento das crianças no trabalho com dados em torno de questões de orientação científica.

Essa perspectiva tem como principal preocupação aproximar a ciência ensinada e aprendida nas escolas e a ciência construída pelos cientistas nos centros de pesquisa e universidades, mesmo reconhecendo as diferenças entre essas "duas ciências" (Munford & Lima, 2007). Esta aproximação é importante, uma vez que consideramos a aprendizagem de ciências mais do que aquisição passiva de vocábulos e fórmulas a serem memorizadas, mas como processo de introdução dos alunos em certas práticas da comunidade científica (Driver et al., 1999; Kelly, 2013). Com base nessas orientações, foi desenvolvida a sequência representada na tabela 1:

| Aula | Data | Temática | Atividades-chave |
|---|---|---|---|
| 1 | 05/09 | O que o cientista faz? | Discussão oral com o grupo, produção de desenho e produção escrita. |
| 2 | 12/09 | O que o cientista faz? | Discussão oral sobre os desenhos e produção escrita da última aula. |
| 3 | 19/09 | O que o cientista faz? Introdução ao estudo dos micos | Produção do registro escrito dos desenhos da última aula. Problematização inicial sobre a presença dos micos no refeitório da escola: discussão sobre a prática de dar comida aos animais. |
| 4 | 26/09 | Proposta de explicação para o caso dos micos | Crianças discutem porque os micos estão se aproximando da escola e fazem registro escrito de propostas de explicação para o fenômeno. |
| 5 | 03/10 | Descrição dos micos | Atividade de desenho dos micos observados na escola seguida de produção de texto escrito sobre o desenho. |
| 6 | 17/10 | A biologia dos micos | Atividade de leitura coletiva e discussão de características da biologia do mico, como habitat, alimentação, reprodução, etc. |
| 7 | 24/10 | O comportamento dos micos | Finalização da discussão sobre o texto da aula anterior e discussão de um vídeo que mostrava o comportamento de interação entre micos e humanos. |
| 8 | 31/10 | O comportamento dos micos | Leitura de uma notícia que relatava o ataque de micos a humanos que ofereciam comida. Discussão oral com a turma e atividade escrita sobre o texto. |
| 9 | 07/11 | O comportamento dos micos | Leitura de texto informativo sobre questões propostas pelas crianças a partir das discussões das duas últimas aulas. |
| 10 | 28/11 | Deslocamento populacional de micos | Exibição de um vídeo sobre um caso real de invasão de micos. Após o vídeo, houve uma discussão e atividade escrita. |

| | | | |
|---|---|---|---|
| 11 | 05/12 | Deslocamento populacional de micos | Trabalho de interpretação de mapas que relacionava certas variáveis ambientais ao deslocamento de populações de micos. |
| 12 | 12/12 | Conclusões do estudo sobre os micos | Produção escrita sobre “o que aprendemos sobre os micos” e discussão oral. |

*Tabela 1: Sequência de aulas desenvolvida na disciplina “Introdução à pesquisa” ao longo do 2° semestre de 2016.*

A temática desenvolvida nas aulas buscou valorizar as percepções que as crianças tinham sobre o trabalho de investigação científica e engajá-los em algumas dessas práticas. Para isso, foi desenvolvida uma sequência de aulas organizada em dois momentos: um primeiro momento relacionado ao trabalho do cientista e um segundo momento de envolvimento das crianças em práticas dos cientistas. Essas práticas emergiram a partir de uma questão vivenciada pelas próprias crianças na escola, quando alguns desses micos (gênero *Callithrix*) começaram a se aproximar do refeitório para pegar comida oferecida por alguns alunos. Esses eventos geraram uma polêmica, pois algumas crianças concordavam com a prática e outros discordavam. Dessa forma, uma questão que norteou a sequência foi: “Podemos dar comida aos micos?” o que gerou oportunidades para um trabalho sobre as atitudes humanas diante de fenômenos naturais. Paralelamente, a professora introduziu uma questão de orientação científica: “Por que os micos estão se aproximando da escola?” Com essa questão, o objetivo foi trabalhar conceitos como: habitat e hábitos, interações ecológicas e introdução de espécies exóticas.

*Fontes de dados e processos de análise*

Desenvolvemos um desenho naturalista de pesquisa, utilizando métodos de pesquisa qualitativa (Lincoln & Gubba, 1985). Nossas abordagens de investigação foram construídas a partir da combinação de elementos teórico-metodológicos refletindo a noção de *bricoleur* (Denzin & Lincoln, 2000) com o objetivo de desenvolver uma metodologia mais adequada à investigação de nossas questões de pesquisa. Fizemos observação participante (Spradley, 1980), registros em caderno de campo e coletamos artefatos produzidos em sala de aula (Green et al., 2005). Para a análise, desenvolvemos representações macroscópicas dos eventos acompanhados, como quadros de aulas e linhas do tempo (Castanheira et al., 2001) gerando uma visão holística da história do grupo e estabelecendo relações entre parte e todo nessa história. Essa visão mais ampla forneceu elementos para seleção de eventos considerados significativos para uma análise mais detalhada.

Para analisar os textos utilizamos os referenciais teórico metodológicos que sustentam os estudos voltados à linguística textual considerando-se o contexto específico relativo às crianças em processo inicial de apropriação do sistema de escrita. As pesquisas sobre o letramento e à alfabetização dialogam com este estudo e contribuem de maneira signifcativa para compreender como as aulas de ciências corroboram para prática de produção escrita das crianças de 7 anos.

A defesa de que o estudo de gêneros tem conseqüências positivas no ensino da língua é algo retratado nos *Parâmetros curriculares nacionais de língua portuguesa* (BRASIL, 1997). Os trabalhos de Bakhtin (1979, 1997), Teberosky (1990), Chartier e Hébrard (1996), Soares (1998), Ferreiro (2002) Schneuwly B. & Dolz, Joaquim (2004) e outros explicitam a importância da presença dos gêneros textuais desde a entrada da criança na escola, no período inicial da alfabetização. O trabalho com gêneros cumpre objetivos diferentes, permitindo a familiaridade das crianças com os materiais reais presentes na sociedade, o conhecimento sobre o uso e as funções deles e também a reflexão sobre a estrutura e os aspectos discursivos e lingüísticos neles presentes.

RESULTADOS:

Apresentamos as discussões referentes a dois eventos que ilustram a escrita motivada pelas experiências vivenciadas pelas crianças no estudo sobre os micos: i) uma cena de um cientista “fazendo ciência” e ii) observação de um animal, o mico. As análises permitiram evidenciar e compreender que textos foram produzidos pelas crianças tendo em vista os enunciados propostos; que elementos textuais foram acionados para que se alcançassem os objetivos: o que escrever, para quem e o para que escrever. A nossa intenção neste estudo é apresentar o material escrito de modo a problematizar as interferências dos enunciados e dos conhecimentos prévios dos alunos na produção de gêneros textuais.

O primeiro texto foi produzido no dia 19 de setembro, após a discussão sobre os desenhos relacionados ao que o cientista faz. As crianças deveriam retratar uma cena de um cientista “fazendo ciência” (Figura 1):

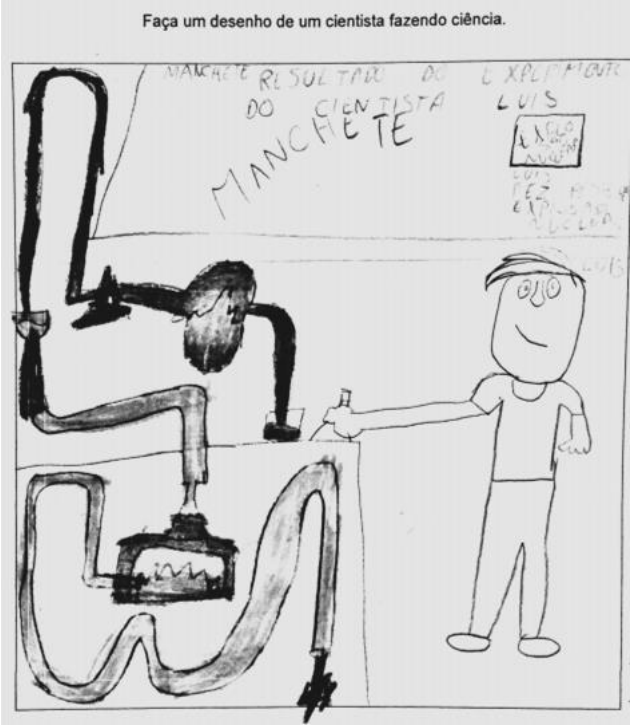


*Figura 1: Atividade sobre "o que o cientista faz" desenvolvida no dia 05 de setembro, exemplificada pelo desenho do aluno Gustavo*

Após as discussões orais sobre os desenhos elaborados, a professora solicitou aos alunos que produzissem um texto. A escrita do texto pressupunha discorrer sobre os desenhos garantindo-se um nível de detalhamento de modo a apresentar aos colegas o que foi desenhado e o que se pretendeu evidenciar na cena sobre o cientista e o fazer ciência. As crianças foram orientadas a iniciar o texto com o fragmento "Eu desenhei...". Analisamos dois exemplos, o primeiro do aluno Gustavo e, o segundo, da aluna Gisele.

Gustavo escreveu,

> *Eu desenhei um cientista que tinha uma máquina que ele criou. Ele foi no lixão da cidade pegou peças e construiu a máquina em cima do forno à lenha. Furou a máquina e deu uma ligada na máquina no forno. A lenha e os pinguinhos da poção caíram no pote de vidro e deu uma explosão nuclear. Essa foi a manchete do jornal.* (Gustavo, 7 anos, 19/09/2016)

Gisele escreveu

> *Eu desenhei um cientista com cabelo preto fazendo um experimento com sucos diferentes e um pouco de larva. Depois quando o experimento ficou pronto ele derramou no chão. O Chão mudou de cor.* (Gisele, 7 anos, 19/09/2017)

As crianças atenderam ao enunciado ao descreverem a cena, mostraram as suas percepções e o modo de conceber um cientista fazendo ciência. Encontramos nesses dois textos elementos presentes nos tipos textuais narrativos, descritivos e expositivos que asseguraram ao leitor a compreensão da cena. Gustavo finaliza o texto com a afirmação, “Essa foi a manchete do jornal”, o que pressupõe alguma familiaridade com outro gênero textual e, possivelmente outros suportes, como jornais ou revistas em que as manchetes são encontradas. Ainda que a “manchete” citada não tenha sido destacada no texto podemos dizer que a criança estabeleceu a intertextualidade com outros gêneros discursivos. Ao ocorrer “uma explosão nuclear”, fenômeno inesperado e pouco recorrente, a criança colocou em destaque tal situação chamando a atenção para a manchete de jornal que, no gênero notícia, cumpre a função de colocar em evidência um fato. Destaca-se que no desenho a criança escreveu: “Manchete: Resultado do Experimento do Cientista – Luís fez besteira, Explosão Nuclear”. Podemos dizer que a criança utilizou da escrita para destacar o resultado do experimento do cientista, utilizando-se de um recurso presente em um suporte que circula na sociedade. A manchete foi incorporada em seu desenho, o que chamou a atenção para o fenômeno representado. Dessa forma, o conhecimento sobre manchete e sua função foi confirmado pela cena e não pelo texto escrito.

Nesse sentido, o texto produzido nas aulas de ciências foi construído apoiando-se e articulando-se às diversas experiências das crianças com os diferentes gêneros textuais presentes nas aulas de Língua Portuguesa e na sociedade bem como com os conhecimentos do campo da ciência. Ao escrever o texto a criança aciona conhecimentos no sentido de dar maior ênfase e visibilidade à cena e ao fenômeno representado.

Destacamos a complexidade ao tentar definir gêneros textuais. O que teriam produzido as crianças quando a tarefa foi orientada para a importância de precisão acerca do que foi desenhando? Teriam as crianças produzido o relato de uma cena/desenho, um texto explicativo, um texto expositivo? Nesse estudo utilizamos os conceitos de Marcuschi (2010) ao defender que os gêneros textuais são “maleáveis”, ou seja, são

criados e utilizados de acordo com a necessidade de comunicação do indivíduo. Encontramos os gêneros textuais em diferentes situações que envolvem algum tipo de comunicação no nosso cotidiano. Poderíamos enumerar uma série de propostas de produção de gêneros recorrentes na escola mas, nesse caso específico, destacamos um enunciado que orientou para a produção de um gênero que atendesse as necessidades do estudo em questão cumprindo uma função social numa sala de aula de ciências. A proposta foi elaborada no sentido de promover a interação e a explicitação dos saberes entre as crianças num determinado campo de conhecimento.

O estudo sobre os Micos promoveu a circulação de outros gêneros discursivos de cunho científico e informativo o que ampliou o contato e os conhecimentos das crianças com a linguagem científica e com a estrutura desses textos.

Há que se considerar que as propostas de produção de textos na escola exigem um olhar para a complexidade inerente às diferentes e tipologias e gêneros textuais bem como do significado para a construção de uma prática efetiva de uso do texto na sociedade. Dolz e Schneuwly (1998) acreditam que somente:

> "uma proposta de ensino/ aprendizagem organizada a partir de gêneros textuais permite ao professor a observação e a avaliação das capacidades de linguagem dos alunos; antes e durante sua realização, fornecendo-lhe orientações mais precisas para sua intervenção didática. Para os alunos, o trabalho com gêneros constitui, por um lado, uma forma de se confrontar com situações sociais efetivas de produção e leitura de textos e, por outro, uma maneira de dominá-los progressivamente".

O segundo evento analisado diz respeito aos textos produzidos no dia 03 de outubro, após a produção dos desenhos dos micos observados pelas crianças na escola. O enunciado da atividade, "Os micos são assim…", orientava para a importancia de descrever como são os micos de modo a mostrar e revelar os aspectos que mais chamavam a atenção das crianças. Nessa proposta o desenho contou com a observação dos micos, o que facilitaria a representação desse animal.

Gustavo apresentou a sua escrita com uma estrutura característica do gênero lista utilizando-se de uma ordenação por meio de registros numéricos. Esse recurso numérico foi utilizado apenas na primeira parte do texto. A criança escreveu algumas características morfológicas e comportamentais que caracterizam a espécie em estudo.

*Os micos são assim…*
*1 Peludos*
*2 Negros*
*3 Alguns barrigudos*
*4 Alguns com filhotes*
*5 Ágeis*
*6 Orelhudos*
*- Parecem com um filhote de Gorila*
*- Famintos*
*- Gosta de pular rem árvores*
*- Gostam de brigar pela comida*
*- Os micos acordam cedo*
*- Alguns micos fêmeas estão grávidas*
*- Gosta de ambiente com verde, mata e árvores*
*- Eles têm cabeças minúsculas*
*- Bigode*
*- Listra no rabo*
*- Gostam de ficar na grade do refeitório*
*- São agressivos*
*- Barriga rosada*
*- Com unhas grandes*
(Gustavo, 7 anos, 03/10/2016)

A aluna Gisele apresentou o texto de maneira linear com certas características do animal e inserindo elementos que justificariam a possível causa dos animais se deslocarem para o ambiente escolar. Aspectos presentes no texto de Gisele foram discutidos em uma das aulas, momento em que foi apresentada a pergunta da investigação: Por que os micos estão se aproximando da escola? A figura 2 mostra o desenho da aluna Gisele:

**Os micos que eu vi!**

*Figura 2: Atividade de desenho dos micos desenvolvida no dia 03 de outubro, exemplificada pelo desenho da aluna Gisele.*

> *Os micos são assim…*
> *Os micos tem duas cores que tipo as cores são preto e cinza. Ele tem uma juba mais/menos rosa. Ele tem uma orelha que ele ouve. Ele tem um rabo comprido. Ele gosta de vir comer nosso lanche, fruta. Os micos não estão gostando da matinha e estão vindo para escola. Os outros animais estão estão invadindo o territorio dos micos*. (Gisele, 7 anos, 03/10/2016)

Na produção escrita, Os micos são assim…, foi possível perceber como as crianças, apoiadas em seus conhecimentos prévios, encontraram maneiras distintas para atender ao enunciado proposto. O modo de elaborar e compor o texto foi além das características físicas do animal. No fragmento em que a aluna menciona que “os micos não estão gostando da matinha” evidencia-se que a criança buscou elementos do comportamento animal, o que estava relacionado às discussões orais que

o grupo fazia nas aulas de ciências. A sala de aula, como um espaço de circulação de conhecimentos e ideias das crianças sobre a "invasão dos micos" na escola, foi fundamental para incorporação de elementos no texto produzido pela criança, como observa-se no fragmento: "os outros animais estão invadindo o território dos micos". Isso indica que a aluna não ficou restrita à observação do mico e usou outras características do animal para compor o texto, embora a professora tenha centrado a atenção das crianças para a descrição dos aspectos morfológicos.

Ao apresentar a proposta a professora chamou a atenção das crianças para alguns aspectos importantes: "*vocês têm que escrever o que vocês viram no mico, como ele é de verdade; nós vamos ler depois para saber o que cada um viu no mico, por isso temos que escrever tudo*". Esses aspectos foram explicitados para que as crianças compreendessem "o que", "o para que" e o "para quem" escrever. De acordo com Costa Val (2007, p. 70), "para reconhecer um gênero textual, normalmente os falantes levam em conta os elementos das chamadas 'condições de produção' em que ele ocorre (produtor, destinatário, função ou objetivos, suporte e contexto social de circulação)". Estão envolvidos numa produção de texto conhecimentos relativos à estrutura, ao conteúdo, ao formato e ao estilo da linguagem. Nesse caso específico, considerando as crianças em processo inicial da alfabetização, a professora foi a mediadora e garantiu em suas ações a clareza sobre tais aspectos.

Voltamos novamente a atenção para o gênero a ser produzido. Essas oportunidades de refletir sobre a língua em situações estreitamente ligadas às práticas sociais da escrita e da leitura têm sua expressão no conceito de letramento. Assim, as vivências na escola trarão outras possibilidades que − espera-se − vão além desse espaço, permitindo aos sujeitos se envolverem com maior competência nos lugares em que a escrita se mostra presente e assume uma função objetiva. Destacamos a importância de disponibilizar uma variedade de gêneros compreendendo-se os usos e as funções deles na sociedade.

CONSIDERAÇÕES FINAIS:

Pretendemos mostrar os significados e os sentidos da escrita de textos com crianças de 7 anos nas aulas de ciências, em especial nesse estudo sobre os micos numa abordagem de ensino de ciências por investigação. As análises da escrita das crianças apontaram para a importância de pensar em práticas de produção de textos que possibilitam mobilizar diferentes conhecimentos seja da tipologia e/ou do gênero a ser escrito.

Nesse percurso de investigação do ponto de vista da funcionalidade da escrita foi possível perceber o papel que cumpriu essa escrita na sala de aula no sentido de ampliar a visão das crianças em situações de interação entre os colegas e na mediação com os adultos professores/pesquisadores. Se por um lado os textos cumprem a função no ambiente em que circularam, por outro há que se pensar como as crianças se apropriam de determinadas estruturas presentes em determinados tipos e gêneros para que tal circulação se efetive. É importante que o professor faça escolhas quanto aos gêneros textuais que prioriza no ensino com seus alunos de forma a atender as características de faixa etária, interesse, nível de conhecimento e exposição aos gêneros que têm significado para a classe. Ao planejar o ensino da produção escrita com base em gêneros textuais, os professores, sejam de Língua Portuguesa, de Ciências ou das mais diferentes áreas de conhecimento, estarão auxiliando os seus alunos a se apropriarem da língua como instrumento de comunicação e engajamento social.

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## Bibliotecas escolares e cidadanía. Clubs de lectura.

**Cristina Novoa Fernández**. Consellería de Cultura, Educación e Ordenación Universitaria, Xunta de Galicia (ESPAÑA)

Presentado en la mesa redonda **Bibliotecas, usuarios y comunicación en ámbito escolar y otros espacios públicos.**

PALABRAS CLAVE: clubs de lectura, lectura, biblioteca escolar, sociedade lectora.

RESUME:
No contexto do Plan LÍA de bibliotecas escolares (Lectura, Información, Aprendizaxe) que reúne todos os programas para a mellora das bibliotecas escolares e o fomento da lectura en ámbito educativo, a Consellería de Cultura, Educación e Ordenación Universitaria da Xunta de Galicia mantén, desde 2007, unha iniciativa destinada a incentivar o funcionamento de clubs de lectura en centros de ensino secundario. Estes clubs de lectura son espazos de aprendizaxe dos valores democráticos e de cidadanía, e responden ao compromiso social, persoal e profesional do profesorado que exerce de mediador de lectura e, tamén, ao entusiasmo dos lectores e das lectoras. Os clubs de lectura de ámbito educativo están vinculados ás bibliotecas dos centros , teñen carácter voluntario para os seus integrantes , están integrados nas estratexias do equipo docente para a mellora dos hábitos e dos niveis de lectura do alumnado, contribúen ao reforzo de competencias clave, axudan a facer das bibliotecas un espazo de encontro e de convivencia, son oportunidade para a inclusión do alumnado en toda a súa diversidade e facilitan a incorporación de adultos da comunidade educativa en actividades arredor dos libros e da

lectura, en particular, e da cultura en xeral.

UNHA DÉCADA DE CLUBS DE LECTURA: 2007-2017.

En 2017 cumpre dez anos de existencia a iniciativa dos clubs de lectura nos centros de ensino secundario de Galicia, unha aposta da administración educativa galega por estimular o hábito de lectura entre adolescentes, e mocidade, coa complicidade dun profesorado comprometido a nivel profesional, pero tamén a nivel persoal e social, ao entender a lectura como unha ferramenta imprescindible e útil no persoal e no académico, necesaria tamén para o desenvolvemento integral do alumnado e, finalmente, para a cultura democrática dun país.

A miña intervención na mesa "Bibliotecas, usuarios e comunicación" do 6º Foro Iberoamericano sobre Literacidade e Aprendizaxe pretende describir de forma resumida o contexto no que nace esta iniciativa de fomento da lectura, o desenvolvemento que acadou no conxunto dos centros de ensino públicos da comunidade autónoma de Galicia, o impacto nas comunidades educativas e os logros que imos observando a través do seguimento do programa.

*"Hora de ler" e clubs de lectura.*

No contexto do programa "Hora de ler", da administración educativa galega, iniciado en 2006 coa elaboración de orientacións e materiais de apoio ao profesorado, co fin de estimular o fomento da lectura nos centros educativos de nivel non universitario, deséñase unha proposta específica para incentivar o vínculo co libro e a lectura entre o alumnado de ensinanza secundaria obrigatoria e postobrigatoria, bacharelato, formación profesional e ensinanzas de réxime especial (conservatorios, escolas oficiais de idiomas, ensinanzas de persoas adultas). Pénsase que este alumnado que, segundo todos os estudos sobre hábitos de lectura, presenta dificultades para continuar o hábito de lectura (se o tiña adquirido nos anos anteriores), ou para vincularse á lectura de forma inicial, precisa de actuacións que vaian máis aló dos materiais atractivos e motivadores, máis aló de lemas con maior ou menor poder de mobilización; precisa, pola contra, dun acompañamento profesional, entusiasta, comprometido; necesita, en definitiva, da intervención dunha persoa mediadora e, tamén, de espazos e tempos para compartir experiencia lectora.

*Hora de ler*, o programa no que se integra esta iniciativa, está vinculado ás accións da Consellería de Educación en materia de bibliotecas

escolares. Neste tempo, *Hora de ler* consolidouse como un dos programas da administración autonómica a favor da lectura, configurado como programa aberto que alberga distintas iniciativas. Ten como principios: que os lectores cheguen a ser autónomos na selección das súas lecturas; que a biblioteca escolar sexa o centro motivador da lectura nas diferentes prácticas diarias no centro, pero tamén no tempo persoal do alumnado; que a calidade e non a cantidade guíe a experiencia lectora; a incorporación dos diferentes soportes, formatos e contidos; a lectura con distintas finalidades; o tratamento da lectura nun sentido amplo, como alfabetización múltiple; a súa contribución á mellora das competencias clave do alumnado; a creación de ambientes lectores nos centros; a participación das familias na formación lectora dos seus fillos e a socialización da lectura.

De forma paralela, trala publicación da Lei Orgánica de Educación (LOE) en 2006, incorporouse na normativa curricular autonómica, a obrigatoriedade para os centros de elaborar un "Proxecto lector de centro" como referencia para as diferentes prácticas en materia de lectura, escritura e habilidades no uso e tratamento da información a desenvolver no centro para a mellora das competencias clave do alumnado. Algunhas das propostas do programa "Hora de ler" vanse incorporando a estes proxectos lectores de centro tales como os clubs de lectura ou o tempo diario (ou semanal) para a lectura en horario lectivo, que se difunde como práctica de interese e acaba tomando o nome do programa, "a hora de ler", na meirande parte dos centros.

Publícase así, no curso 2007/2008, a primeira convocatoria para incentivar o funcionamento de clubs de lectura en centros públicos que matriculaban alumnado de ensinanza secundaria de réxime xeral (ESO, bacharelato e formación profesional), e de réxime especial, onde se inclúen as escolas oficiais de idiomas, os conservatorios, as ensinanzas artísticas ou as ensinanzas para persoas adultas. Desde aquel primeiro curso no que se abriron clubs de lectura en 105 centros públicos de ensino que impartían as devanditas ensinanzas, foron medrando ano a ano o número de centros que se incorporaron a esta iniciativa, pero tamén o número de grupos de lectura por cada un dos centros, atendendo a intereses, temáticas ou niveis de idade. No curso 2016/2017 funcionaron clubs de lectura, con apoio da consellería, nun total de 243 centros de ensino secundario, o que vén a representar o 60% da totalidade de centros públicos que poden acollerse a estas convocatorias. As asignacións recibidas van destinadas á adquisición dos libros imprescindibles par ao funcionamento dos clubs,

podendo destinar un 25% da asignación para a realización de actividades complementarias.

*Pero, que é un club de lectura?*

Poñer en marcha un club de lectura nun centro educativo consiste, basicamente, en promover a participación dun grupo de rapaces e rapazas para que poidan compartir as súas experiencias lectoras, coa mediación dun adulto que conduza todo o proceso. O espazo natural para o club de lectura é a biblioteca escolar, e os tempos axeitados para a súa celebración dependen das posibilidades de cada grupo (recreos ou outros tempos non lectivos), resultando imprescindible a implicación persoal do profesorado dadas as especiais características desta actividade. O número de integrantes non debe ser excesivo (recoméndase que non supere os 15/20 participantes). A utilización das tecnoloxías de información e comunicación así como algunhas das posibilidades de Internet poden enriquecer a actividade destes clubs, contribuír á lectura en diversos soportes, introducir as narrativas *transmedia*, e facilitar a difusión das súas propostas entre a comunidade educativa.

Unha das potencialidades dos clubs de lectura, tal e como amosan moitas experiencias que se levan a cabo nos centros galegos, é a de incorporar á lectura a mozos e mozas que presentan resistencias; isto lógrase precisamente polo seu carácter voluntario e porque conectan, cando están ben orientados, con intereses e necesidades deste alumnado. Os clubs de lectura estanse demostrando, así mesmo, útiles para mellorar a autoestima e as habilidades sociais e de lectura de alumnado con dificultades específicas de aprendizaxe.

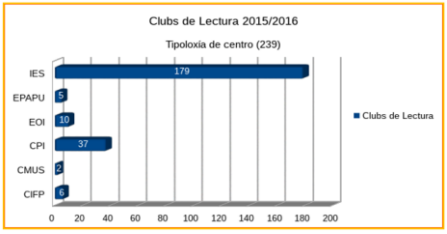
Para poderen obter as axudas para o funcionamento do club os centros teñen que presentar unha solicitude de participación xunto cun pequeno proxecto que detalle as finalidades do club, a composición e número de grupos de lectura previstos e o número estimado de participantes en total; as fórmulas de organización e funcionamento previstos; un calendario de reunións presenciais (que deberán realizarse en tempos non lectivos ou fóra das aulas (para o que se debe especificar o horario no que se manterán as reunións); as persoas responsables ou que realizarán a coordinación e os medios que empregarán para a difusión das actividades dos clubs. Pódense adiantar algunhas lecturas previstas, pero non é imprescindible aínda que si se valoran especialmente aquelas iniciativas que buscan impulsar a lectura de textos en lingua galega e que procuran

un maior vínculo dos mozos e mozas coa lingua e a literatura da nosa comunidade.

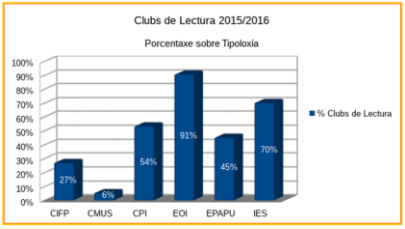
*Os clubs de lectura en datos*

A partir da lectura das memorias dos diferentes clubs vanse recompilando, ano tras ano, os títulos máis lidos así como os autores e autoras que teñen maior seguimento nos grupos de lectura. Estes datos fanse públicos e espertan interese entre os diferentes axentes do mundo do libro en Galicia. Cos datos recollidos en relación coas actividades dos clubs de lectura que funcionaron en 239 centros no pasado curso 2015/2016, elaborouse un breve informe que vén de ser publicado no espazo web específico deste programa, *Ler en mancomún*[1], dependente da Asesoría de bibliotecas escolares. Algúns datos poden resultar de interese:

- No curso 2015/2016 a tipoloxía de centros participantes nesta iniciativa aparece reflectido no cadro 1, onde se pode apreciar a maior representación é dos institutos de ensino secundario. No cadro 2 pódese ver a porcentaxe de centros que, en cada unha das tipoloxías existentes, contan cun club de lectura.




*Cadro 1*




*Cadro 2*

Obsérvase que o 70% dos institutos de ensino secundario albergan cando menos un grupo de lectura, ou que o 91% das escolas de idioma teñan tamén un club de lectura; pero é salientable que o 45% dos centros de ensinanzas de persoas adultas conten tamén con este recurso para o fomento da lectura entre o seu alumnado.

- En total constituíronse 782 grupos de lectura, moderados por 631 profesores e profesoras. Participaron tamén como lectores outros 411 docentes e 9.500 persoas entre mozos e mozas e adultos non docentes. Aproximadamente o 25% dos centros participantes contan cun grupo de lectura de adultos. En total, preto de 11.000 lectoras e

[1] *Ler en mancomun*: http://lerenmancomun.blogspot.com.es/

lectores que se reúnen periodicamente para falar de libros e de lecturas.

- En relación cos tempos, o 28% reuníronse semanalmente; o 21% quincenalmente e o 27% mensualmente. O 20% xuntáronse con periodicidade mixta ou diferente ás citadas. O 4% reuniuse unha vez por trimestre. Maioritariamente xuntáronse nos recreos (156 clubs) pero houbo 101 clubs, o que significa o 42% que se reuniron en horario extraescolar. Tamén aquí hai unha certa mestura pois ás veces se fan reunión sistemáticas nun recreo á semana pero despois se reúnen en horario extraescolar unha vez ao mes.
- As linguas maioritarias para a lectura foron o galego (47,16% dos títulos lidos) e o castelán (46,7%); fixéronse lecturas noutros idiomas: francés, inglés, portugués, italiano ou alemán, principalmente pola participación das escolas oficiais de idiomas.
- 24% dos centros tiveron un grupo de lectura temático, destacando neste caso a banda deseñada, pero tamén houbo grupos de lectura de ciencia, historia, mitoloxía ou literatura universal. Nalgúns caso as lecturas organizáronse arredor dalgunhas temáticas anuais como *Lendo o mundo, Literatura e deporte, Mulleres e música, Igualdade de xénero, Amor, sexo e xénero, novela negra (novela de misterio e suspense, misterio e medo, terror; novela negra e thriller, números e crime), Novela de aventuras, danza e artes escénicas, Océano Atlántico, emigración…*

| Os 50 títulos máis lidos nos Clubs de Lectura de ensino secundario no curso 2015/2016 | | | | |
|---|---|---|---|---|
| Autor/a | *Título* | Clubs | Gal. | Cast. |
| Ledicia Costas | *Escarlatina, a cociñeira defunta* | 25 | 25 | 0 |
| Paco Roca | *Engurras* | 22 | 20 | 2 |
| Ledicia Costas | *O corazón de Xúpiter* | 19 | 19 | 0 |
| Andrea Maceiras | *Europa express* | 19 | 19 | 0 |
| Xosé Neira Vilas | *Memorias dun neno labrego* | 19 | 19 | 0 |
| Mark Haddon | *O curioso incidente do can á medianoite* | 17 | 12 | 5 |
| J.R. Palacio | *La lección de August* | 17 | 0 | 17 |
| Agustín Fernández Paz | *Cartas de inverno* | 16 | 16 | 0 |
| Miguelanxo Prado | *A mansión dos Pampín* | 16 | 16 | 0 |
| Domingo Villar | *A praia dos afogados* | 16 | 16 | 0 |
| César Mallorquí | *As lágrimas de Shiva* | 15 | 9 | 6 |
| J.D. Salinger | *O vixía no centeo* | 15 | 11 | 4 |
| Pedro Feijoo Barreiro | *A memoria da choiva* | 14 | 14 | 0 |
| Agustín Fernández Paz | *A neve interminable* | 14 | 14 | 0 |
| Berta Dávila Fernández | *O derradeiro libro de Emma Olsen* | 13 | 13 | 0 |
| Jackeline Kelly | *A evolución de Calpurnia Tate* | 13 | 11 | 2 |
| Carlos Negro Romero | *Penúltimas tendencias* | 13 | 13 | 0 |
| Domingo Villar | *Ollos de auga* | 13 | 13 | 0 |
| Manuel María | *Terra Chá* | 12 | 12 | 0 |
| Philippe Claudel | *A neta do señor Linh* | 11 | 9 | 2 |
| Elena Gallego Abad | *Dragal I. A herdanza do dragón* | 11 | 11 | 0 |
| Manuel Núñez Singala | *O achado do castro* | 11 | 11 | 0 |
| Care Santos | *Mentira* | 11 | 11 | 0 |
| Art Spiegelman | *Maus. Relato dun supervivente* | 11 | 3 | 8 |
| Manuel Núñez Singala | *Instrucións para tomar café* | 10 | 10 | 0 |
| Marjane Satrapi | *Persépole* | 10 | 5 | 5 |
| John Boyne | *O neno do pixama a raias* | 9 | 3 | 6 |
| Ray Bradbury | *Fahrenheit 451* | 9 | 4 | 5 |
| Marcos Calveiro | *O pintor do sombreiro de malvas* | 9 | 9 | 0 |
| Agatha Christie | *Dez negriños* | 9 | 3 | 6 |
| John Green | *Bajo la misma estrella* | 9 | 0 | 9 |
| Marina Mayoral | *Tristes armas* | 9 | 9 | 0 |
| Annabel Pitcher | *Mi hermana vive sobre la repisa de la chimenea* | 9 | 0 | 9 |
| Xabier Puente Docampo | *Cando petan na porta pola noite* | 9 | 9 | 0 |
| Antoine Saint-Exupéry | *O principiño* | 9 | 7 | 2 |
| Kresmann Taylor | *Enderezo desconhecido* | 9 | 9 | 0 |
| Jose Mauro de Vasconcelos | *A miña planta de laranxa lima* | 9 | 9 | 0 |
| Isabel Allende | *La ciudad de las bestias* | 8 | 0 | 8 |
| Agatha Christie | *A rateira* | 8 | 3 | 5 |
| Pedro Feijoo Barreiro | *Morena, perigosa e románica* | 8 | 8 | 0 |
| Agustín Fernández Paz | *Contos por palabras* | 8 | 8 | 0 |
| Anne Frank | *O diario de Ana Frank* | 8 | 4 | 4 |
| Dolores Redondo | *O gardián invisible* | 8 | 5 | 3 |
| Antón Riveiro Coello | *Os elefantes de Sokúrov* | 8 | 8 | 0 |
| Carlos Ruíz Zafón | *El príncipe de la niebla* | 8 | 0 | 8 |
| Ledicia Costas | *Un animal chamado néboa* | 7 | 7 | 0 |
| Pedro Feijoo Barreiro | *Os filos do mar* | 7 | 7 | 0 |
| Agustín Fernández Paz | *O único que queda é o amor* | 7 | 7 | 0 |
| Agustín Fernández Paz | *Aire negro* | 7 | 7 | 0 |
| Agustín Fernández Paz | *A viaxe de Gagarin* | 7 | 7 | 0 |

| Autores/as máis lidos nos Clubs de lectura Curso 2015/2016 | | |
|---|---|---|
| Nº orde | Autor/a | Títulos lidos (entre todos os clubs) |
| 1 | Agustín Fernández Paz | 98 |
| 2 | Ledicia Costas | 70 |
| 3 | Manuel María | 61 |
| 4 | René Goscinny | 46 |
| 5 | Jordi Sierra i Fabra | 39 |
| 6 | Miguelanxo Prado | 31 |
| 7 | Pedro Feijoo | 29 |
| 8 | Manuel Núñez Singala | 29 |
| 9 | Domingo Villar | 29 |
| 10 | Andrea Maceiras | 26 |
| 11 | Ágatha Christie | 25 |
| 12 | Xosé Neira Vilas | 25 |
| 13 | Manuel Rivas | 25 |
| 14 | Paco Roca | 24 |
| 15 | Carlos Negro | 23 |
| 16 | Marcos Calveiro | 22 |
| 17 | María Reimóndez | 21 |
| 18 | Francisco Castro | 20 |
| 19 | Elena Gallego Abad | 20 |
| 20 | César Mallorquí | 20 |
| 21 | Fran Alonso | 19 |
| 22 | Roald Dahl | 19 |
| 23 | Anxo Fariña | 19 |
| 24 | John Green | 19 |
| 25 | Edgar Allan Poe | 18 |
| 26 | Fina Casalderrey | 18 |
| 27 | J.R. Palacio | 18 |
| 28 | Laura Gallego García | 17 |
| 29 | Mark Haddon | 17 |
| 30 | Jacqueline Kelly | 17 |
| 31 | Xabier Puente Docampo | 17 |
| 32 | Antón Riveiro Coello | 16 |
| 33 | J.D. Salinger | 16 |
| 34 | Art Spiegelman | 16 |
| 35 | Rosa Aneiros | 15 |
| 36 | Berta Dávila Fernández | 15 |
| 37 | Alfredo Gómez Cerdá | 15 |
| 38 | Carlos Ruíz Zafón | 15 |
| 39 | Marina Mayoral | 14 |
| 40 | Dolores Redondo Meira | 14 |

- En relación aos xéneros, maioritariamente leuse narrativa. Entre os 50 títulos máis lidos polos clubs de lectura, o 84% eran novelas. Neses títulos máis repetidos no curso referido, só aparecen 4 textos de banda deseñada, 2 de poesía e 2 de teatro.
- Ao falar das actividades que se levan a cabo nestes grupos, máis aló da lectura e o comentario sobre os libros lidos, destacan as actividades de escrita, os obradoiros de banda deseñada, as representacións teatrais, o cinefórum, os recitais e os encontros con autores, entre outras. Son cada vez máis numerosos os encontros entre diferentes clubs, os apadriñamentos lectores a alumnado menor do mesmo centro ou doutros centros da zona, as rutas literarias, as

visitas a bibliotecas, librerías e feiras do libro e as visitas culturais coa lectura en xeral ou a obra dun autor en particular como elemento motivador.

*Espazos de socialización, creación, reflexión, debate e aprendizaxe.*

A existencia dun club de lectura nun centro de ensino pode servir para aglutinar vontades arredor da lectura, pero tamén para unir os diversos, para xuntar a aqueles que teñen en común o gusto pola palabra e as historias; tamén a aqueles que só queren pasar un tempo agradable con outros e sentir a sensación de pertencer a un grupo "diferente". A lectura, por outra parte, é unha actividade solitaria, individual, difícil de compartir fisicamente. Do que se trata é de unir a lectura individual coa comunicación da experiencia lectora. Ler e falar de libros. Socializar a lectura e socializarse a través da lectura. Faise así vivo o desexo de George Steiner cando no seu "*Lecturas, obsesiones e outros ensaios*" propón que "o que necesitamos son lugares, por exemplo: unha mesa cunhas cadeiras arredor onde podamos volver a aprender a ler, a ler xuntos".

Unha das características dos clubs de lectura dos centros de ensino galegos é que reúnen, de forma voluntaria, a un gran número de alumnos e alumnas que se senten atraídos pola lectura, pero non só. O papel do profesorado á hora de facer o efecto chamada, á hora de convocar ao alumnado a formar parte dun grupo de lectura, é fundamental. O xeito de facelo atractivo, único. A proposta como convite a formar parte de algo, de pertencer. A modo de exemplo, velaquí a autodefinición do MOPU, Movemento Poético Urbano, do club de lectura "Pedra do Acordo", do IES San Paio, de Tui (Pontevedra): *MOPU, non é o que parece. Non somos funcionarios ou simpatizantes do antigo ministerio de obras públicas e urbanismo. O noso é a lectura en verso e con algo de subversión. E a nosa biblioteca un improvisado e clandestino obradoiro para preparar a cartelería do Movemento Poético Urbano: ideoloxía lírica coa/da/dende/na/para/pola/sobre/trala... cidade. Somo a alternativa poética á caste!*

O título que os clubs de lectura escollen para nomearse e saír ás redes sociais é ben significativo das intencións en moitos casos: "Pedra do Acordo", "Os Trotamundos", "Muchachada lectora", "As pintoras daltónicas", "O fío das palabras", "Libros coma area", "Leixaprén", "Argalleiros das letras", "Nós tamén navegar", "A illa dos libros", "A árbore

vermella", "Trafegando ronseis", "Fahrenheit 451", "...máis de cen ás para voar", "O ourizo do monte", "Hipogrifo Violento Club", "Lendo no galiñeiro"...

Se ben é certo que os primeiros grupos de lectura formáronse co profesorado e alumnado máis interesados no feito de ler, co paso dos anos e tralas reflexións habidas nas actividades formativas anuais e a difusión de experiencias pioneiras neste sentido, os clubs de lectura foron albergando grupos específicos de alumnado con dificultades para a lectura, pero especialmente, foron recollendo a aquel alumnado que, non presentando un interese inicial polos libros ou a lectura, atoparon no club unha posibilidade de ter voz propia, un espazo acolledor e integrador, un tempo para a curiosidade e a apertura a mundos descoñecidos, un lugar para a calma e a diverxencia. Na voz dun integrante dun grupo de lectura: *"Eu lía moi pouco e aínda así os meus amigos rían de min. Apunteime ao Club de lectura por curiosidade, quería ver que facían e por que dicían que o pasaban tan ben. Este curso fun capaz de seguir o ritmo de lectura do grupo e síntome orgulloso. Descubrín a lectura como entretemento e como forma de comunicación. Gustoume a experiencia, gustoume moito e quero repetila".*

O profesorado máis consciente das posibilidades desta fórmula aprovéitaa como unha estratexia educadora integral: *"Non todos os adolescentes que se achegan o fan porque xa están enganchados, non. Moitos fano porque o club é un lugar acolledor, onde non son xulgados pola súa capacidade intelectual ou pola roupa que leven ou o status que teñan. Aquí poden simplemente estar, formar parte, sentirse identificados; cando falamos de rapaces que non teñen éxito social ou nos estudos, o club é un refuxio onde se senten apreciados e onde ocupan o mesmo lugar ca outro alumnado de máis éxito. Onde se falan de ti a ti e onde descobren un fío común que une a adolescentes con orixes sociais moi distintas e con capitais culturais de partida moi desiguais"* (Anxos Paz, coordinadora dun club de lectura)[2].

A actividade fundamental dos clubs de lectura é a selección de títulos, a lectura individual e o comentario en grupo sobre os textos lidos. Dependendo de cada grupo, a escolla realízase a partir dunha proposta máis ou menos aberta por parte da persoa coordinadora, ou a partir de

[2] Anxos Paz. Clubs de lectura, menú degustación: http://www.edu.xunta.gal/eduga/1008/hora-ler/clubs-lectura-menu-degustacion

propostas dos integrantes do club. Aí a actitude do profesorado é fundamental, porque dependendo do papel que asuma (máis ou menos prescriptivo) a capacidade de decisión do alumnado variará e, tamén, a diversidade de temáticas, autores, xéneros ou tendencias pode ser diferente. En xeral, os mediadores realizan propostas de lectura abertas e no grupo realízase a escolla final, poñendo en xogo ás veces fórmulas motivadoras como a "cita a cegas": a persoa mediadora leva a clase varios títulos previamente seleccionados, coas capas ocultas tras unha envoltura neutra. Trala exploración individual, na que non se pode ver nin o título nin a autoría, realízase unha votación. A cousa pode complicarse, cunha segunda votación na que só se pode ver a capa e contracapa; os resultados acostuman ser diferentes. En definitiva, a experiencia e obxectivos da persoa mediadora orienta a súa actitude á hora de ofrecer propostas de lectura ou de abrir esta selección á iniciativa dos lectores. Cando se coñece o grupo e se pretende mellorar a competencia literaria dos seus integrantes, a escolla acostuma ser variada e busca ampliar o universo lector deste alumnado; cando o que guía a escolla son as novidades editoriais, o resultado pode ser distinto. Algúns grupos de lectura escollen, como xa quedou dito, temáticas anuais sobre as que van escollendo títulos significativos, ou realizan esta escolla dentro do xénero que prefiren, como é o caso do cómic.

En canto o desenvolvemento da fase de lectura, cada grupo é tamén autónomo e organiza esta actividade á súa maneira. O máis común é que se acomoden as lecturas ao calendario de reunións previamente definidos de forma que cada quen leve o seu ritmo e poida ter o texto lido para a seguinte reunión. Cando estas son de periodicidade semanal ou quincenal, márcase unha data para o comentario do título escollido e outras datas intermedias dedícanse ás actividades complementarias: actividades de escrita, visionado de audiovisuais relacionados, actividades de dinamización dentro do centro, etc.

Os debates sobre a obra lida son a clave desta iniciativa e aquí tamén a actitude da persoa mediadora é fundamental. O papel de profesor especialista na súa materia fica a un lado e quen modera é o adulto, o docente con coñecemento de dinámica de grupos, o lector experimentado, o cidadán atento aos valores democráticos e comprometido coa sociedade lectora. Cando quen coordina asume este rol, os grupos avanzan de forma significativa. Cómpre lembrar que cando o profesorado comezou nesta viaxe dos clubs de lectura apenas había experiencia; estes docentes foron madurando no seu papel de mediadores a medida que ían pasando os

cursos. Aqueles que foron quen de asumir este rol, moi diferente ao do profesor de literatura, conseguiron crear ambientes máis proclives ao diálogo e o debate, máis favorecedores tamén do vínculo coa lectura. Aquí foi decisivo tamén que unha boa parte do profesorado coordinador procede doutras disciplinas diferentes á literatura, que se sumou a esta iniciativa precisamente pola súa experiencia lectora e polo seu interese por espertar no alumnado o gusto polos libros. En palabras dun profesor: "*É importante o vínculo que se vai creando co alumnado, que permite a continuidade*".

É nestes debates sobre as lecturas realizadas nos que o alumnado vai adquirindo as habilidades de diálogo, respecto polo outro, defensa razoada da opinión propia, respecto polas quendas de intervención, capacidade de escoita, principios democráticos básicos. É a través destas conversas que o alumnado pode mellorar a súa capacidade de expresión oral, aprendendo a expresarse con argumentos e a escoitar os razoamentos dos outros, extraendo información; reforza tamén as súas habilidades cognitivas, mellora a comprensión dos texto lidos no contraste de perspectivas entres os diferentes lectores, e aprende a pensar.

Entre as actividades máis comúns, complementarias á lectura e debate sobre o lido, os encontros cos autores e autoras teñen un especial significado e ao longo do curso escolar hai un trasfego constante de autores visitando as bibliotecas escolares galegas e atopándose cos seus lectores, en horario extraescolar. Son encontros intensos porque o alumnado, previamente, ten debatido xa sobre a obra e, segundo contan os autores, poden chegar a ser moi esixentes como lectores. A colaboración das editoras é importante para que estes encontros se poidan efectuar, pero  tamén se empregan as facilidades da rede para establecer contactos a través de videoconferencia.

Pero máis aló das conversas sobre os libros e os encontros con autores, a experiencia dos clubs de lectura acubilla toda unha serie de actividades, de gran potencialidade educativa ao servizo de competencias clave no alumnado e da súa creatividade: obradoiros de escrita (narrativa, haikus, poesía, manga, banda deseñada, ilustración), actividades de fotografía ou vídeo, lecturas dramatizadas e dramatización a partir de lecturas; sesións musicais, recitais poéticos, lecturas públicas ou dinamización dos espazos do centro con motivos relacionados coas súas lecturas.

Os grupos de lectura son espazos de encontro e de ampliación do

universo persoal de cada un dos seus integrantes: visitas a librerías, bibliotecas, feiras do libro e outros espazos culturais son moi comúns como actividade complementaria. Cada ano aumenta tamén o número de clubs que realizan lecturas compartidas con outros colectivos como persoas dos centros de maiores ou alumnado de centros de ensino primario máis próximos: os "apadriñamentos lectores", nos que alumnado dos institutos van ler en datas puntuais aos máis pequenos, son actividades que gardan un gran potencial de contaxio do gusto pola lectura; trátase, a un tempo, dunha actividade formativa en materia de lectura e en materia de convivencia, axuda á creación de vínculos entre membros da comunidade e relaciona os libros coa afectividade, o camiño máis curto para espertar o gusto pola lectura.

Outras das actividades máis comúns dos clubs como complemento ás lecturas, son as rutas literarias. Os grupos poden aproveitar rutas propostas por editoriais ou institucións, relacionadas cun título concreto ou con toda a obra dun autor. Así, a Casa Museo do poeta Manuel María, en Outeiro de Rei (Lugo), foi un dos lugares máis visitados polos clubs de lectura en 2016, debido a que este ano o escritor foi a figura homenaxeada no Día das Letras Galegas. Outro lugar moi visitado é o Museo da Fundación Curros Enríquez, en Celanova (Ourense), con referencias aos poetas nados neste concello o propio Curros Enríquez, Celso Emilio Ferreiro e Xosé Luís Méndez Ferrín. O Ourense do libro de Eduardo Blanco Amor, *A Esmorga*; O Courel dos poemas de Uxío Novoneyra; o Rianxo de Castelao, Manuel Antonio e Rafael Dieste, son destinos culturais moi comúns para estes grupos. Tamén o é, por exemplo, a cidade de Vigo, paisaxe urbana protagonista en varias das obras máis lidas nos últimos anos (*Cabalos e lobos*, de Fran P. Lorenzo, *Os fillos do mar*, de Pedro Feijoo, as novelas de Domingo Villar (*Ollos de auga* e outras), así como a última novela de Ledicia Costas, *Jules Verne e as mulleres planta*. Santiago de Compostela ou Pontevedra son visitas moi recorrentes debido ás súas importantes referencias literarias, pero son moitos os lugares visitados polos clubs en función das lecturas realizadas. Algúns grupos viaxaron até a feira do libro de Madrid ou foron visitar Barcelona, aproveitando o día do Libro, para viviren unha festa da lectura como é a celebración nesa cidade do *San Jordi;* tamén Salamanca, Segovia ou Urueña (a cidade do libro, en Zamora) teñen sido destinos dos clubs. O norte de Portugal é tamén un destino cultural importante para os clubs: Porto e a Livraría Lello teñen recibido moitas destas visitas, entre outros destinos. Hai dous clubs, o do IES de Porto do Son (A Coruña) e o do IES Aquis Celenis, de Caldas de Reis, que levan varios anos realizando visitas

conxuntas a diversas cidades portuguesas, con obxectivos concretos de espertar o interese do alumnado sobre a lingua, a literatura e a cultura portuguesa.

As rutas literarias ou as visitas culturais poden ser motivo para o encontro entre dous ou máis clubs de lectura que, previamente, acordaron unhas mesmas lecturas e que manteñen contactos ao longo do ano ou de forma puntual. Outras formas de colaboración entre clubs son os encontros literarios que algúns deles realizan de forma periódica, e do que son exemplo os clubs de lectura que se reúnen nas *Tertulias de Allariz* (Ourense) procedentes de varias localidades da provincia, ou de varios institutos da mesma provincia (e nalgúns casos participantes tamén en Allariz), que se reúnen convocados polo concello nas *Tertulias literarias do Liceo de Ourense.* A colaboración coas bibliotecas públicas e municipais de referencia a través do préstamo de libros, visitas, presentacións e outras, son tamén bastante comúns.

A formación como espectadores forma parte tamén destes clubs na medida en que ir ao cine ou ao teatro son saídas culturais recorrentes, sempre en relación con lecturas realizadas. Finalmente, unha das colaboracións máis comúns é o préstamo de lotes de libros que se realiza ao longo de todo o ano entre os diferentes centros empregando como intermediario o blogue creado desde a Asesoría de bibliotecas escolares, *Libros a eito*[3], que funciona a modo dun banco de libros.

En definitiva, máis aló da comprensión lectora, os clubs de lectura reforzan destrezas que levan a unha maior competencia lingüística pero, ao tempo, contribúen a formación de cidadáns abertos ao feito cultural, usuarios de bibliotecas e doutros recursos; cidadáns críticos e activos, con coñecemento dos principios democráticos e con ferramentas para argumentar as súas opinións e entender as razóns dos outros. Son, en definitiva, “células” de cidadanía insertas nos centros educativos, cunha gran potencialidade educadora.

*A formación de mediadores*

Vinculada á convocatoria de apoio aos clubs de lectura, todos os anos se organiza desde a consellería, dentro das actividades formativas en materia de bibliotecas escolares e lectura, unha xornada dos clubs de

[3] Libros a eito: http://librosaeito.blogspot.com.es/

lectura, que acolle ao profesorado que coordina estes clubs nos diferentes centros de ensino participantes. Nestas xornadas afóndase na formación deste profesorado en tanto que mediadores de lectura a través da reflexión conxunta con expertos en materia de lectura especialmente con alumnado adolescente e con xente moza; hai espazo tamén para a presentación de experiencias significativas en encontros e mesas temáticas, así como a presenza de creadores de distintos xéneros, xornalistas culturais e outros, intercambio de propostas e debates diversos. En definitiva, unha xornada para a formación de mediadores e para recoñecerse como cidadáns implicados na construción da sociedade lectura. En 2012, co gallo da V Xornada dos Clubs de lectura, participou tamén unha pequena representación dos lectores e das lectoras, 180 alumnos e uns 20 adultos non docentes que se sumaron tamén á xornada e que participaron en obradoiros e reunións temáticas (cómic, poesía, regueifa, rap, rutas literarias, entre outros), así como en mesas de experiencias.

En 2017 no que se cumpre unha década dos clubs de lectura reuníronse no mes de xuño, en Santiago de Compostela, máis dun milleiro de lectoras e lectores en representación de todo o colectivo de profesores e alumnos que periodicamente viven esta experiencia, para compartir actividades arredor dos autores máis lidos (mediante encontros en mesas redondas), e outras relacionadas cos distintos intereses dos mozos e mozas: a música, a poesía, a cultura urbana, a narrativa, o manga, a escrita, a banda deseñada, a radio, o cine, o teatro, o circo, o vídeo... unha X Xornada dos clubs de lectura que serviu, entre outras cousas, para facer visible na sociedade esta realidade viva dos centros de ensino públicos de Galicia.

*Efectos dos clubs de lectura nos centros*

A existencia dos clubs de lectura nos centros de ensino secundario nestes dez anos de existencia da iniciativa, ten contribuído a unha clara presenza da lectura e á creación de ambientes lectores nos espazos educativos. Promover a lectura neste ámbito a través desta e doutras iniciativas, de forma sistemática durante máis dunha década, é un dos factores a ter en conta á hora de valorar os avances en materia de competencia lectora medidos polo informe PISA en Galicia, que gañou 30 puntos de 2006 a 2015, ano no que acada os 509 puntos, por riba da media dos países da OCDE (493), da UE (494) e tamén da media estatal (496). Os lectores e lectoras que se reúnen nestes círculos de interese arredor dos libros e das lecturas constitúen unha pequena “masa crítica” á que cómpre prestar

atención. Así o fan xa autores e editoras, atentos aos listados publicados cada ano dos libros e autores máis lidos. Pero os seus beneficios esténdense a outro alumnado na medida en que a lectura e as persoas lectoras comezan a ser valoradas e forman parte da paisaxe educativa fóra dos contidos e as obrigas curriculares. Ler por pracer é unha finalidade clara para unha parte do alumnado que, ademais, manifesta sen complexos a súa escolla e pode chegar a ser modelo para outros.

Entre os aspectos que salienta o profesorado con experiencia nesta actividade, ademais do xa citado, está a potencialidade do club para atraer a alumnado que dificilmente se vincularía á lectura con outro tipo de propostas; os avances que este alumnado consegue en materia de comunicación *("favorécese a comunicación entre iguais"*) e socialización; a capacidade para o diálogo, toma de decisións, destrezas para a argumentación, léxico, comprensión lectora, etc. Quizais unha das máis importantes sexa a apertura a xéneros que rexeitaban como a poesía: *"Para min o Club de lectura vai unido ao descubrimento da poesía. Sempre pensara que era un rollo amoroso, unha "pastelada" pasada de moda e descubrín que era todo un mundo, un mundo de mil colores e sentimentos, de luces e sombras, de dor e felicidade, de amor e desamor... Paro que me paso."*

Segundo a valoración do profesorado, *"un libro leva a outro. O alumnado móstrase disposto a profundar en propostas lectoras máis amplas e variadas"*, ou *" o alumnado vai adquirindo competencia literaria e séntese protagonista do feito lector: a capacidade crítica e a competencia literaria van aumentando progresivamente".* O alumnado valora moi positivamente o seu paso polo club, en todos os aspectos pero destacamos o vivencial: *"Aquí, entre todos os que estamos, descubrín que a lectura me fixo distinta. Non digo mellor, só distinta e capaz de comprender moitas cousas que non comprendía".*

Os clubs de lectura son tamén espazos para a incorporación da lectura dixital ou o emprego de recursos na rede: blogues, *booktrailers*, plataformas para a difusión de videocreacións, aplicacións web para a socialización da lectura e outras redes sociais son empregadas polos integrantes dos clubs e polos coordinadores para motivar e ampliar a experiencia lectora, non só como acceso a opinións de outros lectores, tamén para a produción propia. Ademais dos espazos de creación

individual, máis da metade dos clubs de lectura teñen un blogue[4] e algúns deles teñen abertos espazos en redes sociais. Comezan a crearse *booktrailers* como traballos colectivos e nalgúns casos favorécese a creación de perfís de *booktubers* que recomendan as súas lecturas seguindo a estela de mozos xa moi coñecidos neste ámbito como o galego Sebas García Mouret, xove escritor, xornalista e creador audiovisual que centra a súa atención no mundo do libro.

A presenza de grupos de lectura de adultos ou de grupos mixtos (alumnado, profesorado e outros adultos vinculados ao centro) é significativa no conxunto da experiencia e inflúe nunha mellora do ambiente de convivencia e na consciencia de ser da propia comunidade educativa. O profesorado valora que aqueles adultos que participan no grupo de lectura achéganse a outras realidades do centro con maior apertura e actitudes de colaboración.

*Premio dos Clubs de lectura de ámbito educativo*

Nos últimos anos, a Asesoría de bibliotecas escolares publica, unha vez valoradas as memorias do curso anterior, a relación de títulos e autores máis lidos polos clubs de lectura. A partir desta información e a petición do profesorado que coordina os clubs de lectura nos centros, a Consellería de Cultura, Educación e Ou.U. deu a coñecer no mes de abril de 2015 a creación do Premio dos Clubs de lectura de ámbito educativo, que se fará entrega cada ano a aquel autor galego máis lido polos clubs de lectura no curso precedente, con ocasión da Xornada dos Clubs de lectura. Agustín Fernández Paz recibiu o Premio  dos Clubs de lectura 2015, e Ledicia Costas o correspondente ao ano 2016. Este galardón correspóndelle, en 2017, ao ilustrador e creador de banda deseñada Miguelanxo Prado.

Este premio é un recoñecemento a aqueles autores e autoras galegos que poñen a disposición dos mediadores textos motivadores e de calidade, que facilitan o seu labor e que contribúen coas súas obras a que o traballo a prol da vinculación dos máis novos coa lingua galega, e a lectura en galego, sexa máis doado.

A MODO DE CONCLUSIÓN:

Traballar a prol da lectura non é doado no contexto de desprezo polas humanidades que caracteriza a segunda década do século XXI. Mentres escribo isto, na rede social twitter existe unha polémica arredor dunha

[4] Accesibles en Ler en mancomún: http://lerenmancomun.blogspot.com.es/

nena de once anos, membro da monarquía española, que ao parecer ten a lectura entre as súas preferencias de lecer e escolle a Lewis Carroll ou a Lewis Stevenson  como autores de cabeceira, ademais de ter gustos cinematográficos exquisitos. A través da rede ridiculízanse estas escollas por ser excesivamente cultas e maduras para a súa idade e o que parecería unha anécdota invade o meu espazo emocional e mental porque, se non é para que os nenos de once anos, de doce, de quince, lean a Carroll ou a Stevenson, e vexan cine de calidade, se lles presta..., para que traballamos nos centros educativos?

Non é doado ser persoa lectora nunha sociedade que enaltece modelos de gañadores incultos, que enche de ruído constante o espazo vital no que nos movemos ou que obriga a ir dunha actividade a outra sen reflexión nin tempo para saborear as vivencias; unha sociedade que vulgariza todo e todo o converte nun obxecto de consumo, mesmo a cultura, o xogo e a convivencia.

O profesorado que compromete o seu tempo e a súa profesionalidade nestas iniciativas, a administración que compromete os recursos de todos para incentivar as bibliotecas e a lectura, o alumnado e as persoas adultas que escollen participar nos círculos de interese arredor da lectura e dos libros (que iso son estes clubs de lectura), e dedicarlle un tempo na súa vida ao pracer de ler e compartir opinións, ideas sobre os textos lidos, desenvolver argumentos, escoitar ao outro, valorar a calidade da linguaxe empregada tanto polos creadores como na propia expresión... navegan a contracorrente, pero están a construír unha sociedade lectora, acaso un elemento imprescindible para garantir os valores democráticos e unha sociedade máis xusta. Ler calquera texto seguramente non axudará moito neste empeño, que esixe rigorosidade en todas as fases, o que significa unha grande responsabilidade para os mediadores, tamén para creadores e editoras, comprometidas igualmente nesta singradura. Os institutos de ensino secundario de Galicia están demostrando que a afirmación tantas veces repetidas de que a xente moza non le é falsa. As persoas adolescentes, as persoas xoves seguen a ler, vincúlanse á lectura, de moi variadas maneiras, e non sempre o fan aos textos literarios. Aínda así, cando teñen á súa disposición textos de calidade e se lles facilitan tempos e espazos para a lectura, xunto con orientación e acompañamento, estes mozos e mozas toman os libros como compañeiros de camiño sen prexuízos e con entusiasmo. O que demostran unha vez máis os clubs de lectura é que as estratexias para o fomento da lectura e da cultura en xeral, pasan pola motivación, o acompañamento, a socialización a calidade e

variedade nas propostas, as posibilidades de intervención, de ser protagonistas e non consumidores pasivos... e nunca, nunca, pola obrigatoriedade.

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## Bibliotecarios + lectores + eBiblio: una fórmula en transformación

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Presentado en la mesa redonda **Madrid y las nuevas formas de lectura en la red de bibliotecas públicas**.

PALABRAS CLAVE: eBiblio, libro electrónico, e-lector, Bibliotecas Públicas de la Comunidad de Madrid.

RESUMEN:
La comunicación gira en torno al impacto que eBiblio un servicio con apenas tres años de rodaje que permite el acceso gratuito al préstamo de libros electrónicos y audiolibros on-line- ha tenido y tiene en los potenciales usuarios de la Red de Bibliotecas Públicas de la Comunidad de Madrid y de como el personal bibliotecario difunde y forma sobre todo lo relativo a dicho servicio. Se trata, por tanto, de dar respuesta profesional a las dudas y a las demandas que los ciudadanos plantean, siempre desde el papel que la biblioteca pública ejerce como intermediaria entre una plataforma on-line y la realidad y las necesidades personales, intelectuales y técnicas de cada usuario.

Desde la labor inicial de asimilación, la superación de las lógicas reticencias hacia un servicio desconocido y la adaptación por parte de los

profesionales de las bibliotecas a este nuevo servicio, hasta la función de e-referencia al e-lector se analizan enfoques, experiencias y datos de un proceso personalizado y en continua transformación en lo que se refiere a recepción de demandas, resolución de dudas y difusión del servicio. Es el momento del e-bibliotecario, convertido en correa de distribución de un potente "motor digital" gratuito, legal, actual y de acceso libre las veinticuatro horas del día, los siete días de la semana y los trescientos sesenta y cinco días del año en todos los lugares del mundo.

DESCRIPCIÓN:

*Introducción*

A nadie se le escapa que en los últimos veinte años se han producido unos cambios tan abrumadores en el ámbito tecnológico que han transformado la vida de los seres humanos y de las sociedades a nivel global de un modo desconocido hasta entonces. Y esas transformaciones, tanto para lo bueno como para lo malo, forman parte ya de nuestras vidas como el dormir, el comer, el pensar… Y convivimos con ellas, nos comunicamos y nos desarrollamos, a veces de una forma desproporcionada, pero al mismo tiempo, necesaria. Su irrupción ha permitido crear nuevas categorías sociales: los "nativos digitales", es decir los nacidos con la tecnología, los "transeúntes digitales" que se han visto arrollados por el ímpetu de la misma y han tenido que engancharse al vagón y los "desplazados digitales", generaciones que se han visto claramente superadas por sus más que evidentes carencias.

Ante este panorama, los ámbitos cultural y educativo no han podido evitar sustraerse al encanto tecnológico en sus diferentes variantes. La oferta cada día más numerosa y variada ha logrado poner al alcance de una demanda cosmopolita y exigente todo tipo de recursos para su uso y disfrute: plataformas de música y cine, programaciones de televisión, *streaming*, libros electrónicos, book trailers, audiolibros son algunos de las muchas ofertas que se pueden disfrutar gracias a los avances digitales, en la mayoría de los casos sin necesidad de moverse de casa o a través de dispositivos que permiten hacerlo desde cualquier lugar. En el caso concreto que nos ocupa y motivo por el cual nos reunimos en torno a esta XX Conferencia Europea de Lectura y Escritura, la irrupción de todo tipo de programas, dispositivos, plataformas, aplicaciones o proyectos relativos a las disciplinas aquí tratadas han posibilitado la aparición de enormes escaparates en los que poder seleccionar "productos" de

cualquier estilo, idioma, calidad y acceso a un solo golpe de *click* y desde cualquier lugar del mundo.

La biblioteca pública y el bibliotecario en particular no han sido ni deben ser ajenos a estas dinámicas que ya no representan el futuro, sino que son el presente, un presente que corre vertiginosamente hacia adelante. La biblioteca y sus profesionales trabajan como centros de referencia e intercambio de información y abanico de pequeños microcosmos (alfabetización informacional –ALFIN–, desarrollo digital, labor social, acercamiento a la cultura…) que se han subido a este tren para llevar la lectura de un destino a otro con la comodidad de los nuevos tiempos (formato digital), pero sin dejar atrás métodos más tradicionales (formato papel).

eBiblio es una iniciativa pionera en España que, impulsada por el Ministerio de Educación, Cultura y Deporte desde septiembre de 2014, permite a las Comunidades y Ciudades Autónomas poner a disposición de sus usuarios un servicio de préstamo gratuito de libros electrónicos a través de sus respectivas redes de bibliotecas públicas. eBiblio es un proyecto abierto basado en la cooperación bibliotecaria que ofrece a los usuarios tanto contenidos digitales como un sistema de gestión informático que permite su consulta y uso. El servicio es accesible 24 horas al día, 7 días a la semana y 365 días al año a través de la red y permite tanto la lectura en *streaming* como la lectura a través de descarga. Únicamente es necesario disponer de un dispositivo de lectura compatible, acceso a internet, además de estar en posesión de un carné de cualquiera de las bibliotecas públicas participantes en el proyecto" (*Información tomada del informe eBiblio 2016 del Ministerio de Educación, Cultura y Deporte*).

Al ser un servicio relativamente nuevo, la penetración en el tejido lector no ha sido tan inmediata y, por otras experiencias a nivel mundial, puede que tarde en asentarse como cualquier otra novedad. "En EE.UU. el uso del libro electrónico tardó más de diez años en afianzarse: por eso hay que ser constante y tener paciencia" afirmó el experto Javier Celaya en unas sesiones formativas de *eBiblio y dinamización* organizadas por la Subdirección General del Libro de la Comunidad de Madrid en 2016. Tras casi tres años de rodaje las estadísticas van tomando cuerpo y el interés y la visibilidad por el préstamo de contenidos digitales en las bibliotecas públicas y la mejora de los servicios relacionados con ello es evidente. Conscientes de estas realidades y del análisis detallado de los datos,

desde hace un año aproximadamente, los bibliotecarios han decidido embarcarse en la nave de la formación directa al usuario en sus propios centros, en colaboración (como red de bibliotecas), añadiéndose a la oferta habitual de resolución de dudas en el día a día, a través del correo electrónico o del teléfono. Impulsados por el trabajo de una comisión sobre contenidos digitales creada desde la Unidad de Coordinación Bibliotecaria e integrada por la Unidad de Bibliotecas Públicas, así como por los servicios bibliotecarios del Ayuntamiento de Madrid y de otras poblaciones de la Comunidad de Madrid y con la idea de llegar al usuario de una forma más personalizada tanto en el conocimiento del servicio como en la resolución de las dudas y los problemas que se le presentan a la hora de acceder al servicio, se lleva adelante un proyecto de difusión y formación eBiblio, que podríamos denominar **D+F = Difundir Formando**, a medio y largo plazo con los siguientes objetivos:

- Dar a conocer el servicio entre los potenciales usuarios
- Formar a los usuarios en el funcionamiento de la plataforma
- Solucionar todas las posibles dudas y problemas que se plantean sobre el servicio
- Relacionar la esfera habitual de la biblioteca con el ámbito digital de eBiblio y viceversa: actividades, colección, servicio de referencia…
- Integrar definitivamente este servicio entre los valores bibliotecarios como uno más.

*Análisis previo: cronograma*

- Desde la implantación del servicio de lectura digital a finales de 2014, los bibliotecarios observaron la necesidad de atacar por dos frentes distintos a la vez que complementarios: la difusión y la formación. Como premisa previa se detectó que lo prioritario era que los propios bibliotecarios se formaran adecuadamente para asimilar la nueva herramienta y que de ese modo les permitiera actuar con todas las garantías profesionales ante el usuario, tal y como se exige de cualquier buen servicio público de calidad. Se comprobó que había que erradicar de la mentalidad de muchos profesionales esa sensación como de continua amenaza de lo digital, de competencia que acabaría eliminando el trabajo cotidiano. Esa idea fue perdiendo fuerza y el servicio se ha integrado en el acerbo profesional como uno más hasta desembocar en lo que podríamos denominar el *e-bibliotecario*.
- Durante los primeros meses del año 2015 se comprobó que el simple

hecho de colocar un cartel informativo y unos folletos en los mostradores no era herramienta suficiente para difundir las virtudes del nuevo servicio. Se debía ir mucho más allá, con nuevas ideas y procesos. Este fue uno de los ejes fundamentales sobre el que giraron las primeras reuniones del grupo de trabajo de contenidos digitales. El usuario de biblioteca debía notar al entrar en la biblioteca que se le estaba ofreciendo un "producto" de calidad (muy profesional desde el punto de vista bibliotecario por la participación de sus profesionales en la selección y difusión), gratuito e instantáneo.

- Año 2016. La mejora en la difusión, el aumento en el número de lectores y las consultas cada vez más habituales respecto a dudas técnicas y de contenidos dieron pie a pensar que debía darse un paso más: la *e-formación* por parte de los bibliotecarios.

*Planificación*

*D+F: Difundir Formando*

Las bibliotecas han sido y son una perfecta correa de distribución a la hora de hacer visible un servicio y adaptarlo a cada realidad concreta. En el caso que nos ocupa, los bibliotecarios, protagonistas de esta labor, han optado por pensar en soluciones diversas: analizar las estadísticas de uso para proyectar campañas informativas, integrar en paralelo sus servicios con todo lo relacionado con eBiblio y otros recursos digitales (Portal del Lector), crear originales métodos para acercar la novedad al usuario…

El punto fundamental fue tomar la decisión de formar primero a los profesionales para transmitir con garantías la posterior formación a los usuarios abierta a tres vías: la presencial, con la organización de talleres especializados y la implicación del bibliotecario con el usuario en el mostrador ("*face to face*"), la telemática, con las consultas a través del correo electrónico de la biblioteca o las indicaciones y derivación de las consultas al servicio de la Unidad de Coordinación Técnica y la telefónica, en la que los usuarios se dirigen a los profesionales para solventar dudas, problemas técnicos, colección… Unos usuarios que pueden englobarse en diferentes categorías:

- Usuarios que desconocen que este servicio existe.
- Usuarios que rechazan la idea del libro electrónico (y por tanto eBiblio) por su fidelidad al libro tradicional.
- Usuarios que se dirigen a los bibliotecarios para intentar que se les resuelvan únicamente cuestiones técnicas, algunas de ellas tan complejas que son derivadas al departamento de Coordinación

Técnica.

- Usuarios que se interesan por estos temas, los manejan habitualmente con cierta habilidad y quieren profundizar sus conocimientos: normas, crear una *booklist*, escribir comentarios, compartir…

Toda una realidad que se ha puesto de manifiesto a lo largo de estos años en muchos de los foros formativos del personal, en los contactos entre bibliotecas y entre los diferentes departamentos involucrados en el funcionamiento del servicio o en el día a día de intercambio de información a través de la web o las redes sociales.

*Actuaciones a nivel de difusión de eBiblio*

La difusión se ha visto reforzada a medida que el servicio se ha asentado. A los nuevos folletos y unos carteles más atractivos, se les ha unido el enlace que mantiene el *Portal del Lector* (www.madrid.org/bibliotecas) hacia la web *madrid.ebiblio.es* y las campañas de algunas bibliotecas de la red, como la de Carabanchel, que ha decidido colocar en la entrada de la biblioteca un panel monográfico dedicado exclusivamente a eBiblio (con las últimas incorporaciones a los carruseles, difusión de las sesiones formativas, un fichero con las novedades de cada semana o cuestiones de interés relativas al servicio), la de Retiro, con un panel informativo con las normas básicas del funcionamiento o la de Villaverde, que ha decidido adjuntar a las lecturas recomendadas en papel una plica informativa con su correspondiente título en eBiblio.

*Actuaciones a nivel de formación del servicio eBiblio*

Es el aspecto en el que los bibliotecarios han incidido de una forma más determinante a lo largo de este último año.

*Formación presencial y personalizada (75% de las consultas).*
Se viene realizando una difusión de las sesiones formativas, a través de de la sección de *Actividades* de las bibliotecas – *Formación de usuarios (Otros colectivos y público en general)* en el *Portal del Lector* (www.madrid.org/bibliotecas), así como en los paneles informativos de las propias bibliotecas y en el envío masivo de correos con la programación de las actividades a las listas de distribución de usuarios e instituciones con las que colabora cada biblioteca: colegios, institutos, asociaciones de vecinos, usuarios participantes en otras actividades... Además, se han

realizado folletos monográficos con la descripción e información básica de la formación.

Desde la experiencia piloto en la Biblioteca de Carabanchel se ha planteado un tipo de formación muy directa, muy a contacto con el usuario. Unas sesiones de formación (semanales, mensuales o a demanda de 1,30 h de duración) con la inclusión de una presentación muy estructurada y clara para su fácil comprensión, apoyada en las explicaciones de los bibliotecarios y una parte práctica con el uso de *tablets* y teléfonos inteligentes, además de los ordenadores de la biblioteca y los dispositivos aportados por los propios usuarios para practicar una serie de ejercicios relacionados con la teoría desarrollada. El hecho de que puedan traer sus propios dispositivos personales ayuda mucho a romper esa “brecha digital” que en ocasiones existe por desconocimiento de los interesados o por la falta de un empujón por parte de alguien que les muestre atención e interés: este planteamiento es acogido siempre con entusiasmo por parte del usuario, lo que demuestra que los bibliotecarios somos sensibles a esa realidad y damos buena respuesta a la hora de estrechar esas distancias tecnológicas y, por tanto, humanas. El “material piloto” fue puesto a disposición de la Unidad de Coordinación y fue merecedor de ser compartido con todas las bibliotecas de la red para que pudieran hacer uso de ello a la hora de plantear nuevos retos formativos. La acogida y los resultados han sido excelentes en centros de la Red de Bibliotecas Públicas de la Comunidad de Madrid como Carabanchel, Villaverde, Manuel Alvar o Vallecas. Con apenas seis meses de rodaje, se ha confirmado que los usuarios (unos cinco de media por sesión) agradecen la posibilidad de conocer de primera mano cómo funciona eBiblio, las posibles incidencias, las bondades de este servicio y la complicidad de la biblioteca para mostrar de primera mano nuevos contenidos. Unas sesiones que inciden básicamente en las tres formas de lectura a través de la plataforma y en las principales necesidades técnicas: en *streaming*, a través de dispositivos móviles y a través de un gestor de contenidos (Adobe) que permite habilitar dispositivos *e-reader*. Al final de cada taller se les realiza un test de pequeñas cuestiones prácticas para que puedan practicarlas: búsquedas por editorial, por autor, hacer una reserva, anularla o consultar el catálogo de obras disponibles. Esta actividad es muy valorada y así se suele reflejar en la ficha de evaluación de actividades que se les entrega, la misma que se emplea habitualmente en la Red de Bibliotecas Públicas de la Comunidad de Madrid a la hora de valorar las actividades, con indicadores como la opinión sobre la/s persona/s que ha/han desarrollado la actividad, si el contenido y el

desarrollo han sido adecuados a los intereses previos, si la información recibida ha sido suficiente o la valoración general de la actividad entre otros.

La formación y atención personalizada en la biblioteca, no se ciñe solo a los talleres, sino que en el día a día se demuestra la necesidad de que todos los bibliotecarios estén formados convenientemente para atender las demandas. Los temas más recurrentes en estas peticiones "*face to face"* (generalmente en el mostrador, aunque a veces se les deriva a una atención más personalizada en los despachos) giran alrededor de:

- Incompatibilidad de dispositivos
- Problemas con la contraseña
- Descargas con WiFi
- Configuración del programa Adobe Digital Edition
- Problemas con el correo electrónico no actualizado en las bases de datos de las bibliotecas

Una nueva dinámica se incorporará próximamente a la atención personalizada en la Biblioteca de Carabanchel Luis Rosales con el uso de tablet para formación individual de los servicios multimedia, en el caso el usuario lo requiera, aprovechando el entorno de espacio abierto, dinámico y cómodo que favorece la complicidad personal, a idea de esas tiendas en las que te reciben con una tablet y te hacen un seguimiento "cuerpo a cuerpo", tanto para la venta como para la solución de dudas u otras necesidades.

Cuando no puede darse una inmediata respuesta favorable a las necesidades de los usuarios, tomamos los datos, intentamos aclarar conceptos, analizamos las posibles soluciones y, posteriormente, nos ponemos en contacto para informarles tanto en un sentido positivo como negativo.

*Fomación on-line (un 5% de las consultas).*
Los bibliotecarios contactamos y resolvemos las dudas que se nos plantean a través del correo electrónico. Generalmente coinciden estadísticamente con las consultas presenciales. La mayoría son de tipo técnico. Son mínimas las consultas de tipo temático o relativas a la colección (novedades, títulos disponibles…) relacionadas con eBiblio. Cuando las dudas o problemas escapan de nuestra competencia nos ponemos en contacto con el Departamento de Coordinación Técnica o se les remite a los usuarios al correo institucional portallector@madrid.org,

herramienta utilizada para contestar con un alto porcentaje de efectividad, como se demuestra por la actitud de los propios usuarios que vuelven a la biblioteca para mostrar su satisfacción por la resolución final.

*Formación telefónica (un 20% de las consultas).*
A menudo se solicita al bibliotecario una ayuda para solucionar temas de funcionamiento, con los datos de carné, la compatibilidad de dispositivos, el funcionamiento de Adobe… Es muy complejo, en ocasiones, realizar una formación práctica, sin tener al usuario y el dispositivo delante, pero se les orienta con diferentes metodologías y se les anima a visitar personalmente la biblioteca y contactar con el bibliotecario o acudir a los cursos de formación, donde se le dará una atención más personalizada y especializada.

CONCLUSIONES:
El informe 2016 del Ministerio de Educación, Cultura y Deportes indica que "Tras estos dos años de funcionamiento el servicio se ha afianzado en el panorama bibliotecario español, lo que se pone de manifiesto tanto en el incremento del número de préstamos como en el número medio de préstamos anuales por usuario activo.

| **Títulos distintos** | **Licencias** | **Préstamos** | **Prestatarios activos 2016** |
|---|---|---|---|
| 8.233 | 321.452 | 353.439 | 45.682 |

8.233 títulos distintos y 321.452 licencias de uso de estos títulos, lo que ha supuesto un incremento de 4.135 títulos (100%) y de 81.295 licencias (33,8%) respecto al año anterior.

*eBiblio* 2016

Préstamos eBiblio 2016

| Comunidad Autónoma | Enero | Febrero | Marzo | Abril | Mayo | Junio | Julio | Agosto | Septiembre | Octubre | Noviembre | Diciembre | Total |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Andalucía | 3.453 | 3.016 | 3.354 | 3.125 | 3.046 | 3.063 | 3.506 | 3.477 | 3.043 | 3.072 | 3.023 | 3.256 | 38.434 |
| Aragón | 745 | 701 | 661 | 753 | 790 | 670 | 810 | 794 | 814 | 959 | 813 | 948 | 9.458 |
| Canarias | 590 | 643 | 813 | 657 | 704 | 752 | 683 | 683 | 699 | 739 | 768 | 790 | 8.521 |
| Cantabria | 292 | 287 | 219 | 222 | 181 | 179 | 201 | 216 | 243 | 228 | 219 | 246 | 2.733 |
| Castilla y León | 1.588 | 1.621 | 1.484 | 1.515 | 1.422 | 1.191 | 1.274 | 1.268 | 1.290 | 1.167 | 1.444 | 1.601 | 16.865 |
| Castilla-La Mancha | 1.186 | 1.020 | 992 | 863 | 957 | 931 | 1.161 | 1.140 | 994 | 1.198 | 1.174 | 1.129 | 12.745 |
| Cataluña | 8.010 | 8.154 | 8.481 | 8.614 | 8.346 | 8.062 | 9.781 | 9.889 | 8.613 | 9.134 | 9.057 | 9.334 | 105.475 |
| Ceuta | 19 | 23 | 29 | 27 | 21 | 20 | 18 | 25 | 23 | 19 | 21 | 19 | 264 |
| Comunidad de Madrid | 7.136 | 6.770 | 7.644 | 7.690 | 6.919 | 7.327 | 7.578 | 7.441 | 7.392 | 7.730 | 8.551 | 8.959 | 91.137 |
| Comunidad Foral de Navarra | 687 | 673 | 655 | 510 | 515 | 535 | 594 | 663 | 543 | 489 | 519 | 577 | 6.960 |
| Comunidad Valenciana | 1.710 | 1.755 | 1.697 | 1.703 | 1.875 | 1.762 | 1.834 | 1.806 | 1.657 | 1.719 | 1.657 | 1.680 | 20.855 |
| Extremadura | 700 | 620 | 648 | 746 | 571 | 509 | 592 | 617 | 585 | 1.001 | 839 | 630 | 8.058 |
| Galicia | 887 | 939 | 846 | 902 | 864 | 796 | 832 | 964 | 822 | 897 | 991 | 911 | 10.651 |
| Illes Balears | 84 | 316 | 306 | 282 | 281 | 367 | 450 | 446 | 378 | 403 | 464 | 414 | 4.191 |
| La Rioja | 329 | 252 | 294 | 296 | 320 | 289 | 258 | 309 | 249 | 270 | 307 | 329 | 3.502 |
| Melilla | 18 | 16 | 17 | 26 | 16 | 21 | 19 | 14 | 20 | 19 | 15 | 17 | 218 |
| Principado de Asturias | 705 | 612 | 628 | 607 | 694 | 598 | 684 | 721 | 620 | 821 | 719 | 703 | 8.112 |
| Región de Murcia | 407 | 381 | 472 | 478 | 504 | 414 | 459 | 506 | 406 | 428 | 348 | 457 | 5.260 |
| Total | 28.546 | 27.799 | 29.240 | 29.016 | 28.026 | 27.486 | 30.734 | 30.979 | 28.391 | 30.293 | 30.929 | 32.000 | 353.439 |

Sin embargo, para lograr la viabilidad del servicio es necesario tanto aumentar el número de préstamos realizados como el de usuarios activos, motivo por el cual deberían considerarse como prioritarias las siguientes acciones:

- Difundir el servicio, no sólo entre los usuarios de bibliotecas sino, especialmente, entre los no usuarios de las mismas.
- Incidir en las actuaciones de formación, tanto de los profesionales que han de apoyar a los usuarios en la utilización del servicio como entre los usuarios potenciales del mismo…

Aunque desde las bibliotecas se está siguiendo esta línea y los resultados son satisfactorios a nivel cualitativo y cuantitativo, es evidente que no hay que bajar la guardia. Estamos en los albores. Recuerdan el tango que dice "Veinte años no es nada…". En este caso "tres años no son nada". La lectura digital debe compartir espacios con la lectura tradicional: ambas se complementan y una no excluye a la otra. Es el usuario el que debe valorar y elegir libremente la mejor forma de integrarse en el mundo de la lectura. Todos los recursos, ideas o soluciones deben ser bienvenidas y los bibliotecarios debemos estar en la vanguardia a la hora de transmitir y convencer del acceso a cualquier forma de lectura teniendo siempre en cuenta el momento, la moda, la conveniencia o cualquier otra causa. Es uno de los grandes retos de la profesión del siglo XXI: mostrar el lado amable de la tecnología, ser un *e-bibliotecario* al servicio de la comunidad y aprovechar, facilitar y enseñar todos los recursos a nuestro alcance. *eBiblio* ha venido para quedarse y los ciudadanos y las ciudadanas deben

formar parte de este proyecto. En las manos de los bibliotecarios está… Difundiendo y Formando.

## Mediações semióticas no processo de aprendizagem da linguagem escrita

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Presentado en la mesa redonda **Participar en prácticas sociales de lectura y escritura para aprender a usar la cultura escrita.**

PALAVRAS-CHAVE: mediação semiótica, práticas de escrita, interações sociais, alfabetização, letramento.

RESUMO:
Pretendemos analisar o papel da mediação semiótica no processo de aprendizagem da linguagem escrita de crianças em uma escola pública federal em Belo Horizonte, Brasil. Utilizamos os dados empíricos de nossa Base de dados: 334 horas de gravação das aulas de Português realizada ao longo de três anos (2006, 2007, 2008), das notas dos cadernos de campo, dos artefatos produzidos pelo grupo pesquisado. A abordagem teórico- metodológica está ancorada na Psicologia Histórico-Cultural de Vigotski, nos pressupostos da Etnografia em Educação, nos estudos sobre alfabetização e letramento. A análise dos processos de instrução da linguagem escrita, construídos nas interações dos membros da/na sala de aula, possibilitou conhecer o quê, como, para quê, para quem e em quais situações escreveram as crianças e a professora no processo de letramento. Compreendemos os sentidos e significados atribuídos pelas crianças e pela professora para as práticas sociais de escrita na sala de aula. A análise de eventos de práticas sociais de escrita neste contexto nos permite afirmar que os signos semióticos desempenharam papel essencial de mediação entre as crianças e a escrita – instrumento cultural de mediação nas relações culturais entre as pessoas. A escrita por si só não garante a mediação semiótica, mas sim as significações construídas pelas pessoas sobre a escrita em suas relações sociais.

INTRODUÇÃO:
Em que eventos ocorreram práticas sociais de escrita ao longo dos três

anos do 1º ciclo? Que mediações semióticas ocorreram nos eventos de linguagem escrita? Qual o papel dessas mediações semióticas para a apropriação da linguagem escrita? Que significados foram atribuídos pelos participantes para as mediações semióticas? Essas questões nortearam o desenvolvimento de nossa pesquisa em que analisamos as aulas de Português em uma turma de crianças em processo de alfabetização durante os três primeiros anos do Ensino Fundamental.

Compreendemos como processo de mediação semiótica o fato de o homem produzir signos nas interações sociais e a eles atribuir sentidos e significados. Isso faz com que se torne capaz de intervir ativamente em sua relação com o meio.

Vigotski (1934/1993, p. 91) sublinha que “a utilização dos signos manifesta uma semelhança com a criação e o uso de ferramentas” e afirma ser esta a “função instrumental do signo”. De acordo com Pino (1991, p. 36), essa função instrumental ocorre quando “envolve o uso de meios externos visando determinados objetivos”. O signo, para Vigotski (1934/1993) é um instrumento da atividade humana que exerce função mediadora de algum objeto ou o meio de alguma atividade. Assim a aquisição da linguagem permite que sejam produzidos significados para as práticas sociais e culturais. Para esse autor, assim como o emprego de ferramentas mudou significativamente a relação do homem com a natureza, a criação e o emprego dos signos, como atividade mediadora na operação psicológica, acarretam alterações na conduta e no sistema de atividade das funções psíquicas. Esse conjunto é nomeado por Vigotski como “função psíquica superior ou conduta superior”.

Para Pino (1991, p. 33) “os processos mediadores multiplicam-se na vida social dos homens em razão sobretudo da complexidade das suas relações sociais”. Percebemos que ao criar e utilizar signos, o homem não somente controla seu comportamento, mas atribui significados à ação. Em função da significação, o homem forma novas conexões no cérebro e governa seu corpo e seu comportamento. A atribuição de significados para os signos é elaborada/forjada nas relações sociais as quais o homem integra.

A vida social afeta o comportamento humano e tem a linguagem como principal e mais importante sistema de relações. Para Vigotski (1931/1995), o uso da linguagem permite que o homem influencie no comportamento alheio, nas interações sociais. Neste caso, o autor sinaliza

que o homem utiliza a linguagem por completo e tal ação é ativa para todos os participantes da interação: unem-se, no mesmo individuo, os papéis ativo e passivo de uso da linguagem na produção de significação para si mesmo e para o mundo.

Qual é, então, o papel da linguagem nesse processo da atividade mediadora por signos? A linguagem constitui o sistema de signos por excelência por permitir a organização da atividade instrumental de modo que essa atividade seja pensada e planejada para garantir que se alcancem os objetivos propostos. É a linguagem que exerce a função mediadora nas relações sociais e possibilita a internalização dos conhecimentos e do modo de agir, historicamente construídos pela humanidade. A linguagem permite que as pessoas se insiram em um grupo social e o alterem, ao mesmo tempo em que o comportamento e funções psicológicas individuais também se modificam. A linguagem é utilizada como meio para a formação do pensamento generalizante, para a comunicação e interação social.

Utilizamos, neste trabalho, o conceito de mediação semiótica exposto como unidade de análise das práticas sociais de escrita de crianças em processo de alfabetização. Pensamos que a escrita, enquanto linguagem e mediador semiótico, pode favorecer o desenvolvimento das funções psíquicas superiores por permitir maior controle das ações e participação mais efetiva no grupo social a que cada sujeito pertence – no nosso caso, a sala de aula de alfabetização de crianças.

Para Vigotski (1931/1995, p. 184), a linguagem escrita “está formada por um sistema de signos que identificam convencionalmente os sons e as palavras da linguagem oral que são, por sua vez, signos de objetos e relações reais”. A escrita é considerada pelo autor, por um lado, como algo técnico, mecânico desse sistema, como por exemplo, o traçado das letras, a escrita de palavras ou a organização no papel. Há, em suas afirmações, uma ênfase em relação ao fato de que em sua época, o processo de instrução escolar ocupava-se de ensinar às crianças a parte técnica e mecânica, deixando de lado o ensino da linguagem escrita: não se ensinava às crianças a usar a escrita em situações sociais de uso.

Na atualidade, autoras como Soares (1985, 1998), Rojo (2010), Smolka (2012), dentre outros, apontam que tal lacuna não foi resolvida na prática pedagógica, discutem e buscam discernir as implicações pedagógicas e sociais de uma prática educativa que privilegie o ensino apenas de

questões fonéticas e ortográficas da língua.

Diferenciamos os processos de aquisição dos aspectos técnicos daqueles do desenvolvimento da linguagem escrita. No primeiro, é necessário o domínio da mecânica da língua escrita o que implica nas habilidades de decodificação e codificação da língua oral em língua escrita. No segundo, há uma continuidade ao longo da vida e pressupõe a construção de significados e compreensão, quer do texto lido (decodificação), quer do texto escrito (codificação) em que se expressam a compreensão e o significado. Para além da compreensão desses processos distintos e dialéticos da instrução da linguagem escrita destacamos a importância de as crianças aprenderem a parte mecânica ao mesmo tempo em que aprendem a usar esse conhecimento em práticas sociais nas quais estejam inseridas.

O aprendizado da linguagem escrita pressupõe a compreensão de texto como “uma atividade de linguagem, de interlocução, de interação social por meio da escrita” (Rojo, 2010, p. 49). Ponderamos que qualquer pessoa que pretenda produzir um texto considere o contexto de produção para, a partir daí, definir condições ideais de interlocução, gerenciar a própria produção e textualização. A interação social, presente na produção escrita, é aquela que faz com que o autor defina para quem, o quê, como e quais recursos utilizará para alcançar êxito com a comunicação escrita.

Para as crianças em processo inicial de contato com a escrita, as capacidades a serem desenvolvidas para que se apropriem da linguagem escrita e dela façam uso social apresentam-se como desafios a serem vencidos ao longo do processo de formação como produtoras de texto. Para Rojo (2010, p. 49), esse é um aprendizado que se prolonga por toda a vida. As crianças não conseguirão aprender “tudo” sobre a linguagem escrita nos primeiros anos de escolarização, mas poderão iniciar esse processo porque “estamos sempre aprendendo novas maneiras dos escritos, a cada nova atividade que desempenhamos por meio de textos”. Isso não significa que a tarefa deva ser adiada para quando a criança houver se apropriado da tecnologia da escrita. Ao contrário, consideramos inadequado que a criança primeiramente aprenda a ler e escrever para, depois, ler e escrever no sentido amplo dos termos, de modo a utilizar os saberes em práticas sociais do cotidiano. Acreditamos que o aprendizado sobre o funcionamento do sistema de escrita, das técnicas pra ler e escrever deve acontecer simultaneamente à prática nas interações sociais. Neste trabalho utilizamos a expressão linguagem escrita para

designar o aspecto técnico – fonético e ortográfico - e também aqueles voltados para os usos e funções da escrita.

Em concordância com Smolka (2012, p. 87), concebemos a alfabetização como um processo discursivo em que "(...) a criança aprende a ouvir, a entender o outro pela leitura; aprende a falar, a dizer o que quer pela escrita. (Mas esse aprender significa fazer, usar, praticar, conhecer. Enquanto escreve, a criança aprende a escrever e aprende sobre a escrita)". Sendo assim, a prática pedagógica torna-se igualmente discursiva na medida em que aquele que ensina – no contexto escolar, o professor – também ouve, participa do processo de construção do conhecimento e não simplesmente "transmite" algo de que julga ser conhecedor.

Em consonância com os pressupostos da Psicologia Histórico-Cultural nos apoiamos também nas orientações da Etnografia em Educação compreendida como uma lógica "construída para possibilitar a prática da etnografia na educação que procura compreender a construção de oportunidades de aprendizagem para todos os participantes das salas de aulas, que são vistas como espaço de construção de culturas" (GOMES at al. 2011, p. 07).

De acordo com Castanheira (2004), a Etnografia em Educação utiliza-se dos pressupostos teóricos da Antropologia Cognitiva, de Geertz (1983) e Spradley (1980), da Sociolinguística Interacional (Gumperz (1982, 1986), da Análise Crítica do Discurso (Fairclough, 1992). Essas abordagens concebem que a cultura e o discurso são construídos no contexto por meio das interações sociais.

A Antropologia Cognitiva nos permitiu analisar a sala de aula, e mais especificamente as mediações semióticas que ocorreram durante o processo de instrução da linguagem escrita e das práticas sociais de escrita de crianças e professora. Consideramos, portanto, a sala de aula como "(...) uma cultura em que membros (re) constroem maneiras para interagirem uns com os outros e com objetos nas práticas culturais de que participam" (Gomes, Dias & Silva, 2008, P. 62). Isso porque concordamos com Agar (2002) que cultura é o que acontece com cada indivíduo e com o grupo que integra. Usa-se a cultura o tempo todo, por isso a consideramos algo além daquilo que um povo tem. Trata-se de uma construção que se dá nas diferenças entre você e as pessoas de seu convívio.

A Sociolinguística Interacional nos permitiu analisar as relações entre língua em uso e a sala de aula, sob duas perspectivas complementares entre si. A língua foi analisada como objeto de estudo possibilitando a compreensão sobre o modo com que as crianças aprenderam sobre a língua na sala de aula. A língua foi também vista como "discurso construído por meio das ações e interações entre professores e alunos" (Castanheira, 2004, p. 47). Ao enfocarmos as variáveis como, quando, com qual frequência e de que forma as mediações semióticas desenvolveram-se nas interações entre os participantes da sala de aula, foi possível aferir as contribuições para o processo de aprendizagem da leitura e da escrita.

Castanheira (2004, p.48) nos explica que os estudos realizados a partir da Análise Crítica do Discurso "focalizam a língua usada na sociedade e sua relação com a mudança social e cultural". Compreendemos como Fairclough (1992) a linguagem como prática social, como um modo de ação e de representação. A relação do discurso com a estrutura social é dialética. Socialmente, o discurso é constitutivo e constituinte das dimensões da estrutura social, que direta ou indiretamente o moldam.

OBJETIVOS:
Tivemos por objetivo neste estudo descrever e analisar as mediações semióticas que ocorreram nas práticas sociais de escrita em uma sala aula de crianças em processo de alfabetização, durante os anos de 2006, 2007 e 2008. Analisamos como, por que e, em que contextos as mediações semióticas ocorreram entre professora e crianças e entre as crianças. Buscamos também compreender o papel das mediações semióticas para o aprendizado e uso social da linguagem escrita.

DESCRIÇÃO DO MATERIAL EMPÍRICO:
Esta pesquisa fez uso de 334 horas de gravações em vídeo realizadas ao longo de três anos (2006, 2007, 2008) em uma sala de alfabetização de uma escola pública federal em Belo Horizonte, Brasil. O material empírico foi produzido das gravações em vídeo de aulas, das entrevistas com professora e conversas com crianças. Nos procedimentos de análise dos discursos produzidos fizemos uso de análise dos vídeos, artefatos do grupo e das anotações de cadernos de campo. Elaboramos mapas de eventos com o objetivo de representar atividades que ocorreram na sala de aula. A partir daí procuramos dar visibilidade aos eventos e subeventos que tiveram como foco um ciclo de atividades relacionado às práticas

sociais de escrita. A análise dos mapas de eventos nos permitiu escolher as aulas que seriam transcritas na íntegra em Unidades de Mensagem identificadas nas falas das crianças e da professora na sala de aula. Unidade de mensagem é a: "(...) unidade de significado linguístico demarcada pelos limites da emissão identificadas por meio de sinais contextualizadores, como tonicidade, entonação, pausa e até gestos". (Castanheira, 2004, p. 78)

Para a realização da pesquisa foram selecionadas algumas atividades-guia que integraram os processos de instrução na sala de aula observada, com o intuito de apreender o papel das mediações semióticas referentes ao aprendizado da linguagem escrita. As atividades-guia constituem-se, como orienta Moll (1996), nos processos que integram o sujeito e seu ambiente social e supõe ação coletiva e individual, intencionalidade, planejamento, estabelecimento de padrões culturais. Selecionamos para este artigo uma atividade-guia em que crianças e professora produzem um anúncio e o que aprenderam sobre e a partir dessa produção.

O grupo estudado se constituía de 24 crianças, 13 meninas e 11 meninos, com idade entre 7 e 8 anos em 2008, quando ocorreu o evento analisado neste trabalho. O questionário socioeconômico aplicado pela escola no ato da matrícula em 2006 nos informa que as famílias declararam que as crianças são brancas e que a renda familiar não excedia a R$3.060,00. A professora tinha 42 anos, é branca, casada. Formou-se em Pedagogia (1997), obteve os títulos de mestre em educação (2003) e de doutora em educação (2015) pela Universidade Federal de Minas Gerais. Começou a trabalhar na escola em 2006, mas já tinha experiência com o trabalho pedagógico nos anos iniciais do Ensino Fundamental.

RESULTADOS:

Na sala de aula observada o processo de instrução considerou a necessidade de se ensinar às crianças não apenas o traçado das letras e a escrita de palavras sem sentido/significado, mas também o uso da escrita em situações sociais da/na sala de aula. Foi comum, durante a realização das atividades, o levantamento de questões pela professora e pelos alunos sobre o funcionamento e qual a melhor forma de usar a escrita para se comunicar em cada uma das tarefas propostas e em cada condição de produção estabelecida pela professora e/ou pelas crianças.

As atividades de escrita foram realizadas em conjunto com a professora, ora em pequenos grupos de alunos, ora em duplas ou individualmente.

Além disso, as crianças trouxeram para o ambiente da sala de aula suas experiências com e sobre o mundo da escrita. Suas vivências em ambientes culturais, as quais exigiram, de algum modo, o uso da escrita, quer na família ou em outros locais, propiciaram às crianças uma ampliação do contato com a linguagem escrita para além da sala de aula e da escola. Desse modo, ao se apropriarem da escrita e ao usá-la em situações de comunicação real, mesmo que escolarizadas, as crianças passaram a usar a escrita como mediador semiótico nas relações que estabeleceram com/no mundo, com a cultura em que estavam inseridas.

Dentre as atividades de escrita desenvolvidas ao longo dos três anos do 1º Ciclo de Formação Humana destacamos atividades cuja finalidade era: registrar no quadro a rotina de atividades, revisar e corrigir a própria produção escrita, aprender a escrever o próprio nome, aprender a usar a agenda telefônica, escrever como apoio à memória, aprender a produzir bilhetes e cartões de felicitações, registrar lembretes de compromissos a serem realizados em casa, produzir carta de agradecimento à professora de Educação Física, avaliar um evento científico, relatar o que foi aprendido na escola.

No dia 09/04/2008, os alunos produziram um anúncio, cujo propósito era ajudar o colega Germano a encontrar sua carteirinha da biblioteca da escola. A necessidade de se encontrar a carteirinha foi aliada a uma proposta da unidade 2 do livro didático utilizado pela turma. Descreveremos, de forma breve, as atividades que antecederam a referida aula com o intuito de contextualizar o ciclo de atividades, os eventos e subeventos decorrentes. O livro didático utilizado nessa turma estava organizado em unidades temáticas que se constituíam de textos de diferentes gêneros sobre o mesmo tema. Na unidade 2 o tema era a moradia de pessoas e animais. Os textos selecionados consideravam diferentes pontos de vista com o objetivo de evidenciar para as crianças que esse mesmo tema pode se materializar em diferentes gêneros, portanto com diferentes finalidades, estilo e formas de organização e estruturação.

As atividades realizadas antes da produção do anúncio foram: (1) Leitura e interpretação de uma reportagem publicada em um jornal impresso. (2) Produção de um poema a partir da leitura e análise do poema “A casa” de Vinícius de Moraes, tendo como condição para a escrita a criação de uma casa engraçada por meio do texto escrito e de ilustrações. (3) Estabelecimento de relações entre produção literária e das artes plásticas.

Ainda com o mesmo texto literário as crianças observaram as relações entre linguagem oral e escrita, pois o autor utilizou expressões próprias da linguagem coloquial porque escreveu uma história como se a contasse oralmente. (4) Leitura, discussão e interpretação de um texto narrativo que tratava sobre várias possibilidades de pessoas diferentes perceberem uma mesma realidade. Foram realizadas também, a partir desse mesmo texto, atividades voltadas para a compreensão do vocabulário com o intuito de apropriação pelas crianças do conceito de verbete. (5) Leitura e interpretação de dois poemas que tratavam do tema casas de animais e atividades que refletiam sobre dígrafos. (6) Discussão e análise de um texto publicitário considerando seus recursos com vistas a alcançar os objetivos propostos pelo autor. Essa análise foi pautada na exploração da imagem, do uso de siglas e de abreviaturas, próprios e comuns a esse gênero textual.

Conforme nos alerta Rojo (2010, p. 46) no processo de alfabetização, a criança dialoga com “um conjunto restrito de conhecimentos e capacidades relacionadas ao código alfabético da escrita”. A partir das inquietações da autora questionamos: o que permitiu às crianças produzir textos? Que recursos utilizaram para se expressar por meio da linguagem escrita? Como as crianças descobriram as formas convencionais das diferentes possibilidades para se registrar as ideias no papel e/ou em outros suportes? De que maneira aprenderam a estabelecer as condições para uma comunicação em que o/s interlocutor/ES está/estão ausente/s? Para a construção de conhecimentos sobre a linguagem escrita a criança vive um processo complexo, decorrente das capacidades e domínios envolvidos, mas, sobretudo porque os gêneros de escritos são muitos, muito diversos e exigem o desenvolvimento de capacidades linguísticas, textuais e discursivas diferenciadas.

As atividades descritas anteriormente estão relacionadas às do dia 09 de abril de 2008. A elaboração dos mapas de eventos possibilitou a visibilidade dessas relações e permitiu evidenciar como os significados e sentidos da escrita foram construídos pelos membros da sala de aula. Nesse dia, a rotina diária foi composta pelos seguintes itens: (1) Entrada; (2) Matemática; (3) Português; (4) Merenda/Recreio; (5) Descanso; (6) GTD e (7) saída. O quadro a seguir mostra as atividades que ocorreram nesse dia na sala de aula e constituíram o evento analisado:

| Eventos observados na aula do dia 09/08/2008 | |
|---|---|
| Eventos | Tempo de duração |
| Término das atividades de Matemática | 20 min |
| Organização da turma para as atividades de Português | 5 min |
| Apresentação para a turma de um estagiário do curso de Psicologia | 10 min |
| Recuperação de atividade de leitura de classificados de jornal realizada em aulas anteriores | 5 min |
| Leitura de anúncios retirados da Internet pela professora<br>Subeventos: Leitura silenciosa pelos alunos<br>Orientação individual da professora aos alunos<br>Leitura compartilhada dos anúncios | 15 min |
| Interpretação oral dos anúncios retirados da Internet pela professora<br>Subeventos: Leitura oral dos anúncios pelos alunos Laila, Roberto e Rodrigo<br>Professora faz perguntas sobre características do gênero e do suporte<br>Professora recupera elementos de anúncio discutido em aula anterior e os relaciona com os anúncios lidos nessa aula | 10 min |
| Lanche/Recreio/Descanso | 45 min |
| Análise do gênero textual anúncio<br>Subevento: professora mostra características da linguagem mais objetiva utilizada pelos anúncios | |
| Produção de Texto<br>Subeventos: Professora conversa com alunos sobre importância de cada criança cuidar e guardar seu material escolar<br>Professora relata perda da carteirinha da biblioteca pelo colega Germano<br>Professora convida alunos a produzirem um anúncio para recuperarem a carteirinha do colega.<br>Alguns alunos mostram insatisfação com a proposta e professora apresenta argumentos para convencê-los a realizar a atividade | 45 min |

| | |
|---|---|
| Professora explica sobre a estrutura do texto a ser produzido.<br>Crianças apresentam questões para encaminharem a própria produção. | |

*Quadro 1: Mapa de eventos da Aula do dia 09/04/2008*
*Fonte: Elaborado pelas autoras deste artigo*

A aula de Português iniciou-se nesse dia às 14h40. A professora permitiu que as crianças encerrassem a atividade de Matemática, mas ao finalizar este prazo as crianças mostraram-se insatisfeitas. Esse incômodo das crianças nos remete às diferenças na lógica de organização do tempo pelas crianças e aquela imposta pelo processo de escolarização.

Para marcar o início da aula de Português, a professora, mesmo estando em interação com as crianças há alguns minutos, as cumprimentou dizendo: *bom/primeiro/boa tarde/pra vocês*. Algumas crianças responderam: *boa tarde*. Em seguida chamou a atenção para o ponto da rotina do dia e que se encontravam naquele momento. Registrou no quadro o horário de início e término da aula de Português, o intervalo e o GTD (Grupo de Trabalho Diferenciado). Como ficariam bastante tempo juntos a professora registrou, em outro ponto do quadro, as atividades que seriam realizadas na aula de Português: (1) Apresentação; (2) Leitura; (3) Interpretação; (4) Merenda/Recreio/Descanso; (5) Produção de texto.

A professora fez uma breve apresentação do estudante de Psicologia, explicou que a escola recebe estudantes dos diferentes cursos da UFMG para observação dos processos de ensino e de aprendizagem e das interações em sala de aula. Essa atividade tem por objetivo preparar os jovens estudantes para o exercício profissional com crianças e adolescentes.

Antes da leitura do texto proposto, a professora recordou as atividades realizadas em aulas anteriores. Propostas do livro didático: Leitura e interpretação de um anúncio de uma empresa da construção civil publicado em um jornal impresso. Essas atividades contemplaram a análise de recursos próprios do gênero publicitário ao propor questões que relacionavam imagem e texto escrito, pretensões do produtor do anúncio e os recursos textuais e visuais utilizados para alcançar os objetivos. Trabalho em pequenos grupos: análise de propagandas de produtos diversos retirados de jornais e revistas pelas próprias crianças. Cada grupo recebeu a tarefa de analisar uma propaganda com o apoio das

questões a seguir: Que tipo de texto vocês leram? Para que esse tipo de texto foi escrito? De onde este texto foi retirado? Há imagens neste texto? Para que elas foram usadas? Há texto escrito? Para que o autor usou este texto escrito? Ao concluir as discussões cada grupo apresentou para toda a turma a análise do anúncio.

A figura a seguir mostra a representação da atividade-guia, os eventos e subeventos que a constituíram:

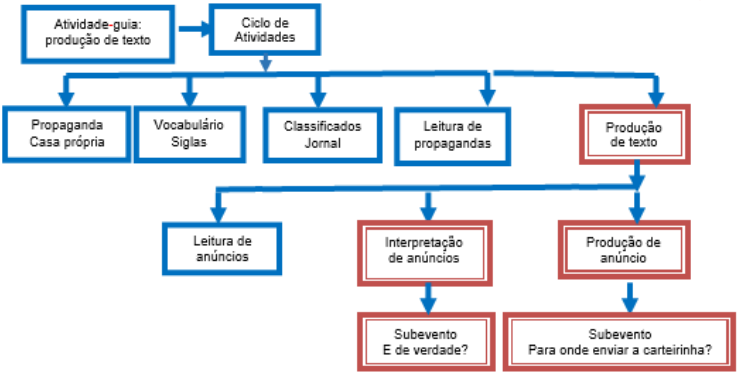


*Figura 14 – Construção de Atividade-Guia Produção de Anúncio, em Ciclo de Atividades.*
*Fonte: Elaborada pelas autoras desse artigo*

O esquema acima evidencia a relação entre as atividades propostas pelo livro didático e os eventos de leitura, interpretação e produção de anúncio, cujas atividades foram elaboradas pela professora. A elaboração por parte da professora teve por objetivo criar situações de leitura e produção de textos mais próximos da realidade das crianças. Neste caso, a professora buscou na Internet outros tipos de anúncios para ampliar o repertório de possibilidades de escrita das crianças. Além disso, aliou às condições de produção a necessidade real de se encontrar a carteirinha da biblioteca que uma criança havia perdido. Aqui notamos que a professora elabora atividades que criam nas crianças a necessidade da escrita mais próxima de sua função social, ainda que em situação bastante escolarizada. Dessa forma, reafirmamos a premissa de Vigotski (1934/1993) sobre a importância de se ensinar às crianças a linguagem escrita e não apenas o traçado das letras.

A terceira atividade do dia 09/04/2008 previa a leitura e a interpretação de

três anúncios retirados da Internet pela professora. As crianças fizeram uma leitura silenciosa de três anúncios enquanto a professora passava pelas carteiras tirando dúvidas, ouvindo um pouco da leitura de um e outro aluno. Foi feita uma leitura compartilhada dos textos e em seguida a professora fez questões que possibilitaram a análise quanto ao conteúdo, forma e estrutura dos textos. Houve ainda uma discussão em que crianças e professora estabeleceram relações entre os textos lidos nesta aula e aqueles analisados pelas crianças em pequenos grupos. No momento em que a professora chama a atenção para os diferentes suportes dos textos Clara, atenta às explicações, quis saber se os textos trazidos pela professora eram de verdade. Pareceu-nos que Clara poderia ter pensado que os anúncios trazidos pela professora eram artificiais, ou seja, criados especificamente para aquela situação de sala de aula. Leonardo também fez um questionamento sobre esse ponto após a leitura do terceiro anúncio: *professora/perdeu de verdade?* Ao que Roberto bem disperso, respondeu com ironia: *não/é de mentira*. Pouco mais adiante, quando a professora apresentou a proposta de produção do anúncio para procurar a carteirinha da biblioteca de um colega de sala, Clara questionou novamente: é *de verdade?* Ela queria saber se o objeto havia sido perdido, de fato, e se os anúncios da sala seriam afixados nos corredores da escola para que todos pudessem ler e ajudar a encontrar a carteirinha do Germano. É possível considerar estes comentários como evidências de que as crianças estavam atribuindo teor escolar aos textos levados pela professora. Podemos dar razão às crianças, uma vez que a professora, ao retirar os textos de seu suporte original, descaracterizou-os, tornando-os escolarizados.

Ao lançar questões sobre as palavras escolhidas e a forma como os autores escreveram o texto visando alcançar seus objetivos a professora pretendia que as crianças conhecessem as características do gênero proposto. Além disso, almejava que, ao analisarem os diferentes tipos de anúncios, pudessem também produzir um anúncio. Quando analisamos a interação entre a professora que diz: *um anúncio desse tipo aqui/que estou querendo/por exemplo::/é::/eu estou vendendo/um cachorro* e Fábia que completa a sua explanação: *professora/ vende-se cão/vende-se casa*, podemos afirmar que a professora alcançou seus propósitos de fazer as crianças compreenderem que os objetivos do autor definem as palavras a serem utilizadas. Vimos que a professora fez uma reflexão para permitir às crianças a compreensão dos textos, privilegiando a explanação sobre recursos disponíveis para alcançar objetivos com um anúncio: texto claro, com poucas palavras que direcionam o leitor àquilo que se anuncia. A

professora desenvolveu um trabalho com as características do gênero textual consideradas por Schneuwely (2004) e Rojo (2010) megainstrumentos que contribuem para a compreensão e para o uso das capacidades de produção textual.

Nesse ponto da aula a professora apresentou a proposta de produção do anúncio pra ajudar o colega Germano a encontrar sua carteirinha da biblioteca e pergunta: *ah::/gente/prestem atenção/gente/olha só/quem daria conta de produzir um anúncio/procurando/um objeto perdido?/levanta a mão*. E Clara quis saber: *é de verdade?,* obtendo a informação da professora de que sim, Germano havia perdido sua carteirinha da biblioteca. Após uma discussão sobre a necessidade de ajudar o colega de turma a procurar a carteirinha da biblioteca, a professora entregou a folha para a produção do texto e avisou que deveriam colocar o nome primeiro. Imediatamente, Clara perguntou: *mas tem que/ por nome?* E a professora justificou: *tem/como eu vou saber que a folha é sua?* Verificamos uma divergência entre a compreensão de Clara sobre os anúncios a serem distribuídos na escola e o que a professora almejava, ou seja, avaliar se as crianças aprenderam e o que aprenderam sobre esse gênero textual.

Trazemos para este artigo a interação entre a professora e a aluna Fábia que avaliou ser necessário informar no anúncio o endereço do Germano para que a carteirinha fosse entregue e perguntou: *professora/onde vai/entregar*? E pede ajuda para colocar o endereço do colega em seu texto. A professora responde: *só vai circular/aqui na escola/tem que mandar/ligar pra escola.* E a menina insiste: *onde o Germano mora?* A professora insiste com a explicação de que não seria necessário informar o endereço do colega. Clara leu seu texto: *procura-se/a carteirinha/do Germano*. A professora então pergunta: *e onde vai entregar?/quem encontrou/vai entregar/onde?* Ao que Clara responde: *na casa dele*. A professora não fornece a informação solicitada e a menina então apaga parte do que havia escrito.

Concordamos com Smolka (2012) que nos alerta sobre a importância de a professora interagir com a criança enquanto desenvolve atividade de produção escrita. Ao mesmo tempo em que ensina a estrutura e os aspectos mecânicos da linguagem escrita, deve ensinar à criança a se comunicar utilizando-se da escrita. A autora afirma:

“(...) ela (a professora) usa a escrita para registrar, marcar e, ao mesmo

tempo, interagir com a criança e nesse processo ela vai, implícita e explicitamente, ensinando os aspectos mecânicos e estruturais da escrita" (SMOLKA, 2012, p.56).

A professora articulou situações próximas à vivência dos alunos aos usos e funções sociais da linguagem escrita. Dessa forma, possibilitou que as crianças refletissem sobre diferentes formas de organização do texto escrito. Apesar disso, evidenciamos ao longo das análises das interações entre professora e crianças uma divergência em relação aos objetivos reais para a produção do anúncio. Isso porque a professora apresenta às crianças uma proposta próxima da realidade da turma a partir da necessidade de uma das crianças de recuperar sua carteirinha da biblioteca. No entanto, quando as crianças solicitam informações para serem inseridas no texto a professora não fornece a informação mostrando que seu objetivo era apenas verificar se as crianças poderiam realizar a produção escrita atendendo às características de um determinado gênero. Essa divergência nos remete ao que Agar (2006) denomina *rich points* ou pontos relevantes ao evidenciarmos situações em a professora apresenta às crianças textos em seu suporte real para análise, logo em seguida leva para sala de aula textos "reais" descaracterizados de seu suporte original. As crianças percebem essas diferenças e questionam: *mas é de verdade?/perdeu mesmo/professora?* As filmagens mostram o grande empenho da professora para convencer as crianças a realizarem a tarefa proposta. Quando as crianças se lançam na atividade e buscam informações que julgam importantes para alcançarem os objetivos propostos, essa mesma professora não fornece a informação simplesmente dizendo: *vai circular/só na escola.* Ou seja, as crianças demonstraram interesse em fazer circular o anúncio em ambiente social para além dos muros da escola, a casa da criança que havia perdido a carteirinha. Pois, em situação real seria esse o endereçamento da entrega da carteirinha. Vimos aqui uma compreensão diferenciada para a função social da escrita entre a professora e as crianças. Podemos dizer que a professora se preocupa com a resposta das crianças em forma de aprendizagem de escrita de um gênero textual – anúncio – e as crianças com a circulação e uso social mais amplo do mesmo. Nesse caso, o que Vigotski nos chama atenção para o fato de a instrução – escrita de anúncio – poder criar desenvolvimento cultural por parte das crianças aconteceu. O *rich point* produzido nos leva a pensar que mesmo que as professoras tenham objetivos limitados no processo de instrução, as crianças podem ir mais longe porque estão ativas e são interativas nesse processo.

CONCLUSÃO:

As práticas de escrita analisadas no período de 2006 a 2008, na sala de aula de alfabetização, nos mostraram que as crianças e a professora inseriram-se em situações que exigiam o uso da linguagem escrita e seus usos e funções sociais (SOARES, 1998, GOMES, DIAS e SILVA, 2008). Mas, afinal, que papel exerceram as mediações semióticas nesses processos de aprender e ensinar a linguagem escrita? Vimos que as linguagens falada, escrita, teatral, do desenho – signos semióticos – desempenharam papel essencial de mediação entre as crianças e a escrita – instrumento cultural de mediação nas relações sociais entre crianças e professora. Não são, entretanto, esses instrumentos e signos, por si só, que fazem a mediação semiótica, mas sim as significações construídas pelas crianças e professora sobre os mesmos. Sem essas significações, o desenvolvimento mental e cultural das crianças pode não acontecer e a atividade de escrita perde sua concepção de atividade humana, conforme Vigotski (1931/1995).

Vimos no evento analisado neste artigo que crianças e professora construíram diferentes significados e sentidos para a produção escrita do anúncio. Apontamos aqui a presença de *rich points* que representam uma diferenciação nos enquadres de referência entre os significados e sentidos construídos pelas crianças e aqueles construídos pela professora (Agar, 2002). Enquanto as crianças buscavam levar para as interações as funções sociais reais do gênero anúncio, a professora insistia em atribuir um caráter escolar para a produção. Assim notamos que crianças e professora se apropriaram das significações e sentidos do gênero textual anúncio, mas não do gênero em si.

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## La literatura en el aula: hacer que suceda

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PALABRAS CLAVES: educación literaria, prácticas áulicas, estrategias metodológicas.

RESUMEN:
El trabajo con los textos literarios en la escuela siempre ocupó un lugar incómodo. Persisten clases centradas en una mirada historicista o basadas en el análisis de formas y recursos literarios. Como contracara, la lectura por placer ayudó a quitar el corsé; pero se transformó en lectura fácil, sin riesgos, sin esfuerzo.

El respeto por la libertad del alumno lector comenzó a traducirse en un no inmiscuirse por parte del docente y la libertad se dio la mano con el abandono.

El énfasis puesto en la comprensión lectora provocó dos respuestas diferentes en relación con la literatura en el aula: se la equiparó a cualquier otro tipo textual y se divorció el vínculo entre lectura literaria y comprensión lectora. interdisciplinario y reflexivo en torno a lecturas y escrituras potentes orientadas a una verdadera educación literaria.

Nuestra propuesta intenta superar estas dicotomías y favorecer el trabajo con los textos literarios desde una mirada conciliadora y sin reduccionismos; pero también un trabajo intertextual y reflexivo en torno a lecturas potentes orientadas a la educación literaria.

LA LITERATURA EN EL AULA…HACER QUE SUCEDA:
A veces sucede así: una palabra, un verso azaroso, una lectura inesperada, una canción… “Se va enredando, enredando/ como en el muro la hiedra/ y va brotando, brotando/ como el musguito en la piedra/ como el musguito en la piedra ¡Ay, sí sí sí!/”

A veces sucede así, la vida nos sorprende y nos sumerge, como bien describe Laura Devetach, en “estado de poesía”.

A veces no somos conscientes de la construcción de nuestro camino lector, como apunta la misma autora: juegos de palabras, nanas, jitanjáforas, rimas e historias salidas de la boca de los abuelos, de los padres, de la familia o de la escuela.

Algunas veces sucede así, van brotando, brotando las condiciones para que la literatura nos habite, para habitar la literatura. Pero, a veces, no.

La literatura en el aula… hacer que suceda; pero hacer que suceda qué.

En Argentina, el surgimiento de la literatura como materia escolar se empieza a organizar en torno a una cronología de autores y movimientos. Hasta fines del siglo XIX se trató, en definitiva, de una disciplina relacionada con el estudio de las bellas letras. Luego, la historia literaria comenzó a imponerse con más fuerza en detrimento de la retórica.

Por otro lado, las conexiones forzadas entre lengua y literatura expusieron al texto literario al más crudo análisis sintáctico y semántico.

Entonces, aprender literatura (y enseñarla) ha significado aprender (y enseñar) historia de la literatura; una matriz retórica o un tipo textual más, entre todos los tipos textuales.

Han pasado muchas cosas en las aulas en relación con la clase de literatura; pero no está claro si pasó la literatura. La literatura como incertidumbre, como palabra desbocada, como lenguaje en primerísimo plano, como experiencia estético-cultural forjadora de lectores.

Siguiendo a Ana María Margallo: “Mientras el modelo anterior de enseñanza de la literatura se centraba, en el nivel de secundaria, en el conocimiento de autores y obras, el nuevo modelo se vertebra en torno a la construcción del lector literario (…) consiste en sustituir la aspiración de formar lectores especialistas (…) por la de lectores con hábitos de lectura consolidados capaces de comprender los textos literarios”.

Llegó el momento de detener el péndulo que, oscilante, nos lleva de un extremo al otro. El trabajo para la formación de lectores necesita, sin lugar a dudas, de un docente que pueda situarse como mediador. Un docente que pueda interactuar con el alumno porque lo conoce, porque quiere conocerlo, aunque no lo abarque nunca completamente.

Un mediador capaz de dejar que la literatura circule y abra sentidos para que los estudiantes se asombren con lo desconocido, embriaguen el gusto con nuevos sabores y se habilite el camino para el goce y el disfrute.

Pero el placer de leer no implica la propuesta de lecturas superficiales, hechas a medida; el placer de leer, como bien indica Graciela Montes, no tiene que ver con lo fácil y simplificado, con lo cómodo y lo divertido, no

debe ser reducido solamente a eso. La lectura potente exige, sobresalta, atraviesa, desafía, a veces incomoda y justamente por eso produce gozo.

Detener el péndulo implica no instalarse en prácticas repetitivas orientas hacia la historia de la literatura solamente ni al análisis literario solitario; sino tomar elementos de ambas visiones en su justa medida a fin de acercar obras y lectores, de ampliar el gusto y la comprensión. Sí, hablamos de comprensión.

Hemos notado en nuestro trabajo en las escuelas una oposición directa entre literatura y comprensión. Pareciera que no hay que comprender nada en un texto literario por lo que no habría que planificar nada con un texto literario ni aportar ningún dato contextual para no interferir en el encuentro del lector con la obra.

Aquí de nuevo el péndulo oponiendo extremos, tal vez como reacción bien intencionada ante los planteos que ubican a la literatura como un tipo textual más que debe ser enseñado y trabajado, justamente, como un texto más (esto es equiparar una noticia, una receta de cocina, una explicación, con una novela o un poema).

Está claro que la literatura no es equiparable a otros tipos de texto y está claro también que no todo debe tener una explicación ni ser comprendido en un texto literario. No podemos hablar de comprensión de un poema en el mismo sentido con el que hablamos de comprensión del ciclo del agua, por ejemplo.

No se trata de borrar las marcas que la literatura lleva en pos de una compresión que se refugie en la seguridad de los significados y de las formas. Porque la literatura es otra cosa. Es precisamente opacidad, perplejidad, deformación.

El hilo que separa la libertad del alumno para leer del abandono del docente en esa tarea es muy delgado.

Lo cierto es que es muy difícil que pueda aprenderse algo sobre la literatura sin leer literatura, sin la lectura concreta y directa de algunos textos mediada, en la escuela, por un docente capaz de plantear una práctica que permita, como apunta Teresa Colomer "…familiarizarse con el circuito social del libro, establecer vínculos personales con la literatura, apreciar lecturas diversas, dominar las habilidades de interpretación y

utilizar la información contextual en la comprensión del texto".

Esa es nuestra apuesta, más que enseñar un saber sobre literatura queremos formar lectores de literatura. Queremos que la literatura suceda en las aulas y para eso hacemos a un lado las oposiciones para instaurar la ocasión, favorecer el encuentro, suscitar la experiencia.

Para eso proponemos un recorrido a los estudiantes, pensado seriamente como un acompañamiento necesario para la aventura de leer.

Aventura que, en muchos casos, necesita ser propuesta porque no surge espontáneamente. Aventura que deseamos compartir con Uds. para que se vaya enredando, enredando y brotando, brotando como el musguito en la piedra.

RELATOS DE EXPERIENCIAS ÁULICAS:

*Hacer que suceda… trazos acerca de lo poético*

¿Qué es poesía? Más aún, ¿qué es lo poético? La respuesta terminó instaurándose en un trabajo de escritura e ilustración sobre los cuentos de dos libros de María Teresa Andruetto: "El anillo encantado" y "Huellas en la arena". El proyecto de trabajo consistió en una primera fase de exploración y lectura de poemas variados; un segunda fase que convocó a la prosa y los relatos breves de la mano de algunos aportes teóricos de distintos campos y una fase final de re-escirutra y recreación de los libros aludidos.

El resultado final del proyecto consistió en una producción ilustrada artesanalmente con la finalidad de ser obsequiada a la autora en un encuentro con ella.

El proyecto requirió del diálogo continuo, la presencia de material y herramientas teóricas necesarias para apoyar y guiar la reflexión; así como el trabajo intertextual e interdisciplinario con otros espacios curriculares como el de Educación Plástica.

*Lo primero fue el encuentro…*

Lo primero fue el espacio y el tiempo en el que se conjura la escena de lectura. En este caso fue la ronda en torno a diversos libros de poemas.

Antes, una pregunta: ¿Qué es poesía?

La respuesta nos buscó en lluvia de ideas y de palabras a manera de hipótesis, atisbos, señales, conocimientos previos. Nada más. Después, para ampliar, contrastar y reelaborar esas ideas iniciales, leímos poemas.

Supimos que en estado de poesía, una mujer puede doler en todo el cuerpo; y que, en poesía, los pechos dormidos de otra mujer se abren de pronto como ramo de jacintos. Lo supimos en rondas de lectura despreocupadas por el tiempo curricular. Había sí esa pregunta inicial, que más que una respuesta, proponía seguir leyendo, con serenidad.

Leímos que, en redondillas, los hombres necios acusan a la mujer sin razón y que, en verso, una niña de Sevilla puede ir a la mar a contar olas y chinas. Que en setenta balcones no hay ninguna flor. Que se pueden escribir los versos más tristes una noche. Que si brotó de sus ojos una lágrima por qué no lloré yo. Que verde que te quiero verde. Que había un hombre a una nariz pegado…

Entonces la poesía se nos presentó en quiebre con ciertas ideas preconcebidas y consolidadas; porque después de leer poemas de todo tipo, estilos y temáticas, aquella primera lluvia de ideas era ya un aguacero.

Leímos, leímos hasta complicarnos, hasta perdernos, hasta no poder contestar con exactitud qué es poesía. Porque, en realidad, lo que no queríamos era hacer de la poesía un concepto acabado. Porque los conceptos dicen muy bien lo que dicen y nada más, mientras que las palabras dicen lo que dicen y mucho más. Queríamos las palabras, entonces.

Las queríamos nombrar hasta el hartazgo, hasta la saturación, hasta el empacho, hasta el silencio. Y justamente así, en silencio, nos encontró el timbre algunas veces, varias veces; inscriptos en la letra, rebuscados en sonoridades, absortos en la belleza, trasvasados de poesía: “*Y me oyes desde lejos, y mi voz no te alcanza:/ déjame que me calle con el silencio tuyo*”.

El paso siguiente convocó a la prosa y a la lectura de relatos breves.

Qué es poesía, insistió el interrogante.

Comparamos prosa y poema según algunos criterios que elaboramos juntos: finalidad, ritmo, disposición espacial, traducción. Entendimos las diferencias pero notamos que la pregunta había mutado y ahora nos interrogaba la reflexión acerca de *lo poético.*

Armamos entonces un glosario: poema, poemario, poesía, poeta, poetisa, poetizar, poética, poético, poéticamente… Jugamos con las familias de palabras y los campos semánticos y pensamos la palabra poética desde la ambigüedad y la pluralidad de significados.

Releímos aquellos textos que ya habíamos leído, caracterizamos el poema de manera general, hablamos de ritmo, rima, sintaxis, estructuras, recursos literarios. Disfrutamos de los secretos de las palabras, de las marcas de lo no dicho que también hacen visible lo literario. De lo denotativo y lo connotativo.

Entonces algunas ilustraciones de Doré en la Caperucita de Perrault denotaron y connotaron, resonaron en la sorpresa del encuentro con nuevos significados y en la reflexión acerca de antiguas, diferentes escenas de lectura.

Con la ayuda de Laura Devetach pensamos la construcción del camino lector, la textoteca interna, el estar en poesía.

Diferenciamos necesariamente la poesía elaborada por los poetas de las expresiones poéticas que nos sorprenden en lo cotidiano y desde la niñez o el nacimiento. Pero lo que más nos gustó fue tratar de visualizar ese vivir en estado de poesía. Quisimos hablar de eso.

Ahí la ronda otra vez, y con ella, la resignificación de expresiones como *siento mariposas en el estómago* o *se me puso la piel de gallina* o *qué serena y triste está la noche*. Recordamos las nanas, los juegos de palabras, los cánticos de la niñez, los refranes y los dichos propios, ajenos y prestados.

Advertimos con todo eso que lo poético también es un estado, un estado que podíamos desear, que podíamos buscar. Un estado que la gente que nos rodea, que la gente que queremos y quisimos ya había buscado incluso sin ser consciente de ello.

Todo tipo de anécdotas y confesiones personales y profundas motivaron el diálogo nuevamente. Esta vez de la boca de abuelos y familiares llegaron palabras cargadas de metáforas, como la de una bisabuela, analfabeta, que pudiendo apreciar la ciudad de Buenos Aires de noche, sobre un avión, dijo: "*Parece un campo sembrado de estrellas*".

Así fue que contamos, dijimos, releímos literatura, nos emocionamos, reímos y dimos gracias por la palabra, por esas palabras, por todas las palabras. Y sus silencios.

Después ocurrió María Teresa Andruetto y la sensibilidad poética de su obra.

Para la fase final del proyecto leímos los cuentos de los libros "Huellas en la Arena y "El anillo encantado". La propuesta fue "hurgar" en búsqueda de lo poético en la prosa, no en la poesía.

En primer lugar hicimos una lectura grupal. Después nos dividimos en grupos de dos integrantes y elegimos una narración. La consigna tenía dos partes. Primero, buscar la presencia de lo poético y después expresarlo de una manera gráfica.

Para hacer lo primero, leímos las historias, buscando sonidos, modos de decir, repeticiones, imágenes…

Para lo segundo, reelaboramos sentidos al expresar desde la imagen y nuevas palabras esos rastros poéticos, desde una mirada personal.

Volvieron los interrogantes sobre lo poético y los diálogos abiertos acerca de su presencia en esos libros de Andruetto. Fue una tarea verdaderamente compleja para los estudiantes expresar eso con dibujos, texturas, colores y palabras.

Trabajamos con borradores: dibujamos, borramos, pegamos, despegamos, escribimos, reescribimos, probamos…

Entonces, con los primeros borradores ya avanzados, el grupo de dos se transformó en grupo de cuatro y después se transformó en un solo grupo de trabajo, para que el resultado final tuviera unicidad.

Para lograr eso, todos tuvimos que mirar, opinar y colaborar. El

aprendizaje colaborativo permitió organizarnos para las tareas de edición y puesta en texto final del trabajo que entregamos a la autora en un encuentro de dos horas en el que pudimos conocer en diálogo con ella, los ires y venires de su escritura y su mirada acerca de la literatura y de lo poético.

*Hacer que suceda…el encuentro con la frontera*

El objetivo del proyecto consistió en organizar un recorrido movilizante en torno a la problemática de la frontera, para lograr que los estudiantes leyeran con verdadera motivación, dos libros clave de la literatura argentina del siglo XIX: “Martín Fierro” y “La Cautiva”.

El trabajo se llevó a cabo en dos fases: La primera propuso la idea de hablar sobre fronteras desde diversas perspectivas y atendiendo a distintos interrogantes y lecturas. La segunda, consistió en el abordaje de las obras ya citadas de José Hernández y Esteban Echeverría.

El trabajo final apuntó a la reescritura y a la oralidad y consistió en llevar a cabo breves dramatizaciones y recitados para festejar la Semana de Mayo*, en todos los cursos de la escuela, de manera inesperada, al estilo de asaltos teatrales*.

*Lo primero fue hablar de fronteras…*

Lo primero fue introducir la problemática de la frontera, incentivar las ideas previas y hacer que los sentidos comiencen a circular. Para eso, amparados por la teoría de las Inteligencias Múltiples expresamos a través del cuerpo (la mímica, los gestos, la danza), el dibujo, la escritura, la canción y otras actividades que atienden a lo múltiple de la inteligencia, lo que para nosotros significaba la palabra frontera.

De manera individual, con un compañero o a través de pequeños grupos fueron surgiendo formas, ideas, trazos en el aire, melodías adaptadas, contorsiones, palabras sueltas, algunas reflexiones… que activaron los conocimientos e ideas previas.

Descubrimos a través de lo múltiple de la propuesta, la multiplicidad de ideas que la palabra frontera convoca como límite o separación, pero también como entrecruzamiento y cercanía.

Pensamos en muchas fronteras y nos decidimos por discutir algunas. Fue así como profundizamos en las fronteras tecnológicas. De tecnófilos y tecnófobos vino la cosa, sí, la cosa fronteriza, eso que habíamos empezado a amasar entre el cuerpo, el movimiento y la palabra.

Guiados por algunos aportes teóricos de Christian Ferrer pusimos ideas en común acerca de las nuevas tecnologías en la sociedad y en la escuela.

Nos preguntamos acerca de cuánto serviría el acceso a las nuevas tecnologías si no se repiensan algunas prácticas y no se da lugar a otras, nuevas, instauradas por la tecnología misma.

Pensamos en las actividades cotidianas que se llevan a cabo a través de algún avance tecnológico y lo que sucede en la escuela. La posibilidad de usar la PC, el celular, Internet y cómo eso produce desequilibrios y necesita de nuevos consensos para trabajar en el aula. Llegamos a la conclusión de que no se trata ya de odiar o amar a las TIC, ni siquiera de permitir o no que ingresen a nuestras vidas o a la escuela, porque ya están en ellas.

Concluimos que tampoco alcanza con ser operadores hábiles sino sujetos reflexivos que sepan ver más allá de lo que la pantalla ofrece, a veces de forma naturalizada, como inocente.

El diálogo se volvió aún más estimulante cuando reparamos en Google, el buscador más utilizado en Internet. ¿Por qué recibe ese nombre, cuál es su origen, por qué es el más utilizado, cómo funciona, cómo se seleccionan los resultados de búsqueda que aparen primero…?

Listos para hablar sobre Google, googleamos la palabra frontera. Los resultados ofrecieron una primera página repleta de links… de qué fronteras hablaban esos links. Los títulos nos ayudaron a realizar anticipaciones de lectura e hipótesis de prelectura, justo antes de hacer clic para leer el texto completo.

¿Qué link elegir? ¿Por qué? ¿Cómo se elige cuál elegir? ¿Por qué? Y hecha la elección, abierta una de las páginas web ¿de qué frontera se habla? ¿Las primeras ideas se confirmaron? ¿Se ampliaron? ¿Se modificaron? ¿Cambiaron?

Quisimos detenernos a pensar antes de hacer clic de manera automática,

pensar fronteras y pensar tecnologías, pensar fronteras tecnológicas.

La búsqueda en un diccionario enciclopédico del término frontera, después, ofreció no sólo la posibilidad de seguir indagando y presentando el tema; sino que además dio lugar a la reflexión entre una y otra búsqueda, a la comparación entre el clic y el sonido de los dedos apoyados en el papel; significados, usos y también sensaciones, olores, texturas…

Poco a poco la palabra frontera se nos presentó como todo un interrogante, toda una cuestión. Recurrimos entonces a las ideas de otros. Preparamos encuesta y en grupos pequeños relevamos información de los demás compañeros de la escuela y de los profesores preguntando por el significado de la palabra frontera. Así, vimos aparecer criterios emergentes: la frontera como límite geográfico, como relación entre sujetos, como metáfora, etc. Pusimos mucho empeño en la elaboración de las preguntas para que fueran claras y relevantes, aprendimos a preparar una encuesta y seguir todos los pasos necesarios para llevarla a cabo y obtener resultados que pudieran ser interpretados a través de gráficos, por ejemplo.

Graficamos entonces y pusimos en común, en ronda, en el aula.

Un caligrama es un escrito, generalmente poético, en el que la disposición tipográfica procura representar el contenido del poema. Después de exponer las conclusiones, sintetizamos las múltiples búsquedas de la frontera creando un texto al estilo del caligrama. No se trató necesariamente de un poema, surgieron también frases, palabras o párrafos breves configurados de tal manera que crearon una imagen visual que expresó sentidos.

Antes, por supuesto, leímos caligramas, reparamos en la forma, en la estructura, en la palabra y en sus encuentros.

Después, insistió el interrogante… ¿qué es la frontera? ¿Qué implica atravesar la frontera? Con la ayuda de unos textos de Andrea Bocco adherimos a una concepción de frontera como espacio geocultural dinámico y subjetivo, socio-históricamente situado. La frontera se nos ofreció así como una zona de contacto más que un límite. Pero entonces qué significa habitar la frontera, qué ocurre en la frontera. En nuestro país, la zona de la triple frontera (Brasil, Argentina y Paraguay) suele aparecer

involucrada en las noticias. ¿Qué cuentan esas noticias acerca de la frontera? La pregunta nos llevó a Google noticias, y nos permitió nuevas lecturas y otras preguntas: ¿Buenas o malas noticias? ¿Cuáles predominan? ¿Qué construcción acerca de la frontera, de esa frontera, hace la prensa?

Para leer las noticias hicimos primera una prelectura de los títulos y lo paratextual, leímos luego el texto completo y finalmente sintetizamos lo leído a través de una grilla construida con la palabra frontera como eje.

De cualquier manera, leer noticias sobre situaciones ocurridas en la frontera no es lo mismo que atravesar ese espacio, habitarlo y desarrollar actividades en él.

Leer en ronda, con mediación docente, una parte del texto de corte netamente etnográfico de Alejandro Grimson “La Nación y sus límites” hizo su aporte para seguir pensando en las fronteras y abrió el camino para viajar por el siglo XIX.

Así, desde aquellas primeras ideas acerca de la frontera nos propusimos develar otras fronteras literarias en “La cautiva” de Echeverría y el “Martín Fierro” de Hernández. Ambos considerados clásicos fundantes de la literatura argentina.

Comenzamos a leer La cautiva, poema épico escrito en 1837, primero y Martín Fierro, escrito también en versos en dos partes (1872 y 1879), después. Propusimos variadas situaciones de lectura: en voz alta, en voz baja, pero fundamentalmente en la voz del docente, para modelar el decir de un texto que para ser comprendido debe respetar ciertas sonoridades.

Antes hablamos del indio, de las cautivas, del gaucho y, a medida que fue necesario, incorporamos aspectos contextuales. Leímos algunas páginas de “La guerra al Malón” del comandante Manuel Prado: “Pero a las dos o tres horas de marcha, cuando no se veían en el horizonte más que los tallos secos de los cardos (…) me apercibí que allí no había más remedio que aguantar y callar, me invadió una tristeza profunda y lloré”.

Leímos para disfrutar de “La Cautiva” y “Martín Fierro” pero también para aprender a leerlos, porque no se lee igual la prosa que el verso, ni lo escrito ayer en relación con lo escrito hace cientos de años.

Pero fue entre esas diferentes sonoridades que pudimos volver a rastrear atisbos de fronteras en esa literatura decimonónica: frontera entre el indio y el cristiano; entre el indio y el gaucho; entre el gaucho y la ciudad y el desierto; entre las cautivas y los cautiverios.

Nos propusimos desenfocar la mirada para abordar esas obras desde los corrimientos que permite la visión indagadora: representaciones y reescrituras. Contrastamos “La Cautiva” con cuadros e imágenes de cautivas y el “Martín Fierro” con algunas reescrituras de Borges que requirieron atención intertextual. Los relatos borgianos como “El Fin” y “Biografía de Isidoro Tadeo Cruz”, nos ayudaron a ahondar sobre el criollismo.

Abordamos el lenguaje gauchesco, la oralidad, los refranes y dimos cuenta de su actualidad porque ha pasado el tiempo y, sin embargo, siguen diciendo: siglos después, el diablo sigue sabiendo más por viejo que por diablo y siguen siendo campanas de palo las razones de los pobres.

Finalmente, elegimos algunas escenas de las obras leídas y, a manera de “asaltos teatrales”, irrumpimos en las aulas de otros cursos y recitamos o dramatizamos distintos momentos de la vida de Fierro. Para eso reescribimos algunas partes a manera de texto teatral o memorizamos payadas* para recitar durante la Semana de Mayo.

*Semana de Mayo: Es la semana que transcurre entre el 18 y el 25 de mayo de 1810, que se inició con la confirmación de la caída de la Junta de Sevilla y desembocó en la destitución del virrey Cisneros y la asunción de la Primera Junta de gobierno.
*Asaltos teatrales: Breves representaciones teatrales que se llevan a cabo sin aviso, ante un público al que se desea sorprender.
*Payada: Improvisación de versos con acompañamiento de guitarra que hace un payador; generalmente los versos relatan sucesos o sentimientos de la cotidianidad rural, y pueden tener un carácter lírico, trágico o humorístico.

## HACER QUE SUCEDA… LA LITERATURA EN EL AULA:

Nuestros proyectos de trabajo, entonces, generalmente se planifican en torno a un autor, una temática o un libro determinado. En relación con esa elección recurrimos a algunas estrategias para motivar a los estudiantes, aunque, en ocasiones, son las propuestas de los estudiantes las que determinan nuestras estrategias. De lo que se desprende que toda planificación de acciones para llevar a cabo en el aula debe ser abierta y

flexible, con objetivos claros que ayuden a no perder el rumbo.

La búsqueda es que el aula se transforme en un espacio educativo para potenciar las posibilidades interpretativas de los alumnos, un espacio en el que se pueda aprender y comunicar lo aprendido y disfrutar de la lectura y la escritura literaria en variados soportes (papel, digital). La apuesta suele ser siempre intertextual e interdisciplinaria, enfocada a un proceso de producción particular pleno de sentido para el estudiante, porque lo conecta consigo mismo, con la sociedad y con formas plurales de lectura socialmente compartida.

Se espera que los alumnos logren integrar en el espacio curricular Lengua y Literatura las alfabetizaciones lectora, digital, mediática, utilizando una gran variedad de textos en distintos soportes en los que se incluye el impreso, digital y audiovisual para llegar a una comunidad de lectores que exceda el espacio áulico. Así como acercar a los estudiantes a un corpus literario más amplio y complejo, asumiendo lecturas que exijan mayor nivel interpretativo.

Con esa finalidad, los proyectos proponen leer y escribir en soporte papel o digital variedad de géneros, intercambiar preferencias, recomendar lecturas y utilizar recursos que ofrecen las TIC.

Las instancias de lectura y escritura que se generan con estos modos de trabajo, se instauran como experiencias y por ello se traducen en un verdadero disfrute de la literatura, justamente porque las situaciones problemáticas que deben resolver los alumnos antes, durante y después de leer los invitan a descubrir o redescubrir el placer de leer, el goce estético.

El recorrido intertextual y el abordaje de diversos géneros abre las posibilidades para potenciar también el trabajo con la escritura, siempre guiado por una propuesta clara y genuina, que trasciende incluso el ámbito escolar y repercute socialmente.

Darle sentido a eso que se hace dentro de la escuela con la lectura literaria y generar espacios para compartir con otros interlocutores es, sin lugar a dudas, nuestra apuesta más clara.

Pensamos que una lectura que se instaura como experiencia favorece el acercamiento a nuevas lecturas, alienta el deseo de conocer otros mundos

a través de variados géneros discursivos y acrecienta el interés para decir y escribir tanto la emoción como el conocimiento. La significatividad de las experiencias se sitúa, entonces, en las interrelaciones de textos, miradas, temáticas y propósitos para leer y escribir.

En definitiva, lectura, escritura, temática, diversidad genérica y un enfoque interdisciplinario generan espacios potentes para hacer que suceda la literatura en el aula.

Pero concretamente, ¿cuándo sabemos que sucede? Cuando los chicos sentados a nuestro alrededor como en las antiguas rondas junto al fuego nos dicen: “Dale profe, sigamos leyendo, no importa que toque el timbre para salir al recreo”.

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## Práticas de letramento acadêmico em contexto de intercâmbio cultural

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Presentado en la mesa redonda **Diversidad, lenguas e identidad**.

PALAVRAS-CHAVE: Letramentos acadêmicos, Práticas de letramento, Intercâmbio estudantil, Língua estrangeira.

RESUMO:
Neste texto, abordaremos como alunos universitários brasileiros, participantes de intercâmbio estudantil têm se engajado às práticas letradas de instituições de ensino superior em outros países. O presente estudo situa-se na perspectiva teórica dos letramentos acadêmicos. A concepção de letramentos, no plural, como prática social, (CASTANHEIRA; GREEN; DIXON, 2007; LEA; STREET, 1998; SOARES, 1998; STREET, 2014) nos leva ao interesse em investigar como determinado contexto social influi nas práticas culturais relacionadas à escrita, leitura e oralidade de sujeitos. Assim, selecionamos alunos participantes de um programa de intercâmbio científico e cultural, da Universidade Federal de Minas Gerais, entrevistando esses alunos a fim de compreender, a partir de seus relatos, os desafios vivenciados em um ambiente acadêmico, institucional e social para eles desconhecido, particularmente no que concerne ao uso de uma língua estrangeira para intermediar práticas de leitura e escrita acadêmica. Como considerações

preliminares, verificamos que a língua estrangeira interferiu na performance acadêmica desses estudantes. Entretanto, as questões que representaram maior desafio ao desempenho acadêmico dos sujeitos da pesquisa estão ligadas às particularidades do meio acadêmico, discutidas pelos Novos Estudos do Letramento.

INTRODUÇÃO:

Esse texto tem como objetivo apresentar considerações e análises preliminares que integram uma investigação em andamento, sobre práticas de letramento acadêmico em contexto de intercâmbio estudantil-cultural. O objetivo da pesquisa reside em investigar a experiência de alunos universitários com as práticas acadêmicas de instituições de ensino superior em diferentes países. Desse modo, buscamos analisar, a partir dos depoimentos desses estudantes, as principais questões que permearam sua experiência de estudos em outro país, verificando se e de que formas, o uso de uma língua estrangeira interfere em sua performance acadêmica. Com esse objetivo, buscamos identificar as atividades que fizeram parte da produção acadêmica desses alunos, no âmbito da *leitura*, *escrita* e *comunicação oral*, a fim de identificar e compreender possíveis fatores influenciadores de sua performance nessas três dimensões.

*A internacionalização do ensino superior*

A internacionalização do ensino superior é uma denominação que se refere às atividades de cooperação internacional entre instituições educacionais em todo o mundo (MARIN, 2004). Trata-se de um fenômeno que remonta à Idade Média, quando intelectuais transitavam por países da região europeia para estudar e viajar (VILAÇA, 2014) . Entretanto, a globalização tem intensificado esse processo nas últimas décadas, configurando um cenário em que instituições de ensino superior de diferentes países, tem efetivado ações de mútua cooperação no intuito de fomentar a internacionalização acadêmica e estimular o transito intercontinental de seus intelectuais, apoiando financeiramente àqueles que embarcam em uma experiência internacional de estudos.

No Brasil, podemos afirmar que a internacionalização acadêmica é um fenômeno relativamente recente se considerarmos que, o processo de institucionalização do ensino superior data do período entre 1920 e 1940 (AMORIM, 2012). O país tem passado por um processo de expansão universitária, por um lado, devido a uma crescente demanda por educação superior, e por outro, devido a iniciativas governamentais de ampliação do

acesso a essa modalidade de ensino. Esse fenômeno amplia e diversifica o perfil do alunado que ingressa no ensino superior, fato que leva ao desenvolvimento de pesquisas que buscam investigar os efeitos desse processo (FERREIRA, 2013). Simultaneamente ao fenômeno da expansão universitária, a internacionalização da educação superior encontra-se igualmente em franca expansão. Ainda no âmbito do Brasil, agências de fomento articuladas pelo Governo Federal, via Ministério da Educação, atuam na disseminação da internacionalização acadêmica. A Coordenação Geral de Cooperação Internacional da CAPES (Coordenação de Aperfeiçoamento de Pessoal de Nível Superior – CAPES) atua por meio de acordos bilaterais, que se traduzem em programas que fomentam projetos conjuntos de pesquisa entre grupos brasileiros e estrangeiros (CAPES, 2008). Segundo estudos, a mobilidade de pesquisadores de ordem institucional, conhecida também como mobilidade institucionalizada, resultante de parcerias governamentais, já havia encaminhado para o exterior, até o ano de 2002, cerca de 1500 acadêmicos (MARIN, 2004). O Conselho Nacional de Desenvolvimento Tecnológico (CNPq) também atua com convênios de internacionalização acadêmica.

Além dessas iniciativas, num âmbito mais regional, diversas universidades brasileiras têm desenvolvido parcerias e programas próprios para fomentar a capacitação de seus alunos, professores e pesquisadores a nível internacional. Nesse sentido, destacamos a Universidade Federal de Minas Gerais - UFMG, contexto do presente estudo, que conta com cerca de 361 programas de intercâmbio (VILAÇA, 2014). A Diretoria de Relações Internacionais da UFMG, explicita que sua missão é “inserir a UFMG no cenário internacional, para que se fortaleça a interação com instituições do exterior, assegurando o cosmopolitismo das atividades acadêmicas. ”

Desse modo, num cenário em que o acesso ao ensino superior e sua internacionalização constituem dois fenômenos em franca expansão, os *Novos Estudos do Letramento* constituem uma perspectiva teórica bastante pertinente para o presente estudo, pois orienta a análise do que perpassa a esfera acadêmica, amplamente internacionalizada e favorece reflexões sobre as peculiaridades desse meio. Além disso, esta abordagem teórica investiga as particularidades das práticas de leitura e escrita e demais convenções discursivas dessa esfera social, não se limitando apenas a investigar a escrita acadêmica, tópico mais recorrente em se tratando do contexto universitário, mas preocupando-se também

em compreender o processo de socialização dos estudantes à cultura acadêmica, e as relações que perpassam, caracterizam e determinam esse meio.

Portanto, nos indagamos sobre quais seriam as peculiaridades de um contexto acadêmico internacional e os possíveis desafios que estudantes universitários encontrariam em instituições de ensino superior em diferentes países. Buscamos respostas a essas indagações nas vozes de alunos de cursos de graduação e acreditamos que as considerações derivadas de seus relatos sobre sua experiência, possam contribuir tanto para o campo dos estudos sobre letramentos acadêmicos, quanto para os estudiosos que investigam a internacionalização do ensino superior.

A INVESTIGAÇÃO:

A Universidade Federal de Minas Gerais - UFMG atua na internacionalização acadêmica através de convênios com 237 universidades parceiras em cinco continentes: África, América Latina, América do Norte, Ásia, Europa e Oceania (VILAÇA, 2014). É importante destacar que a UFMG lidera por inciativa própria, o programa internacional, científico e cultural, denominado *Minas Mundi*. Tal programa, tem agraciado alunos de diversos cursos desta instituição, com apoio financeiro para estudo em instituições de ensino superior em mais de vinte países e já encaminhou, entre 2010 e 2013, mais de 600 alunos para mobilidade acadêmica ("Minas Mundi · UFMG Do Mundo", 2013). Para esse estudo, foram selecionados alunos de graduação, participantes do edital de seleção de 2015, que estiveram em mobilidade no segundo semestre do ano de 2016. Esses alunos são provenientes de cursos de graduação nas áreas de Comunicação Social, Letras (Licenciatura em Francês), Controladoria e finanças, Direito, Ciências Sociais, e Letras (Licenciatura em Língua Inglesa) e foram encaminhados, respectivamente para Holanda, França, Bélgica, México, Inglaterra e Estados Unidos. O critério que orientou a seleção desses alunos foi pautado no país de destino, que necessariamente exigiu a utilização de uma língua estrangeira para a realização das aulas e das atividades acadêmicas. Os estudantes que aceitaram participar da pesquisa foram entrevistados antes de viajarem para o intercâmbio, durante a mobilidade e após o retorno ao seu país de origem. O objetivo foi o de acompanhar, dentro do possível, a experiência desses alunos no processo que possibilitou sua inserção à vida acadêmica internacional. A seguir, expomos alguns pressupostos dos *Novos Estudos do Letramento*, que tem orientado o desenvolvimento dessa pesquisa.

LETRAMENTOS ACADÊMICOS:

O campo teórico dos letramentos acadêmicos é relativamente recente, tendo sido explorado nos últimos 20 anos (LILLIS; SCOTT, 2007). No Brasil, os estudos situados nesse campo são ainda mais recentes, (CASTANHEIRA; GREEN; DIXON, 2007; FERREIRA, 2013; FIAD, 2011; MARINHO, 2010). O termo letramento tem sido utilizado em referência "aos usos e práticas sociais da leitura e da escrita" (SOARES, 1998). Assim, letrado é aquele que não só sabe ler e escrever (ser alfabetizado), mas que é capaz de usar socialmente a leitura e a escrita, ou seja, utiliza esses instrumentos para comunicação com a comunidade, para se orientar no mundo, para receber, compreender e transmitir informações, para se engajar em práticas e demandas sociais.

Explorando a perspectiva social do letramento, Street (2014) chama a atenção para o caráter múltiplo das práticas letradas ao afirmar que 'as condições sociais e materiais afetam as formas de comunicação' (2014, p.17). Assim, o autor aborda a noção de *evento de letramento*, que se refere a qualquer situação em que a escrita integra a interação dos participantes, como por exemplo, a leitura de um livro, a escrita de e-mails. Além disso, como desdobramento, Street (2014) desenvolve a concepção de *práticas de letramento,* conceito mais abrangente, para referir-se "a comportamentos e conceitualizações relacionadas ao uso da leitura e/ou da escrita". Segundo o autor, "trazemos para um evento de letramento conceitos, modelos sociais relativos à natureza da prática e que o fazem funcionar, dando-lhe significado" (STREET, 2012). O autor argumenta que a concepção das práticas letradas é um conceito mais amplo, de natureza social e cultural, por incorporar não só os eventos de letramento, "mas também os 'modelos populares' desses eventos e preconcepções ideológicas que os sustentam". Essa compreensão reforça o caráter social do letramento, englobando tanto as ocasiões de uso da leitura e/ou escrita, bem como concepções ideológicas imbuídas nas práticas comunicativas, permitindo o exame dos significados atribuídos a essas práticas, produzidas e reproduzidas nos variados contextos sociais (STREET; CASTANHEIRA, 2014).

Corroborando a concepção da natureza social do letramento, Castanheira, Green e Dixon (2007), afirmam que "o significado da ação letrada é continuamente construído e reconstruído por participantes, quando se tornam membros de um grupo social". Desse modo, o contexto social explicará a multiplicidade dos letramentos, podendo-se então falar em

letramento religioso, o letramento comercial, o escolar, o acadêmico (STREET, 2014). Nessa perspectiva, os pressupostos dos *Novos Estudos do Letramento* são de grande interesse para essa pesquisa, pois tratam das práticas letradas próprias do contexto universitário. No interior dos estudos está a produção e escrita acadêmica vista por diferentes ângulos.

Lea e Street (1998), após um estudo sobre práticas de leitura e escrita em duas instituições de ensino superior no Reino Unido, delinearam três modelos ou enfoques para abordar diferentes aspectos da produção escrita na universidade, quais sejam: E*studo das habilidades, Socialização acadêmica* e *Letramentos acadêmicos*. Para o primeiro modelo, o letramento compreende um conjunto de *habilidades* individuais e cognitivas, que estudantes precisam desenvolver para atender às demandas da academia e que são transferidas para diferentes contextos da universidade. Nesse modelo, a produção escrita é vista na perspectiva de habilidades instrumentais de leitura e escrita, com enfoque para correção de erros ligados a aspectos gramaticais da língua. Para o segundo modelo, o da *Socialização acadêmica,* o aluno precisa ser socializado ou aculturado ao discurso acadêmico, aprendendo a assimilar os modos de pensar, interpretar, as práticas e convenções de escrita e dos diferentes gêneros valorizados nas disciplinas. Nesse modelo, os gêneros discursivos próprios do universo acadêmico, presentes na oralidade e na escrita, são assimilados pelos estudantes, que então se engajam às práticas sociais desse contexto social.

Para além do caráter instrumental dos dois primeiros modelos, o terceiro enfoque, que originou o termo '*Letramentos acadêmicos'* (LEA; STREET, 1998) é mais amplo, incorporando, ao invés de excluir, as perspectivas anteriores. O modelo dos Letramentos Acadêmicos considera as práticas de letramento da esfera acadêmica como práticas socialmente situadas, o que implica em considerar as experiências prévias de letramento dos alunos, questões que perpassam suas noções de identidade. Esse modelo reconhece a esfera acadêmica como espaço social e institucional, em que discursos e as relações de poder moldam as práticas letradas que perpassam e configuram esse meio. Tal modelo parece melhor contemplar as muitas questões que definem a produção acadêmica, nos âmbitos da escrita, da leitura e das práticas discursivas. Essa perspectiva considera que a aprendizagem no ensino superior envolve adaptação, por parte dos estudantes, às novas formas de interpretação, compreensão e organização do conhecimento (LEA; STREET, 1998). Tal fato explica, dentre outras questões, a percepção de professores e pesquisadores

quanto às dificuldades que estudantes demonstram ter em relação ao domínio dos gêneros acadêmicos, assim que ingressam na universidade. Segundo Cruz (2007), "a produção acadêmica dos graduandos reflete sérias dificuldades nos usos das formas linguísticas, na organização e na composição textual". Tais dificuldades podem estar ligadas ao processo de adaptação ao qual passam os estudantes, que transitam por diferentes contextos da universidade.

Os três modelos desenvolvidos pelos *Estudos do Letramento*, auxiliam a compreensão das peculiaridades das práticas letradas da esfera acadêmica, elucidando questões sob diferentes ângulos, ao demonstrar a necessidade de desenvolvimento de habilidades individuais para a compreensão e produção escrita; ao explicar o processo de socialização que ocorre no espaço acadêmico e que situa os diferentes gêneros discursivos privilegiados nas diferentes disciplinas e contextos da universidade. Além disso, o modelo dos letramentos acadêmicos aborda mais amplamente os processos de construção de sentidos, à noção de identidade do sujeito desse meio, a relação de ordem epistemológica com os conhecimentos complexos, as relações institucionais e de poder próprios que configuram o meio acadêmico. Desse modo, esses pressupostos teóricos nortearam esse estudo, a medida em que busca-se compreender o que se passa, especificamente, no contexto de internacionalização acadêmica.

RESULTADOS PRELIMINARES:
Considerando que a pesquisa objeto do presente estudo, encontra-se em andamento, apresentaremos a seguir, algumas questões que emergiram a partir de um olhar preliminar dos dados.

*A língua estrangeira e a performance acadêmica*

Considerando aspectos da experiência acadêmica internacional que emergiram dos depoimentos dos alunos, nós os agrupamos em dois eixos principais, delineando pontos focais selecionados. De um lado, abordamos a *dimensão linguística*, buscando verificar se e de que modos a língua estrangeira interferiu e/ou contribuiu na e para a produção e performance acadêmica dos estudantes. Por outro lado, consideramos questões ligadas às *particularidades* da complexa *esfera acadêmica* que, para os estudantes, parece ter tido um maior impacto em sua experiência.

No que concerne à *dimensão linguística*, verificamos nos relatos dos

alunos, que o uso de uma língua estrangeira pode interferir em alguns aspectos da performance acadêmica. Dentre eles, podemos detectar a interferência da língua estrangeira em seu tempo de estudo, na produção escrita e na participação dos alunos em sala de aula. Além disso, a preocupação em se expressarem de maneira correta na língua estrangeira, tanto de maneira escrita quanto na oralidade, influenciou o nível de participação dos alunos nas atividades acadêmicas. Nos momentos em que a participação era necessária, foi necessário esforço adicional em função da língua estrangeira, em comparação com o desempenho em atividade similar desenvolvida na língua materna.

Em relação à ***participação nas aulas***, *os* estudantes relataram que, em algumas ocasiões, eles hesitaram em fazer comentários durante as aulas ou mesmo em fazer alguma pergunta, devido ao receio de não utilizar adequadamente uma estrutura gramatical ou de não saber como expressar determinada ideia ou pensamento.

> Entrevistadora: Em algum momento a língua representou uma barreira para interagir com as pessoas?
> Acho que teria sido muito melhor eu ter me comunicado em português, mas como não dava, eu gastei meu inglês, sabe. Mas realmente eu não consigo ter a mesma precisão que a minha língua nativa. [….] É... Acho que a **língua contribui sim para deixar de falar às vezes algumas coisas**. *(Depoimento de L: aluna de Direito. País de estudos: México,* grifo nosso*.)*
> […] talvez quando eu falava, queria falar alguma coisa com o professor e eu ficava bem sem graça. Nessa situação sim, foi uma barreira. **Eu queria falar mais e não tinha coragem de falar**. *(Depoimento de A: aluno de Letras - Francês. País de estudos: França.)*

Ao tecer esses comentários, esses estudantes refletem sobre seu desempenho e declaram que, se tivessem mais domínio da língua estrangeira, poderiam ter tido uma melhor participação nas aulas.
Um outro tópico em que o uso da língua estrangeira repercutiu na vida acadêmica dos alunos foi em seu **tempo de estudo**.

> Teve vez que eu tive que voltar, ler mais de uma vez. Isso aconteceu. O tempo de preparo para uma apresentação e que eu gastaria e que eu nem me prepararia, que eu só iria saber o tema, ir lá e falar, lá no intercâmbio eu tinha que ficar horas me preparando. E aqui eu só pesquisaria o tema e falaria. Lá não, eu tive que preparar o que eu iria falar senão seria difícil. *(Depoimento de L: aluna de Direito. País de estudos: México.)*

Sobre a língua estrangeira e a **produção escrita**, verificamos alguns

relatos que ilustram a interferência de uma sobre a outra:

> Entrevistadora: Como que era para você fazer essas atividades de escrita, considerando que você estava usando uma língua estrangeira?
> Entrevistada: Era difícil sim. […] Eu tinha que ler bastantes artigos, (palavras incompreensíveis) o vocabulário para poder escrever sobre o assunto. […] Eu tinha que ler bastantes coisas sobre o tema para adquirir vocabulário e aí sim poder escrever. […] Deu mais trabalho, eu saí um pouco da zona de conforto. Eu acho que o português é mais fácil para mim. *(Depoimento de L: aluna de Direito. País de estudos: México.)*
> Às vezes eu procurava uma palavra que eu tinha certeza de como ela era escrita. Por exemplo, ela podia ser... No estilo de construir a frase podia ser menos formal, menos sofisticada, um jeito mais simples ou frases mais curtas. Eu preferia escrever assim do que, por exemplo, tentar construir uma frase melhor. *(Depoimento de J: aluna de Comunicação Social. País de estudos: Holanda.)*

Notamos nessa última fala, uma estratégia de uso de estruturas linguísticas mais sucintas ou a escolha de vocabulário mais simples, no intuito de evitar erros com a elaboração de frases mais sofisticadas. A mesma aluna relata a ocasião em um professor permitiu a escolha do idioma para realização de uma prova escrita. Devido à preocupação com o desempenho, a aluna relatou:

> Então a gente podia escolher e fazer com qualquer idioma que ele falava. Eu falei assim: “Eu posso escolher fazer inglês e treinar, na prova, ou fazer em português e arriscar menos”. Aí eu sempre fiquei com essa coisa: “As provas eu vou ter que fazer em inglês, eu não escrevi muitos artigos até agora, então eu não vou arriscar não. Eu preciso da nota”. E essa prova vale 100% da nota. Aí eu fiz em português. *(Depoimento de J: aluna de Comunicação Social. País de estudos: Holanda.)*

Conforme esses relatos demonstram, o uso da língua estrangeira para intermediar as atividades acadêmicas, exigiu dos alunos um investimento maior de tempo para o desempenho de diferentes atividades: pesquisa para contextualizar termos encontrados nos textos; preparação para apresentação de trabalho, debates; leitura de artigos para ampliar seu repertório vocabular da língua estrangeira, a fim de sofisticar e aprimorar sua composição escrita.

Tais aspectos referentes ao âmbito da língua estrangeira, nos remetem ao modelo de *habilidades* proposto por Lea e Street (1998) que tem como enfoque as habilidades individuais e cognitivas bem como o conhecimento

do código da língua necessários à produção escrita. De acordo com esse modelo, as habilidades necessárias ao domínio de aspectos formais e estruturais da língua (convenções gramaticais) são importantes para o sucesso na produção escrita no ensino superior. Nesse respeito, esse modelo dialoga com a noção da *dimensão individual do letramento*, conforme argumenta Soares (1998). Para a autora, diversas habilidades individuais são constituintes do letramento. O processo de *leitura*, por exemplo, requer a habilidade de interpretar sequências de ideias, analogias, comparações; construir significados articulando conhecimentos prévios a informações novas; tirar conclusões e fazer julgamentos sobre o conteúdo do que está sendo lido. Já o processo de *escrita*, engloba a capacidade de transmitir significado, expressar ideias, organizar o pensamento, em língua escrita, de modo compreensível para um leitor (SOARES, 1998). Dessa forma, não podemos desconsiderar o aspecto individual do letramento, que se desenvolve em contextos sociais particulares.

Além disso, na perspectiva do modelo das *habilidades*, os erros cometidos são vistos como problemas que precisam ser sanados. Sob esse ponto de vista, um relato interessante emergiu ilustrando um enfoque de aprendizagem orientada para correção de erros:

> E até as correções mesmo dela são bem assim, estrita mesmo. Qualquer coisa mesmo... Igual, eu lembro que eu fiz uma dissertação lá e aí eu falei, escolhi o tema de 'Regimes Autoritários' e coloquei a *Thesis Statement*, mas... Eu só sei que eu coloquei acho que tipo assim, eu pulei um parágrafo, você tem sempre que estar no primeiro parágrafo, mais para o finzinho você coloca a sua tese ali, a "Thesis". E aí eu coloquei ela no outro parágrafo e aí ela tirou quase dez pontos só porque eu mudei. Mas depois eu fui pensar e não, isso é muito bom porque fazer com que eu fique atento mesmo. E aí o bacana é que ela deu oportunidade para alguns alunos reescreverem e depois entregar. Então ela tirou quase dez pontos só por eu ter mudado de lugar a *Thesis Statement* lá. *(Depoimento de G: aluno de Letras - Inglês. País de estudos: Estados Unidos.)*

Assim, observamos que habilidades individuais são de fato necessárias para a construção de textos acadêmicos que atendam às exigências e convenções de diferentes áreas disciplinares. O modelo das habilidades enfatiza aspectos instrumentais e pontuais da língua, necessários para sanar um suposto déficit na produção textual. Ponderamos que, no contexto internacional, é necessário que os estudantes desenvolvam suas habilidades também no uso da língua estrangeira, de modo a produzir

textos escritos e orais, em conformidade com os gêneros que circulam nessa esfera social. Como vimos no caso desse estudante, ele foi penalizado por apresentar uma informação no parágrafo 'errado'. Quando esse estudante realizou a atividade de maneira correta, possivelmente sinalizando ao professor que o déficit foi sanado, recebeu feedback positivo.

Percebemos com os depoimentos citados anteriormente, que a língua estrangeira, assim como a língua materna, tem papel importante no sentido de desenvolver as habilidades dos alunos, necessárias à realização de atividades como leitura e compreensão dos textos teóricos trabalhados em diferentes disciplinas, na produção escrita em diferentes gêneros, na articulação e transmissão de ideias e pensamentos abstratos no plano oral.

Essas questões ligadas à dimensão linguística representaram tanto um desafio quanto uma oportunidade de aprendizagem para os alunos. Tais aspectos, associados a outras particularidades do intricado meio acadêmico, configuram a complexidade do contexto de internacionalização acadêmica. A seguir, apresentaremos outros aspectos da experiência de alunos internacionais, que emergiram dos dados.

*As particularidades das práticas do meio acadêmico*

Como afirmamos anteriormente, o ensino superior pressupõe uma nova relação com o saber, implicando a aprendizagem de novas formas de lidar com o conhecimento (LEA; STREET, 1998). Cada área do saber apresenta sua especificidade, seu repertório vocabular e sua forma peculiar de expressar e transmitir conhecimento. Os enunciados das áreas disciplinares do universo acadêmico, refletem finalidades e condições específicas do campo, através de seu conteúdo temático, do estilo da linguagem e de sua construção composicional (BAKHTIN, 2015). Os gêneros trabalhados na esfera acadêmica se enquadram na descrição de Bakhtin (2015) de gêneros *complexos*, pois tais como esses, surgem nas condições de convívio cultural mais complexo, desenvolvido e organizado. Dessa forma, adentrar o meio acadêmico requer que o estudante seja aculturado às práticas sociais próprias desse meio. É nosso interesse considerar como esse processo de socialização se verifica na mobilidade acadêmica internacional.

Ao ingressar em uma experiência de estudos em outro país, o estudante

se depara com uma variedade de práticas acadêmicas associadas àquele meio educacional (ROBINSON-PANT, 2005). Nesse novo contexto, os estudantes aprendem novos gêneros textuais e discursivos de diferentes disciplinas, se engajam em atividades para eles inéditas, aprendem a organizar suas ideias, em língua estrangeira, transferindo-as tanto para o texto escrito quanto oral. Visto que o tempo para estudo no exterior é previamente definido e a duração é, em geral, curta, os estudantes precisam rapidamente se adaptar ao novo contexto, a novas formas de expressar e comunicar suas ideias, de maneira escrita e oral, à medida que transitam por um novo contexto social, institucional e acadêmico. Nos relatos dos sujeitos participantes dessa pesquisa, podemos observar algumas dessas questões.

**Os estudantes precisaram se adaptar a diferentes abordagens de ensino**. O contato com diferentes gêneros, estilos de aula foi um aspecto que marcou a experiência dos alunos. Para ilustrar, uma aluna proveniente do curso de Direito (um curso que em geral, a maioria das aulas são expositivas), relatou ter sentido uma grande diferença na abordagem de ensino na instituição de ensino no exterior e consequentemente, a necessidade de adaptação ao estilo das aulas.

> Aqui o modelo de aula é muito diferente da UFMG. Porque é baseado em trabalho em grupo, apresentações. É terrível para mim. É realmente um desafio. Porque lá na Federal, na UFMG a gente não tem esse tipo de dinâmica. ” (Trecho da primeira entrevista) […] As abordagens que eu tive é muito diferente mesmo. Eu tinha que fazer tarefas como se fosse resumo de texto, análise de texto, tive que fazer artigo para apresentar, Power Point para apresentar. Tive notícia para apresentar, notícias da semana, notícias internacionais. O que mais? Tive debate. […] Eu acho muito importante ter esse tipo de abordagem pedagógica mesmo. Eu acho que lá no Direito falta um pouco. Muitas vezes a gente não tem muita interatividade. *(Depoimento de L: aluna de Direito. País de estudos: México.)*

A partir de seu relato, verificamos que a vida acadêmica dessa estudante na instituição de origem é caracterizada pela leitura de grande volume de material teórico e pouca participação na modalidade oral em sala de aula. Em contraste, as disciplinas cursadas durante a mobilidade acadêmica demandaram dessa estudante, o engajamento e a plena participação em sala, não apenas como ouvinte, mas especialmente na comunicação oral de suas ideias e opiniões acerca dos temas e conceitos trabalhados. Desse modo, verificamos que a estudante saiu de um contexto institucional que demandava pouca participação na modalidade oral,

adentrando a um ambiente acadêmico extremamente oposto, em que se fazia necessária a participação nas aulas de todas as disciplinas. Percebemos assim, que a predominância de uma abordagem de ensino diferente da que estava familiarizada, somada à necessária utilização de uma língua estrangeira para toda atividade desenvolvida, representaram um desfaio para essa estudante. Refletindo sobre as dificuldades de adaptação a novas formas de produção acadêmica, essa estudante relatou que esse processo a forçou não somente a desenvolver a habilidade de comunicação no idioma estrangeiro, mas especialmente a obrigou a desenvolver uma modalidade de participação, que envolve a organização e articulação de ideias no plano oral, um aspecto da sua performance acadêmica, até então, pouco desenvolvido. Para essa estudante, o que intensificou esse desafio não foi unicamente a necessidade de utilizar uma língua estrangeira para se comunicar, mas principalmente o fato de, num curto espaço de tempo, ter que rapidamente aprender e desenvolver esse gênero oral acadêmico (MARINHO, 2010).

Além da adaptação a novos gêneros de escrita/discursivos e a novas abordagens de ensino, o contexto de internacionalização acadêmica demandou dos estudantes **alternar estilos de comunicação oral**. Apesar de ter um conhecimento satisfatório da língua, pois os alunos conseguiram se engajar nas atividades propostas, um aspecto interessante que notamos em seus relatos é o fato de terem o cuidado e preocupação em adaptar sua fala ao interagir com diferentes interlocutores. Na interação com professores, por exemplo, os estudantes se preocuparam em se comunicar de maneira apropriada e formal. Já com os colegas de sala, a interação situava-se num plano mais coloquial. Além disso, os sujeitos relataram que a interação discursiva com colegas de quarto ou com pessoas nas ruas era ainda mais informal.

> **Tem diferença porque os alunos falam mais gírias**, (palavras incompreensíveis) também, usa mais... Foi mais essa questão de gíria mesmo. **E na rua aqui é uma coisa até engraçada, porque você escuta todo tipo de francês**. Porque tem muito imigrante, tem muito estrangeiro. Como é Paris, uma das capitais do mundo, então vem gente de todo lugar do mundo, aí você escuta francês com vários sotaques diferentes. É bem legal.
>
> Mas aí tem essa questão, os professores vão sempre usar o (VU?), e os alunos vão sempre usar “Tu”. Nenhum aluno vai usar o (VU?). Ou (palavras incompreensíveis). Às vezes eu usava “Tu” sem querer e a pessoa falava: “Não tem problema. Pode usar”. ... Então eu nunca tive problema com isso.

> **Os professores sempre tem essa questão, são um pouco mais 'formal'**. *(Depoimento de A: aluno de Letras - Francês. País de estudos: França.)*

> [...] falando mesmo para os colegas, explicando o artigo, mas de uma **maneira menos engessada** que o texto escrito, que aquela estrutura. **Tem a estrutura, mas você pode explicar de uma maneira mais**... Eu acho que tem até mais a ver com a oralidade, talvez, apresentar aquele artigo como se fosse quase **uma conversa com o pessoal da sala**. Porque depois virava para as perguntas e você tinha meio que um debate, enfim. *(Depoimento de J: aluna de Comunicação Social. País de estudos: Holanda.)*

Assim, os estudantes internacionais transitaram por diferentes situações discursivas, que determinaram as estruturas linguísticas utilizadas. Estas por sua vez, variaram e foram caracterizadas, ora pelo formalismo acadêmico, quando a interação envolvia professores e membros da instituição, ora pela espontaneidade de fala entre colegas nativos, estrangeiros de outros países ou entre colegas do mesmo país de origem. Naturalmente, nesse ambiente internacional, constituído por sujeitos de diferentes países e falantes de diferentes línguas, a alternância do código para comunicação entre pares e dos modos de fala, caracterizou a experiência desses alunos.

Ainda outro tópico importante sobre o processo de adaptação dos estudantes ao meio acadêmico internacional, tem a ver com questões ligadas à aculturação ou **socialização acadêmica**, um dos modelos desenvolvidos por Lea e Street (1998). Percebemos nos comentários dos alunos, que as instituições que os receberam, reservaram um momento específico para 'ensinar' as *normas* da instituição aos estudantes estrangeiros.

> No auditório reuniram todos os intercambistas para explicar tudo sobre a escola e eles deram a programação semanal também, com atividades, por exemplo, visita a pontos turísticos. *(Depoimento de L: aluna de Direito. País de estudos: México.)*

Os alunos foram expostos às regras que guiam a vida acadêmica, através de palestras antes do início do período acadêmico, nas quais foram explicitadas aos intercambistas, as expectativas referentes ao desempenho e comportamento dos alunos. Dentre elas, podemos citar normas ligadas à pontualidade, prazos, proibições e uma forte recomendação contra práticas de *plágio*.

Nesse respeito, um estudante que foi para os Estados Unidos, relatou que a instituição foi rígida ao tratar da questão do plágio e que ficou impressionado com a seriedade no tom de voz da palestrante, quase que presumindo que os estudantes novatos já tivessem cometido plágio ou tivessem a intenção de fazê-lo. Outra estudante que fez intercâmbio no México, relatou que em toda aula, os professores falavam sobre plágio e sobre a necessidade de fazer referências adequadas.

Dessa forma, o modo como os alunos foram introduzidos a algumas das convenções que regem o contexto universitário demonstram o caráter *explícito* da socialização acadêmica. Entretanto, através de seus relatos, podemos inferir que além das regras e normas que foram explicitadas antes e durante as aulas, os alunos aprenderam muito sobre a cultura acadêmica local, de maneira *implícita*, através da observação (WINGATE; TRIBBLE, 2012). Além de prestar atenção a regras formais, os alunos também aprenderam por ler nas entrelinhas, observando e percebendo as convenções que orientavam o comportamento de alunos e professores, as atitudes, maneiras de falar e interagir. Para ilustrar com um exemplo, temos o seguinte depoimento:

> No começo eu fui vendo que chegar dez minutos... Eu já ia assim, querendo chegar na hora, mas antes eu chegava um pouco, cinco minutos atrasada, aí no dia que eu... Aí o professor olhava para mim, mas não falava nada, porque eles são ingleses, não é? No dia que eu cheguei... Que eu cheguei assim, porque eu só tinha uma aula de manhã também, que eu cheguei na hora assim, antes do professor chegar, aí nesse dia o professor chegou atrasado. Aí ele chegou três minutos atrasado. Ele chegou na aula pedindo uma hora de desculpa porque ele chegou três minutos atrasado, aí eu meio que me toquei. Aí eu comecei a acordar bem mais cedo, e chegar sempre antes do professor. *(Depoimento de Ju: aluna de Comunicação Social. País de estudos: Inglaterra.)*

Essa estudante, que fez intercâmbio na Inglaterra, relatou que observar o professor se desculpar por estar três minutos atrasado, teve maior peso para reforçar a seriedade da regra da pontualidade em relação ao horário das aulas, do que a leitura dessa regra em um documento da instituição. Acreditamos que esse foi um dos aspectos implícitos da socialização acadêmica desses estudantes. Retomaremos outro aspecto ao abordarmos a questão das orientações.

Os alunos trazem consigo para a internacionalização acadêmica, um

**repertório de práticas da instituição de origem.** A bagagem teórica e o conhecimento sobre os gêneros que os estudantes acumularam (a escrita de artigos, a apresentação oral de trabalhos, a discussão de tópicos teóricos, por exemplo), bem como a experiência com as práticas letradas da instituição de origem, servem de referência e orientam o desempenho dos alunos ao lidar com os gêneros trabalhados no intercâmbio.

> Eles são muito rigorosos com referência, assim, no primeiro ensaio que eu fiz eu perdi um monte de pontos porque eu fiz... Eu meio que fiz um... Eu fiquei com preguiça de olhar como é que fazia exatamente no sistema daqui, então eu fiz tipo uma "mistureba" do sistema do Brasil, da ABNT com o sistema de referência daqui. Aí eu perdi um monte de ponto por isso. *(Depoimento de Ju: aluna de Comunicação Social. País de estudos: Inglaterra.)*

Assim, os alunos empregam as habilidades desenvolvidas e o conhecimento acumulado ao longo de seu curso em sua instituição de origem, utilizando sua bagagem teórica e acadêmica nos diferentes contextos em que transitam, utilizando e transferindo suas habilidades nas disciplinas que cursam no exterior, aspecto que é trazido à atenção pelo modelo das *habilidades* (LEA; STREET, 1998). Porém, para os professores da instituição acolhedora, o fato de os alunos estarem em mobilidade, já pressupõem uma experiência acadêmica prévia. Tal fato pode implicar em eles presumirem que os alunos já dominam os gêneros trabalhados por eles em sala, conforme podemos notar no seguinte relato:

> Então ela tirou quase dez pontos só por eu ter mudado de lugar a *Thesis Statement* lá.
> Entrevistadora: E ela deu uma orientação de como tinha que ser a estrutura do texto?
> Entrevistado: Não, ela só falou. Sim, ela tinha falado introdução, aí você faz o desenvolvimento, o que é o trabalho, depois a conclusão. **Mas é claro que ela não falou porque ela pressupunha que os alunos já soubessem** mesmo a questão da *Thesis Statement* e tal. E aí eu fui e só cometi isso. Eu sei assim, se fosse, no caso, igual aqui, mesmo dependendo do semestre que o aluno está, o professor não ia ser tão rígido assim, "ah, você mudou aqui a *Thesis* de lugar". Lógico que é algo bem importante, mas não ia tirar tantos pontos assim. *(Depoimento de G: aluno de Letras – Inglês. País de estudos: EUA.)*

Os relatos nesse sentido revelaram pelo menos duas implicações para os alunos: as instruções para a realização de determinada tarefa não eram suficientemente claras e os alunos perdiam pontos na etapa de correção

das atividades, por terem cometido algum erro em decorrência do não entendimento correto sobre o que se esperava com a tarefa.

Nesse respeito, é importante considerar dois aspectos inter-relacionados: a **orientação** para as atividades versus **Feedback.** Em relação às orientações para as atividades, encontramos relatos em que os alunos informam ter recebido instruções detalhadas sobre o que se esperava das atividades, ao passo que outros mencionaram ter tido instruções mais gerais. O relato anterior revela que as orientações para determinada atividade não foram detalhadas, mas a correção e o feedback dado, foram rigorosos. Em outro depoimento, um aluno relatou ter tido dificuldade para compreender o que foi proposto em determinada atividade. O estudante relatou que a escrita era livre, sem determinação de gênero. Para esse estudante, a não especificação do gênero utilizado para a atividade e o não detalhamento de instruções para a produção textual, causou-lhe certo desconforto e insegurança quanto à realização adequada da atividade e quanto ao atendimento da expectativa do professor. Ele relata ter feito a atividade com a esperança de que tivesse feito corretamente. Desse modo, ele realizou a atividade a partir do que ele compreendeu que deveria ser feito e esperou a nota para saber se fez a atividade corretamente.

Ainda refletindo no relato do aluno G, do curso de Letras, quando indagado sobre as orientações dadas para a produção do texto, o aluno informou que para o professor era óbvio que os alunos soubessem como escrever aquele texto. Esse evento nos sugere que o professor esperava que os estudantes dominassem o gênero trabalhado. É possível inferir que tal gênero tenha sido trabalhado em outra etapa do curso, momento em que o estudante de intercambio não estava presente. Tal episódio nos remete ao aspecto discutido por Lea e Street (1998) quando fizeram um estudo em duas universidades britânicas, no qual identificaram lacunas entre a expectativa do professor e a performance do estudante. Similarmente, o relato desse estudante sugere uma possível lacuna entre as expectativas do professor em relação à performance do estudante, local e internacional, cujas trajetórias são distintas. Entretanto, presumir que um aluno sabe como escrever determinado tipo de texto parece ser o mesmo que presumir que o aluno internacional teve a mesma trajetória acadêmica que o estudante local. Mesmo que não seja esse o caso, parece-nos que é esperado que o aluno internacional consiga rapidamente absorver as regras da nova realidade acadêmica e a acompanhar os demais alunos, sem prejuízo em sua performance. O mesmo aluno ponderou:

> Como se eu fosse um nativo mesmo, porque tudo lá, nada foi facilitado para mim, então eu tinha que acompanhar mesmo os alunos. *(Depoimento de G: aluno de Letras – Inglês. País de estudos: EUA.)*

Além dos pontos que já abordamos, transitar por **campos disciplinares distintos** foi um outro aspecto significativo da experiência acadêmica dos estudantes. A presença de *vocabulário técnico* nas diferentes disciplinas representou um relevante desafio para os alunos. Para ilustrar, o estudante do curso de Letras, referido acima, se matriculou em uma disciplina de estudos políticos durante intercâmbio nos Estados Unidos. Tal disciplina apresentou uma série de termos técnicos, aos quais que ele se referiu como 'estranhos'. Além disso, esta disciplina tinha como principal atividade, debates em sala de aula sobre temas relacionados. Esse estudante relatou que foi necessário o investimento de tempo considerável para se preparar para esses debates, pois estes exigiam dos alunos que discorressem sobre temas de uma área específica do conhecimento, fazendo uso dos termos e expressões próprios do campo, de maneira clara. Discorrer sobre temas com tantas particularidades e que não eram familiares para esse aluno, causou-lhe certo desconforto e insegurança. Mesmo tendo afinidade com a área (política), o estudante não teve nenhuma disciplina em sua instituição de origem que abordasse política. Já no exterior, tal disciplina o levou a profundar os estudos na área e a ter contato com um repertório vocabular novo e bem diferente do que esperava.

Outro exemplo é o da estudante J que estudou na Holanda. Essa estudante se matriculou em uma disciplina ligada à área de seu curso na UFMG, mas encontrou uma nova maneira de lidar e discutir dados sociais: a linguagem estatística. Essa disciplina exigia a interpretação de dados sociais através de determinados gráficos e tabelas e de dados quantitativos. A estudante relata nunca ter tido a experiência com esse recurso textual e ficou aterrorizada ao perceber que não conseguia acompanhar a linha de raciocínio dos textos e a interpretação dos dados apresentada pelo professor.

> Assim, apesar de não ter tido uma dificuldade de entender o que o professor estava falando e de ler os textos em inglês, apesar assim, de ser uma linguagem mais diferente, também porque uma dessas matérias, essa que tinha os trabalhos em grupo, é de uma área que chama Psicologia da Mídia, que eles fazem as pesquisas que tem a ver com mídia, mas eles usam métodos de pesquisa em psicologia. E apesar de eu não ter dificuldade por

causa da língua, eu tive muita dificuldade com o estilo de tabela que eles fazem, porque é uma linguagem matemática e eu nunca tinha visto num artigo brasileiro. […]

Porque uma das primeiras matérias que eu fiz, que era Processamento Individual de Mídia, eram os temas da comunicação igual a gente estudava aqui na UFMG, mas eles eram... o métodos para estudar eles era completamente diferente. Eu nunca tinha visto antes.

Aí eles usavam as tabelas, tabelas … e uma linguagem que sinceramente eu nem sei te falar o que que é aquilo. […] Foi uma coisa assim, que eu chorei muito, liguei para a minha mãe antes da prova porque eu parecia ser a única pessoa na sala que nunca tinha visto aquela estatística. *(Depoimento de J: aluna de Comunicação Social. País de estudos: Holanda.)*

Esse depoimento ilustra que, mesmo disciplinas situadas em um grande campo teórico, apresentam diferenças e particularidades em relação a outras, e transitar por diferentes disciplinas é um dos aspectos que torna a experiência acadêmica complexa. É importante ressaltar, conforme já salientamos que, alunos universitários, provenientes de determinado curso, levam consigo, para a experiencia de estudos no exterior, hábitos de leitura e de escrita construídos em sua instituição de origem. As leituras e atividades que já desenvolveram compõem sua bagagem teórica e acadêmica. À medida que transitam por diferentes disciplinas em sua experiencia de estudos, principalmente na internacionalização acadêmica, tais alunos se deparam com novas práticas acadêmicas, novas práticas discursivas, novos modos de lidar com o conhecimento, novos estilos de aula.

CONSIDERAÇÕES FINAIS:

Entendemos até o momento, que a língua estrangeira tem um papel importante na performance acadêmica de estudantes internacionais. Há uma interferência em atividades como leitura do material teórico do curso, na produção escrita, no nível de participação dos alunos em sala de aula e no tempo dispendido por eles nos estudos, para aprender os novos termos das disciplinas, para incrementar o vocabulário necessário à produção de textos escritos e para desenvolver a dimensão comunicativa necessária para o desempenho de atividades provenientes do gênero acadêmico oral - a aula, a conferência, o seminário, a entrevista, a apresentação de trabalho (MARINHO, 2010). Em um curto período de tempo, os estudantes precisam assimilar as convenções do novo contexto social ao qual estão temporariamente inseridos e fazer uso dessas

convenções, a medida em que realizam as atividades demandas pelos professores.

Além do âmbito linguístico, as particularidades que configuram o meio acadêmico representaram um desafio importante para a performance dos alunos. Ao ingressarem em uma experiência acadêmica internacional, os estudantes se depararam com uma ampla variedade de práticas acadêmicas próprias e singulares do contexto institucional situado. Os estudantes precisaram se adaptar a novos estilos de escrita, a diferentes abordagens de ensino e precisaram alternar estilos de comunicação (*switch styles*).

Além disso, verificamos nos depoimentos dos estudantes que o processo de socialização acadêmica é dinâmico, breve, e se inicia pela exposição aos alunos das regras acadêmicas, mas avança em profundidade a medida em que os estudantes observam as convenções do meio social a que estão inseridos, passam gradativamente a incorporá-las e se engajam com a comunidade acadêmica. Notamos ainda que os alunos levam consigo para a experiência de internacionalização acadêmica, um repertório de práticas da instituição de origem, que servem de referência para seu desempenho no intercâmbio. Apesar disso, transitar entre campos disciplinares distintos é uma particularidade do meio acadêmico que torna a experiência complexa. As disciplinas que os alunos cursaram apresentaram vocabulário técnico e linguagem particular, o que talvez tenha representado o maior desafio de sua experiência. Em seus relatos, notamos que o Feedback, quando fornecido pelos professores, foi para eles uma oportunidade de aprendizado. Ao mesmo tempo, apontou para a identificação de lacunas no processo de ensino e aprendizagem no contexto acadêmico internacional, a medida em que foi cobrado um conhecimento prévio específico dos alunos, que mesmo não sendo alheios ao meio universitário, ingressaram em novos contextos sociais, institucionais e acadêmicos, com suas próprias particularidades, disciplinas e programas de curso já em andamento.

A comparação das instituições por parte dos alunos é um aspecto interessante de sua experiência, pois aponta para um processo reflexivo no qual os estudantes ponderam não apenas sobre sua performance acadêmica, mas sobretudo, sobre como o meio acadêmico, as decisões pedagógicas e metodológicas potencializam o seu rendimento. Isso reforça a importância do terceiro modelo dos letramentos acadêmicos no que tange a dimensão institucional, que considera a complexidade da

esfera acadêmica e as forças que permeiam esse ambiente, não deixando de considerar a dimensão individual da performance acadêmica.

Esse conjunto de elementos estão relacionados e parecem se encapsularem mutuamente. Como Lea e Street (1998) argumentam, o modelo das habilidades, da socialização acadêmica e dos letramentos acadêmicos, não se excluem, mas se complementam. Com isso queremos dizer que os elementos que destacamos da experiência da internacionalização acadêmica, estão inter-relacionados e que todos eles, conjuntamente, têm um papel influenciador na performance acadêmica dos estudantes e contribuem para configurar, cada um em sua dimensão, a complexidade da esfera acadêmica internacional.

Assim, os dados nos sugerem que, as questões e desafios enfrentados por estudantes internacionais estão para além do domínio da linguagem necessária para o engajamento com as atividades acadêmicas. O aspecto linguístico está presente em todas as facetas da performance do estudante internacional. Entretanto, este parece ser mais um dos ingredientes que, somado às particularidades das práticas institucionais e singularidades culturais do novo meio acadêmico, mais especificamente às diferenças entre as práticas de letramentos vivenciadas pelos estudantes, contrastadas com aquelas já vivenciadas em sua instituição de origem, contribuem conjuntamente para a configuração da experiência do aluno universitário internacional.

Apesar de os estudantes terem relatado dificuldades com adaptação à diferentes abordagens de ensino e estilos de escrita, eles valorizaram o aprendizado proporcionado pela experiência internacional de estudos. Eles foram forçados pelo contexto, a participarem de diferentes modos em diferentes atividades, e como resultado, relatam estar estudando de maneira mais eficiente. Além disso, por ocasião de seu retorno, esses estudantes trazem consigo novos hábitos de estudo construídos ao longo da mobilidade, assim como novas práticas letradas assimiladas durante a experiência acadêmica. Acreditamos que os dados têm ainda muito a revelar sobre a experiência desses alunos e, continuaremos buscando neles, elementos norteadores desse importante contexto universitário.

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## Desarrollo de la literacidad académico-investigativa en estudiantes de licenciaturas del área de las ciencias sociales

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PALABRAS CLAVE: Literacidad académica, literacidad investigativa, educación superior, universidad.

RESUMEN:
El desarrollo de literacidades académico-investigativas es uno de los objetivos de la formación universitaria. Dicho propósito forma parte de aquellas asignaturas pertenecientes al área de metodología de la investigación de licenciaturas tales como sociología, psicología, ciencias de la educación y pedagogía.

El presente trabajo tuvo el objetivo de analizar la forma en la que se construyen las literacidades académico-investigativas en las licenciaturas anteriormente mencionadas, en tres universidades públicas de diferentes regiones de México. La metodología, de corte cualitativo, incluyó observaciones, entrevistas, grupos focales y recolección de documentos en el contexto de materias relacionadas con la investigación.

Los resultados indican que si bien los estudiantes logran desarrollar ciertas habilidades en investigación, no están participando de las prácticas y significados de los profesionales y tampoco están considerando el quehacer investigativo como una posibilidad dentro de su futuro laboral.

INTRODUCCIÓN:

Cuando un estudiante de licenciatura termina su formación, se espera que sea capaz de leer y producir textos a cierto nivel, de problematizar aspectos de la realidad, de plantearse preguntas con base en un entendimiento profundo de los fenómenos y de seguir un método sistemático y riguroso para responder a ellas de la forma más adecuada. De los nuevos profesionistas se espera que cuenten con una serie de habilidades y aptitudes relacionadas con la investigación. Pero sabemos que esto no siempre es así. (Rojas-Betancur y Méndez-Villamizar, 2013)

Cuando hablamos de literacidad o literacidades lo hacemos desde una postura que entiende la lectura y escritura como actividades mediadas por la cultura y la historia, que persiguen metas y que están permeadas por significados e identidades. Esta concepción de las literacidades es afín a la de los Nuevos Estudios de Literacidad, desde los cuales se concibe al aprendizaje como algo que se construye colectivamente y a la literacidad como algo que la gente hace en el mundo, es decir, concibe a los lectores y escritores como sujetos involucrados en prácticas sociales (Gee, 2015)

Si bien todos los programas de licenciatura cuentan con asignaturas enfocadas en el desarrollo de la literacidad investigativa de los estudiantes, éstas no siempre resultan ser las más populares entre la comunidad estudiantil. Los alumnos de licenciatura no siempre están bien dispuestos a enfrentarse a la investigación. (Morales; Rincón y Tona, 2005). Esto está directamente relacionado con las actitudes que los alumnos tienen hacia la ciencia y el quehacer científico.

Pelcastre, Gómez y Zavala (2015), quienes realizaron un estudio de actitudes hacia la ciencia en estudiantes mexicanos preuniversitarios concluyen que, si bien hay una actitud positiva y favorable hacia la ciencia en general, los estudiantes no se encuentran realmente convencidos de que ésta sea útil para promover cambios positivos en la vida cotidiana. Los autores hacen mención de la importancia que tiene la dimensión afectiva de los maestros, es decir, la actitud que hacia la ciencia tienen los profesores, pues es algo que indudablemente transmitirán a sus alumnos. Asimismo, sugieren ligar los temas de la clase con fenómenos de la vida cotidiana, de tal manera que los alumnos le encuentren sentido a aquello que aprenden en el salón de clases y el aprendizaje sea significativo. Cabe mencionar que este estudio se enfocó en las ciencias naturales y exactas, no en las sociales. Resulta importante destacar el hecho de que las

ciencias sociales, al igual que las naturales y exactas, también pueden relacionarse con situaciones de la vida actual, que ayuden al estudiante a interesarse por el quehacer científico y a entenderlo como una forma efectiva de dar respuesta a fenómenos de su entorno inmediato. Esta idea se complementa con la expuesta por Pedrinaci (2012), quien nos dice que todo aprendizaje debe de ser funcional, es decir, debe de servir para algo, pues de esta forma se convierte en significativo. Y el aprendizaje significativo se encuentra, de acuerdo con este autor, directamente relacionado con el concepto de la competencia pues si el estudiante logra adquirir la competencia es porque ha logrado desarrollar cierto nivel de aprendizaje significativo.

Todo esfuerzo hacia la educación, debe ir precedido por una intención. Es importante tener claro para que estamos transmitiendo ese conocimiento específico, pues esto marcará el resto del proceso educativo. (Acevedo, 2004).

La universidad tiene un compromiso con el cambio social. No sólo se trata de formar profesionistas de alto nivel o de lograr que los estudiantes de licenciatura lleguen, en un futuro próximo, a ser estudiantes de posgrado de alto rendimiento. Cuando desarrollamos la literacidad científica en un alumno de licenciatura, apostamos a la posibilidad de que el futuro profesionista se convierta también en un científico promotor del cambio social. (Rivera, 2014; Rizo, 2006; Rodríguez et al, 2010 y Sánchez, 1990). Lo cual iría en consonancia con una de las razones de ser de la universidad.

En palabras de Acevedo (2004: 12):

> *Si de verdad se desea que la enseñanza de las ciencias esté destinada a educar en ciencia –esto es, que se dé una auténtica educación científica- no se puede restringir sus finalidades al elitista punto de vista propedéutico. Una educación científica […] debe estar dirigida sobre todo a contribuir a una educación para la ciudadanía*

Aunque existe una tendencia a relacionar lo científico con las ciencias naturales y exactas, resulta importante recordar que la literacidad investigativa es algo que también existe en las ciencias sociales. Algo que no puede ser minimizado, pues es desde las ciencias sociales que se abordan fenómenos de la vida política, ideológica, comunitaria y cultural, que nos afectan tanto como aquellos que se desprenden del mundo natural.

Diversos autores (Morales y Romero, 2005; Perdomo, 2007; Pozuelos y Travé, 2004; Sánchez, 2014; Sancho, 2001 y Trejo y García, 2006) coinciden en que la única forma de aprender a hacer ciencia es haciéndola. Porque la enseñanza de la investigación "…sólo se puede enseñar a investigar desde la práctica, transmitiendo modos de hacer, operaciones y habilidades a los estudiantes, y más importante aún, con los estudiantes. Ellos sólo aprenderán a investigar investigando" (Rizo, 2006: 24)

Existen varias estrategias identificadas por los estudiosos del tema, como prácticas útiles al objetivo de desarrollar la competencia científica en los estudiantes. Algunas son: contar con profesores que sean, ellos mismos, científicos (Bozu y Canto, 2009; Méndez-Villamizar, 2013; Rojas-Betancur y Sánchez, 2014); lectura crítica de artículos científicos (Britt, 1995; Campanario, 2004; Morales y Romero, 2005); acompañamiento al profesor en alguna investigación que éste se encuentre realizando (Morales y Romero, 2005); que los profesores se formen en torno a los avances científicos que se estén dando en su área de especialidad (Gil y Pessoa, 2000); acompañamiento del estudiante en todas las partes del proceso (Perdomo, 2007); publicación de artículos y presentación en congresos (Soto, 2011).

Wenger (2010) indica que el aprendizaje no es un proceso individual que se reduzca a la mera acumulación de habilidades y conocimientos. El aprendizaje ocurre en colectividad e involucra la construcción de significados e identidades. El estudiante es un sujeto activo, que construye junto con otros y se transforma mientras aprende.

Pozuelos y Travé (2004), destacan el hecho de que la opinión de los estudiantes casi siempre queda fuera. Es la perspectiva docente la que, en general, es tomada en cuenta. Asimismo, menciona la desmotivación que puede observarse en los estudiantes de licenciatura que, como jóvenes que son, cuentan con una natural inquietud hacia la búsqueda y descubrimiento pero que requieren ser motivados hacia la adquisición no sólo de una técnica sino de una cultura investigativa.

OBJETIVOS:
Esta investigación tuvo el objetivo de conocer las prácticas de literacidad académico-investigativa que llevan a cabo estudiantes de licenciaturas del área de las ciencias sociales en tres universidades públicas ubicadas en el norte, centro y sur de México.

DESCRIPCIÓN DE LA INVESTIGACIÓN:
La investigación se llevó a cabo en la licenciatura en psicología de una universidad ubicada en el norte de México; la licenciatura en pedagogía y la licenciatura en sociología de una universidad ubicada en el centro de México y la licenciatura en educación de una universidad ubicada en el sur de México. En las tres universidades se llevó a cabo trabajo de campo que consistió en realizar entrevistas a profundidad a estudiantes y profesores, así como grupos focales, recolección de documentos tales como cartas descriptivas, apuntes y libros, y observaciones en sesiones de clase.

El trabajo de campo se realizó en el contexto de asignaturas directamente relacionadas con la investigación, es decir, asignaturas cuyo objetivo principal es el de desarrollar en los alumnos habilidades investigativas y que demandan de los estudiantes la elaboración de un proyecto de investigación como requisito para acreditar la materia.

Para el análisis se contó con las transcripciones de las entrevistas y grupos focales, el diario de campo, las notas de campo tomadas durante las observaciones y los documentos obtenidos en red, fotocopias o en imágenes fotográficas. Con el objetivo de preservar la ética que debe de regir todo proceso investigativo se utilizaron consentimientos informados y se omitieron aquellos datos que pudieran servir para identificar a los participantes.

RESULTADOS:
Los estudiantes de las tres universidades visitadas, en general, consideran que la investigación es una tarea complicada. Las calificaciones obtenidas en las asignaturas vinculadas con la investigación son aprobatorias, a pesar de que los estudiantes afirman sentir una baja motivación para cursarlas. Pocos estudiantes fueron los que mostraron gusto por la investigación. Uno de ellos incluso tiene una publicación arbitrada, pero esto último constituye una excepción. Estos estudiantes consideran que la investigación necesariamente debe de servir para mejorar algún aspecto de la realidad, o dar respuesta a problemáticas sociales específicas.

En todas las asignaturas observadas se solicita un proyecto de investigación a los estudiantes, el cual sirve para que éstos puedan ser evaluados y acrediten la asignatura. En la universidad del norte y en la del sur los proyectos se realizan en equipos de estudiantes, mientras que en

la universidad del centro los proyectos se llevan a cabo de manera individual o en binas. Lo anterior ocurre porque, en el caso de la universidad del centro, existe la expectativa por parte de profesores y estudiantes de que ese proyecto se convierta en el trabajo recepcional que les servirá para titularse, expectativa que no está presente en las otras dos universidades. Este proyecto enfrenta a los estudiantes con la lectura de literatura especializada, específicamente, con el artículo académico. Cabe mencionar que, en el caso de la universidad del sur, los estudiantes leen artículos académicos desde los primeros semestres, algo que no ocurre en las universidades del centro y del norte, en las que los estudiantes comienzan a leer artículos académicos hasta que llegan a estas asignaturas orientadas a la investigación, ubicadas en la etapa disciplinar de su formación. La búsqueda de estos artículos es un proceso que el profesor explica pero no monitorea. Los estudiantes saben diferenciar entre fuentes confiables y no confiables, y saben utilizar buscadores de textos académicos, sin embargo, apenas si tienen conocimiento de las cualidades que convierten un texto en académico y que lo diferencian de un texto no académico. Los problemas para comprender el vocabulario de los textos académicos fue algo con lo que nos encontramos en las tres universidades. Ante esta situación, algunos estudiantes implementan estrategias tales como la elaboración de glosarios, mientras que otros optan por la búsqueda de textos académicos que cuenten con un vocabulario que ellos consideren más accesible.

Como texto base de la asignatura, el profesor utiliza manuales de investigación que, en general, son considerados por los estudiantes como recursos útiles para llevar a cabo el proyecto. Los profesores también les brindan un esquema elaborado por ellos, a manera de guía, para que los estudiantes conozcan la estructura que deberá tener su proyecto de investigación. El uso de fichas de trabajo es común. El profesor les habla de las fichas de trabajo y les proporciona modelos de éstas, sin embargo, es común que los estudiantes elaboren sus fichas de trabajo con base a sus propias necesidades, de tal manera que las fichas de trabajo de los estudiantes terminan siendo elaboraciones no completamente fieles al modelo original proporcionado por el profesor.

Asimismo, a la par de las fichas de trabajo, los estudiantes elaboran notas en libros, cuadernos, dispositivos electrónicos y objetos varios (notas de compra, servilletas, notas autoadhesivas, etc.) para recolectar ideas que les sirvan como insumo al redactar su proyecto.

En el caso de la lectura, los estudiantes de la universidad del centro acostumbran leer en sus celulares, debido a que ellos, a diferencia de los estudiantes de las universidades del norte y del sur, recorren largas distancias (hasta 3 horas) para trasladarse de sus casas a la universidad y viceversa, algo que les ha motivado a aprovechar el tiempo de traslado, haciendo uso de aplicaciones que les permiten leer en el teléfono celular, incluso cuando este se queda sin señal de red, como suele ocurrir en el sistema de transporte colectivo metro de la Ciudad de México

Todos los profesores que imparten estas asignaturas tienen grado académico de doctorado, a excepción de uno que al momento del estudio se encontraba cercano a obtener el grado. Todos se dedican a la investigación. Los estudiantes se muestran orgullosos de los logros académicos y profesionales de sus profesores, sin embargo, no conocen sus líneas de investigación, ni han leído trabajos suyos. Lo anterior tuvo una excepción, que fue el caso de una estudiante de la universidad del sur que, al ser becaria de su profesor, conoció su tesis doctoral y decidió escribir su propia tesis acerca del mismo tema.

La asistencia a congresos y foros en los cuales los estudiantes expongan sus proyectos no es común. Los pocos estudiantes que dicen haber ido a algún congreso a presentar algún trabajo refieren haber sido invitados por su profesor, el cual les brindó asesorías y los orientó para solicitar el apoyo económico de la universidad para asistir al evento. Todos los estudiantes que fueron a algún congreso a presentar algún trabajo hablan de ésta como una experiencia positiva y consideran la posibilidad de dedicarse a la investigación en el futuro, ya sea de tiempo completo o parcial. Con respecto a otros eventos académicos, las universidades organizan foros y otros espacios en los cuales se da a conocer el trabajo investigativo de los profesores y de otros profesionales invitados, sin embargo, estos eventos en general no abren espacios para que sean los propios estudiantes quienes den a conocer sus propios trabajos a la comunidad académica. La excepción fue la universidad del norte, que periódicamente abre un espacio para que los estudiantes, con la tutoría de sus profesores, presenten sus trabajos de investigación.

En la universidad del centro se realiza un evento de manera anual, en el cual los profesores dan a conocer sus investigaciones. Al momento de realizar el trabajo de campo de este estudio entrevistamos a un estudiante que, junto con otro compañero, solicitó ser incluido en el programa de un evento que, desde sus inicios, ha sido exclusivo de profesores. El trabajo

que aquél estudiante quería presentar era un “manual” de investigación, elaborado con el objetivo de ayudar a sus compañeros a comprender mejor este tema que a él le apasiona de manera significativa.

La labor del investigador es un mundo poco conocido por los estudiantes de asignaturas vinculadas con la investigación. Los estudiantes desconocen los espacios de trabajo del investigador profesional, la forma en la que lleva a cabo su trabajo, la manera en la que se comunica con sus colegas y aspectos tan puntuales como el sueldo que puede llegar percibir. Muchos de ellos no saben cuáles son los recursos con los que cuentan como estudiantes de licenciatura, ni el camino a seguir para convertirse en investigadores. Estos estudiantes, en general, no se plantean la posibilidad de dedicarse a la investigación en el futuro.

CONCLUSIONES:

Las asignaturas que tienen como uno de sus objetivos principales el desarrollo de la literacidad académico-investigativa en los estudiantes de licenciatura, son consideradas por éstos como asignaturas complicadas. La elaboración de un proyecto de investigación los enfrenta a tareas tales como la búsqueda y lectura de textos académicos, la elaboración de fichas de trabajo, y la escritura de las distintas partes que componen una investigación. Ante esto, los estudiantes toman recursos brindados por el profesor, pero también desarrollan sus propias estrategias, tanto de lectura como de escritura, para llevar a cabo la tarea.

A pesar de que los profesores se dedican a la investigación, no brindan a sus estudiantes información acerca de sus propios trabajos y de la forma en la que opera el mundo de quienes se dedican a investigar. Sin embargo, estos profesores suelen brindar a los estudiantes información acerca de eventos académicos tales como congresos, los motivan a participar y les brindan asesorías para hacerlo de la forma adecuada. Las universidades en general apoyan económicamente a estos estudiantes para que acudan a los eventos pero, a excepción de una de las universidades observadas, no abren espacios para que ellos presenten sus trabajos al resto de la comunidad académica.

Con base en las información recabada en los tres escenarios de trabajo, es posible decir que en el contexto de las asignaturas con objetivos vinculados al desarrollo de literacidades académico-investigativas en los estudiantes, se están desarrollando conocimientos y habilidades requeridas para la construcción de proyectos, sin embargo, hacen falta

espacios, actividades e información que contribuyan a introducir a los estudiantes a las comunidades de práctica de los investigadores profesionales. Debido a lo anterior, los estudiantes tienen pocos conocimientos acerca del mundo laboral de los investigadores y, salvo algunas excepciones, no se encuentran motivados para dedicarse a esto en el futuro.

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## Investimentos e esforços familiares na alfabetização

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Presentado en la mesa redonda **Literatura en los primeiros años: emociones, famílias y mediación**.

PALAVRAS- CHAVE: Escola. Família. Alfabetização. Investimentos. Esforços.

RESUMO:
O estudo teve o objetivo de analisar os investimentos e esforços da família

que contribuíam com o processo de aprendizagem da leitura e da escrita de crianças imersas no ciclo de alfabetização, com base numa percepção microssociológica, como fez Lahire (2004). Especificamente, buscamos: investigar as práticas de leitura e escrita vivenciadas em casa, identificar o investimento familiar na aprendizagem da leitura e da escrita e observar a rotina familiar das crianças. Desenvolvemos uma pesquisa qualitativa de caráter etnográfico, que se caracterizou, ainda, como estudo de caso etnográfico. Nesse sentido, realizamos a investigação nas casas de cinco crianças que pertenciam a uma mesma turma do ciclo de alfabetização de uma escola Municipal do Recife/PE-Brasil. Os dados foram coletados por meio de observação do ambiente familiar e entrevistas com as crianças e seus responsáveis. Verificamos que as crianças pesquisadas, pertencentes à classe popular, em seu processo de alfabetização contam com esforços familiares, que se constituem em contribuições tanto indiretas, sem o objetivo de ajudar na aprendizagem, como diretas, sistematizadas pela família com o intuito de ensinar.

INTRODUÇÃO:

Acreditamos que alfabetizar não se restringe às questões escolares e inclui as diversas situações cotidianas que possibilitam a relação com materiais escritos e outros registros, e demandam ações significativas que podem levar à aprendizagem, como nos revelam dados de estudos realizados por Leite e Albuquerque (2006), Silva (2005), Soares (2007). Afinal, vivemos em um mundo letrado, permeado por palavras e frases estampadas nos outdoors, nas paredes, nos ônibus, enfim, em diferentes espaços onde circulamos. Vale ressaltar que mesmo os não alfabetizados participam de práticas sociais que envolvem a leitura, pois, como afirma Certeau (2012), “O cotidiano se inventa de mil maneiras”. Nesse sentido, a família, também desempenha um importante papel no processo de aprendizagem, principalmente se tomarmos como foco seu funcionamento interno, ou seja, a sua rotina (Castanheira, 1991; Batista & Carvalho-Silva, 2013; Lahire, 2004).

É importante esclarecer, conforme aborda Nogueira (2011), que a categoria família nos estudos educacionais se faz presente desde a década de 1950, tendo tratamento macrossociológico limitando às famílias, geralmente, às variáveis de renda, grau de instrução etc. Segundo a referida autora, nos anos de 1970, o paradigma da reprodução enfatiza ainda mais a transmissão de caráter material ou simbólico da família. Para Pierre Bordieu (2004), por exemplo, quanto maior o capital cultural, melhores posições sociais o indivíduo terá. Nesse sentido, uma

criança filha de pais com alto poder aquisitivo terá melhor capital cultural, se comparada ao filho de operário, e isso se reproduzirá no espaço escolar. O capital cultural está associado às oportunidades que nos são disponibilizadas e que, muitas vezes, depende de questões financeiras, consolidando o uso das variáveis de cunho macro. Assim, tal teoria acaba por potencializar a ideia de que os melhores resultados escolares viriam daqueles que possuíssem mais bens culturais, ou seja, os comportamentos internos das famílias eram apenas inferidos a partir dos dados objetivos, desconsiderando as particularidades e homogeneizando os resultados.

Lahire (2004) desmonta esses discursos desfavoráveis às classes populares ao apresentar os estudos que realizou, dando ênfase às possibilidades de sucesso neste contexto de classe. O autor expõe a singularidade mesmo entre as pessoas que pertencem à mesma classe, porque cada família tem experiências diferentes e se relacionam diferentemente com a escrita. Realizando uma pesquisa de natureza etnográfica, Lahire (2004) nos inspira a tecer a problemática que nos norteia, bem como, a desenvolver as devidas análises. Tomando como base o argumento do autor, buscamos também nos distanciar das percepções macrossociológicas e, assim, responder à problemática da pesquisa: como a família contribui para o aprendizado da leitura e da escrita de crianças em processo de alfabetização?

Trazer a família para o cenário educacional não significa dizer que ela tem a função de alfabetizar, atributo este que cabe ao professor, profissional habilitado para desenvolver a devida função. Como abordado por Meirieu (1998):

> Por isso, nunca será demasiado referir que o melhor trabalho de casa não pode, em circunstância alguma, substituir o trabalho que não foi feito na aula, que mais vale fazer melhor do que mais, que uma escola que se quer ao serviço de todos não pode deixar o sucesso dos seus alunos à mercê da sua história pessoal e da ajuda que os pais lhes possam dar. (p. 14)

A família, portanto, assume um importante papel, mas não tem a função de ensinar. Suas contribuições com a aprendizagem não se limitam às questões escolares, como temos visto recorrentemente em pesquisas que abordam a temática família e escola, dispensando o contexto e atribuindo a participação da família estritamente à realização das tarefas escolares, como apresenta Di Nucci (1997), Munhoz e Maciel (2008). Temos como hipótese que tanto a escola quanto a família contribuem com o processo

de alfabetização. No caso da família, não necessariamente apenas com a realização e acompanhamento das tarefas solicitadas, mas na realização de outras ações cotidianas que contribuem com a aprendizagem da leitura e da escrita.

Nogueira (2011) salienta como a questão família e escola passa a compor os discursos sociais e políticos, e dos professores e pais. O Ministério de Educação do Brasil (MEC) oficializou, em 24 de abril de 2001, o “Dia Nacional da Família na escola”, instituindo um encontro por semestre para que as famílias conheçam mais de perto o desenvolvimento dos filhos e as ações da escola. Contudo, sabemos que dois dias ao longo do ano não valida a integração das duas referidas instituições. Porém, muito além de qualquer política institucionalizada, a família e a escola estão presentes e agindo diante do processo de aprendizagem dos alunos, consolidando-se de diferentes modos e, às vezes, de formas não previstas.

Nesse sentido, o objetivo geral dessa pesquisa é, justamente, reconhecer os investimentos e esforços da família que contribuem com o processo de alfabetização das crianças.

Vale salientar que usaremos o termo investimento ou esforço quando nos referirmos às ações da família que contribuem com a alfabetização, tomando como referência os conceitos dados por Batista e Carvalho-Silva (2013):

> [...] o termo ‘investimento’ - utilizado para expressar modos de envolvimento das classes medias com a escola- designa o emprego de recursos para assegurar formas de rentabilidade e supõe, necessariamente, a existência mesma de recursos livres que possam ser investidos, a palavra ‘esforço’, diferentemente, expressa a intensificação de um recurso, energia ou capacidade não excedentes, que não estão acumulados, mas que são despendidos ou gastos. (p. 205)

Usaremos, portanto, o termo “investimento” quando houver o emprego de recursos disponibilizados para o processo de alfabetização. E “esforço”, quando se tratar de uma ação intensificada, excedente, a fim de contribuir com a alfabetização das crianças.

OBJETIVOS:

*Objetivo Geral*

Reconhecer os investimentos e esforços da família que contribuem com o processo de alfabetização das crianças.

*Objetivos específicos*

- Investigar as práticas de leitura e escrita vivenciadas em casa;
- Identificar os esforços e investimentos da família na aprendizagem da leitura e da escrita;
- Observar a rotina familiar das crianças.

DESCRIÇÃO DA PESQUISA:
Para desenvolver o estudo conforme o objetivo traçado, realizamos uma pesquisa qualitativa de natureza etnográfica. A perspectiva etnográfica na educação apresenta características que justificam a sua escolha, pelo uso de técnicas que nos permitiram compreender melhor as contribuições da escola e da família no processo de alfabetização de crianças do meio popular.

André (2012) aponta a pertinência da pesquisa etnográfica na educação, por envolver o trabalho de campo, aproximando o pesquisador do contexto a ser estudado, como também, o uso de procedimentos como a observação, a entrevista e análise de documentos. Tais procedimentos técnicos permitem um olhar aprofundado em torno do campo e dos sujeitos da pesquisa.

É pertinente afirmar, ainda, que a pesquisa também se caracteriza como um estudo de caso, ou, como expressa a referida autora, um estudo de caso etnográfico. Nesta pesquisa, além das técnicas supracitadas, buscamos, sobretudo, estudar casos particulares, as especificidades do campo e dos sujeitos participantes. A escolha por essa estratégia de pesquisa se faz pertinente por buscarmos desenvolver um estudo mais aprofundado de um contexto social, e mais precisamente, de um grupo de alunos, sem intenção de compará-los ou julgá-los, e sim, entendê-los como únicos no contexto em que vivem. Diante do objetivo e da opção pelo referido tipo de pesquisa, consideramos a criança como sujeito central do trabalho.

Realizamos a pesquisa com cinco crianças que estudavam numa mesma escola da Rede Municipal do Recife, localizada no estado de Pernambuco/ Brasil. Nesse sentido, ao iniciarmos o estudo, as mesmas estavam no 1º ano do ciclo de alfabetização. As crianças apresentavam perfis diferentes, tendo em vista a aprendizagem, como também, os lugares que residiam.

Durante o processo de coleta buscamos esclarecer o objetivo da pesquisa, enfatizando o motivo do estudo e o que faríamos com os dados colhidos, de modo que todos os envolvidos pudessem entender que o estudo fazia parte de uma pesquisa e que nossa intenção com as gravações, fotografia e anotações era compreender, do melhor modo, as contribuições do espaço e das pessoas atuantes nele, com a aprendizagem da leitura e da escrita. Tais explicações eram dadas também para as crianças que se mostravam curiosas diante dos instrumentos que compunham a imersão no campo da pesquisa.

Era exatamente essa proximidade que almejávamos para podermos estabelecer as conexões com as famílias. Afinal, para entendermos o nosso objeto, foi necessário, como bem fez Castanheiras (1991), (re)caracterizar esses sujeitos, tendo em vista o outro lugar, ou seja, o outro ponto de vista. Assim, nas visitas às casas estivemos atentos aos seguintes aspectos: organização do espaço, presença de materiais escritos, relações estabelecidas com esses materiais, eventos de letramentos que se vivenciavam na casa e como se dava a presença da escola naquele espaço.

Realizamos, em média, 4 (quatro) momentos de imersão na casa de cada criança, que variou devido à disponibilidade dos responsáveis, que algumas vezes tinham outras atribuições que os impossibilitavam de nos receber em suas residências. Vale destacar que cada observação realizada resultou de visitas agendadas previamente, às vezes, pessoalmente, quando encontrávamos algumas das mães na escola, e, outras vezes, por telefone, conforme contato disponibilizado por cada mãe participante. Deixamos o agendamento partir da disposição de cada uma, tendo em vista seus melhores horários e dias.

Tomamos os sujeitos da pesquisa como pessoas únicas e, por isso, não optamos por compará-las umas às outras. Não tivemos a intenção de encaixar as pessoas em categorias pré-determinadas ou criar categorias a fim de inserir duas ou mais crianças num contexto de análise. Afinal, “Um ator (e suas disposições) nunca pode, pois, ser definido por uma só

"situação", nem sequer por uma série de coordenadas" (Lahire, 2002, p. 51).

| Crianças | Já lia e escrevia no 1º ano? Perfil inicial-nível de escrita | Mães |
|---|---|---|
| **MILTON** | Silábico | **Laura** |
| **ALEX** | Pré-silábico | **Mara** |
| **CÉSAR** | Silábico | **Celma** |
| **GILSON** | Pré-silábico | **Lívia** |
| **GISELE** | Alfabética | **Edna** |

*Perfil das crianças*

MILTON, uma criança branca, que tinha 7 (sete) anos no início da pesquisa, era um aluno aparentemente tranquilo na sala de aula, mas que se dispersava com facilidade junto aos colegas. No início da pesquisa ele não estava alfabetizado e apresentava dificuldades na compreensão do sistema de escrita, encontrando-se imerso na fase silábica. Filho único, morava com sua mãe, Laura, na "casa das plantas", como costumava se referir à casa alugada que ficava nos fundos de uma loja de plantas, localizada no bairro próximo à escola. Eles moravam de aluguel nessa pequena casa, com dois quartos, um banheiro e uma sala compartilhada com a cozinha, em um único espaço. O pátio da casa era bem amplo e a mesma estava localizada numa avenida bastante movimentada, próxima à escola em que Milton estudava. Mais tarde, no decorrer da pesquisa, o companheiro de sua mãe passou a morar com eles.

ALEX, criança branca e comunicativa, se relacionava bem com a sua turma. No início da pesquisa tinha 6 (seis) anos, completando 7 (sete) no decorrer do mesmo ano. Quanto a aprendizagem, apresentava grandes dificuldades na compreensão do sistema de escrita e, no início da pesquisa, se encontrava numa fase pré-silábica, com dificuldades em identificar algumas palavras e fazer registros no caderno. Ele morava com sua mãe, Mara, seu pai e seus dois irmãos mais velhos (uma menina e outro menino). A casa de Alex ficava um pouco distante da escola, levava-se, em média, 15 minutos de caminhada, percurso percorrido, no período da pesquisa, quatro vezes por dia pela sua mãe, porque os filhos estudavam em turnos diferentes. Sua residência ficava em um beco, com quatro casas, sendo a dele a última. Era uma casa pequena, inacabada e

com móveis simples.

CÉSAR, um menino pardo, bem comunicativo e participativo quando as atividades envolviam assuntos de seu interesse. No começo da pesquisa estava com 7 (sete) anos e na fase silábica transitória, identificada em momentos pontuais ou quando se realizava um acompanhamento mais individual, o que só aconteceu com maior intensidade no 2º ano. Filho único, morava com sua mãe, Celma, e o seu pai, na comunidade mais próxima à escola, uma vila localizada no mesmo bairro. A vila apresentava uma porta de entrada que levava a um grande terreno composto de casas de tábua e, algumas partes, de ferro velho, todas muito próximas as outras, com becos para a circulação. A casa de César era de tábua com um primeiro andar e uma aérea fora com um tanque. É uma comunidade bastante carente, com problemas visíveis de saneamento básico e, segundo informações de profissionais da escola e da mãe de César, com muitos problemas relacionados à droga e violência. Conforme o Projeto Político Pedagógico da escola (2013): “[...] a comunidade [...] apresenta crescente violência e desestrutura social, inclusive ocorrência de consumo e venda de drogas. Sendo necessária, desse modo, a criação de ações pedagógicas voltadas para a prevenção das drogas”.

GILSON, menino branco e um aluno bastante comunicativo, apresentava boa interação com os colegas, mas também se envolvia em muitos conflitos na sala de aula, que se agravavam pelas brincadeiras das crianças, que, às vezes, o nomeavam de “gay”. Ao iniciarmos a pesquisa ele estava com 7 (sete) anos e numa fase pré-silábica de escrita, costumando se envolver em atividade de interpretação oral de textos. Morava com a avó paterna, com sua mãe, Lívia, seu pai e a sua irmã mais nova, no bairro um pouco distante da escola. O percurso diário era feito caminhando, por ele, a mãe e a irmã. Eles moravam em apartamento num prédio de quatro andares, localizado numa avenida de grande circulação de ônibus e carros, e com amplo comércio, como padaria, posto de gasolina, mercados. No nosso último contato referente à pesquisa, na fase final de coleta de dados, eles haviam se mudado para o bairro de Dois irmãos, onde alugaram uma casa, deixando, assim, a companhia da avó. Por conta disso, Gilson trocou de escola no último ano do ciclo de alfabetização.

GISELE, uma menina negra, que tinha 7 (sete) anos e era uma aluna bastante atenciosa nas atividades escolares. No início da pesquisa já se encontrava alfabetizada, escrevia e lia com autonomia. Filha única, residia

no bairro um pouco distante da escola, mas tinha outra moradia diária, a casa da patroa de sua mãe, onde ficava até o encerramento do turno de trabalho doméstico da mesma, espaço em que realizamos a pesquisa. Gisele estabeleceu uma rotina nessa residência, segunda sua mãe, desde que nasceu. O apartamento localizava-se num prédio nas proximidades da escola e próximo a padaria, posto, local de bastante movimento. Na sua casa, Gisele morava com a mãe, Edna, e o seu pai. No apartamento em que ficava a maior parte do seu tempo, durante a semana, moravam a patroa de Edna com a mãe. Durante algumas de nossas visitas, vimos também as filhas da dona da casa e as duas netas, crianças de poucos anos de idade. Gisele vivia na casa como se fosse sua, tendo autonomia e bom relacionamento com as pessoas que ali moravam. Salientamos que a presença de apenas uma menina na pesquisa é o resultado das escolhas a partir dos critérios e disponibilidade do grupo. Não estabelecemos critérios quantitativos de meninos e meninas.

RESULTADOS/CONCLUSÕES:
Percebemos que cada família se relacionou de forma diferente com o processo de alfabetização de seus filhos, e puderam, ao seu modo, realizar esforços pertinentes que os ajudaram a compreender a escrita e participar de eventos de letramento ou vivências significativas de leitura.

Chamou-nos a atenção o envolvimento e cuidado de **Milton** com livros e materiais didáticos trabalhados na escola em anos anteriores. Como também os conhecimentos que ele já tinha sobre o sistema de escrita. Mesmo ainda não alfabetizado, ele escrevia palavras com ajuda, estabelecendo a relação som-grafia e mostrando compreender os princípios do sistema de escrita. Contudo, na sala de aula segundo a própria mãe, pouco ou quase nada conseguia realizar. Os livros que pertenciam ao seu acervo eram lidos. Laura, mãe de Milton, realizava leituras antes de dormir, lendo livros já lidos na escola e outros que ele havia ganho. Entre as leituras, estava a bíblia para crianças, livro que ela afirmou estar lendo em nossa última entrevista. Outros materiais escritos e eventos de letramento foram revelados ao longo de nossas idas à sua casa. Vimos ainda as ações de Laura com o objetivo de ensinar e ampliar as atividades desenvolvidas na escola. Ela, além de prezar pelo cumprimento das tarefas escolares, também propunha ditados e outras atividades extras para Milton. Suas ações envolviam ainda a compra de revistas e outros materiais que o ajudavam no processo de alfabetização.

Embora todo o esforço de Laura, comprando réguas do alfabeto,

passando tarefas extras, lendo para o filho, etc. e o cenário permeado de materiais escritos e eventos de letramento, Milton apresentou muitas dificuldades em aprender a ler e escrever. Nesse sentido, a família contribuiu como pôde para que as aprendizagens se construíssem, mas lembramos a afirmação de Meirieu (1998) quando diz que não podemos deixar a cargo da família o sucesso de nossos alunos. Cabe ao professor ensinar, desenvolver, rever e planejar suas aulas com base em metodologias adequadas que possam dar conta das particularidades e, de fato, propiciar a aprendizagem.

**Alex**, pré-silábico e com tantas dificuldades em compreender o sistema de escrita, tinha a sua mãe Mara, sempre presente na escola. No entanto, a sua presença e atenção ao que ocorria na escola demonstrava o seu envolvimento, mas que, como expressa Diogo (2010, p. 85), não corresponde ao perfil dos “pais responsáveis”, “[...] que comparecem na escola e não se intrometem no território pedagógico do professor”. Salientamos que ela realizava quatro vezes o mesmo itinerário para escola, em que levava e pegava Alex, no turno da manhã, e a tarde, fazia o mesmo com o filho mais velho.

Mara compreendia as dificuldades do filho, mas suas limitações de tempo e de conhecimento também a impossibilitavam de ajudar mais diretamente Alex. Entretanto, ele se envolvia em eventos de leitura e escrita em casa, que poderiam ser potencializados pela escola caso se tivesse o mínimo conhecimento sobre cada aluno. Notamos, assim, que mesmo estando em um nível de escrita inicial, Alex compreendia muito mais do que demonstrava. Podemos ver a sua interação com os times de futebol e como realizava a leitura usando os símbolos, o reconhecimento dos CDs que tinha em sua casa, dentre outras situações. Vimos sua mobilização em realizar essas atividades que demandavam a leitura. Em vários momentos Alex deixou evidente a sua insatisfação em estar na escola,

**César** e as ações que se realizavam em casa potencializavam o universo de seu interesse e contribuíam com a aprendizagem da leitura e da escrita. As conversas estabelecidas com Celma, bem como, as observações que realizamos em sua casa, nos revelaram uma mãe atenta, que procurava variadas possibilidades em ajudar o filho. Notamos que Celma contribuía com a aprendizagem da leitura e da escrita e modos singulares, fazendo esforços ao pagar um reforço para que César pudesse realizar as tarefas, cobrando a realização das atividades, dispondo de materiais que, sem fins escolares, ajudavam César no desenvolvimento das aprendizagens da

leitura e escrita.

A análise das visitas à casa nos levou a compreender a forte presença de materiais escritos e eventos de letramento vivenciados por ele. O universo de interesse de César o levava a significativos momentos em que a leitura se fazia presente. De forma indireta, Celma o ajudava no processo de alfabetização, possibilitando o contato permanente com o escrito, seja no tablet ou nos livros que se encontravam na casa.

**Gilson** participava de situações de aprendizagem em casa, desenvolvidas pela presença de variados materiais escritos e pelos eventos de letramento que se desdobravam pela presença de determinados materiais. Muitas das ações empreendidas em casa não envolviam diretamente ações que objetivavam ensinar, mas acabavam por contribuir com o desenvolvimento da leitura e da escrita.

A aprendizagem consolidada por Gilson foi resultado dos investimentos e esforços escolares, somados às ações que se desdobravam no ambiente familiar, envolvendo materiais escritos significativos, e pela participação de Lívia, que oferecia as ajudas necessárias, como afirmou Gilson ao ser questionado se alguém o ajuda em casa: “Uma pessoa. [...]. Quando eu faço errado aí ela faz: “Gilson! ”Ela fica bem caladinha, mas quando eu faço errado: “É isso, Gilson?” [...]. É minha mãe (informação verbal). Ele também vivenciava eventos de letramento que envolviam livros religiosos, livros escolares e outros que havia ganho e que compunha seu acervo e interações com a mãe e a irmã. As ações de sua mãe eram limitadas devido a situação em que vivia, tendo que cumprir uma série de atribuições por morar na casa da sogra. Mas, ainda assim, Lívia deixou claro os seus esforços em torno da educação do filho, reconhecendo as dificuldades cotidianas, e com fins não escolares levava Gilson a participar de situações relevantes de letramento.

De maneira intrigante, desvendamos o retrato de **Gisele**, que inicialmente era a criança que já sabia ler e escrever. O envolvimento de Gisele com o escrito se dava nos mais variados momentos, o que a fazia participante ativa das atividades cotidianas, lendo placas e o nome dos ônibus que pegava com frequência, como Igarassu e Macaxeira. A rotina de Gisele, portanto, além das atividades escolares, era permeada de materiais e eventos de letramento que contribuíam paulatinamente para a consolidação dos conhecimentos que ela já havia se apropriado no período do estudo.

No decorrer da pesquisa, Édna apontou, ainda, alguns eventos de letramento viabilizados por ela a fim de ensinar Gisele, ou seja, atividades intencionais na busca de contribuir com o processo de aprendizagem desenvolvido na escola. Sobre isso, Édna explicou como fazia antes da filha frequentar o programa Mais Educação: "Aí antes eu fazia. Entendesse? Mandava ela começar com o meu nome, o nome do pai, escrevia o nome dela, dos avós. Entendesse? Aí, às vezes, eu mandava ela fazer até 200, aí começa a chorar" (informação verbal) .

Nessa direção, ela também comprava alguns materiais complementares que, em sua opinião, poderiam ajudar Gisele a aprimorar o aprendizado da leitura e da escrita:

> Eu comprei no início pra [...] Eu descobri um lugar que tinha. Que eu tava procurando há um tempão pra justamente, pra ela estimular, né. Pra melhorar a caligrafia, mas e a preguiça deixa ela fazer? Começa a fazer, aí faz errado, né (informação verbal) .

Ao ensinar a filha, Édna fazia uso de modelos escolares, solicitando escrita de nomes, números e possibilitando o acesso à materiais não uados na escola, mas representativos de um modelo de ensino tradicional, como o caderno de caligrafia. É possível inferir que tal modo de ensinar pudesse ser a reprodução do modelo em que ela aprendeu e julgava pertinente para o desenvolvimento da filha. O referido caderno foi visto em uma de nossas visitas à casa. Fica evidente que Édna era uma mãe presente na vida escolar de Gisele, se mostrando atenta aos diversos assuntos que envolviam a aprendizagem e o processo de ensino escolar.

Em suma, nos deparamos com mães envolvidas com o processo de aprendizagem, que organizavam situações escolares a fim de ensinar o filho a ler e escrever, como fez Laura, mãe de Milton, e Edna, mãe de Gisele. Ambas criavam momentos de ensino, ampliando o estudado na escola. Laura e Edna, apesar da rotina de trabalho que tomava boa parte do tempo, reservavam algum tempo para demandas escolares e atividades extras. Na mesma direção, nos encontramos com Celma, mãe de César que, por suas limitações relacionadas aos conteúdos de aprendizagem e tempo, pagava um reforço escolar para o filho, buscando subsidiar o processo de aprendizagem. As três mães realizavam atividades intencionais de ensino que se somaram ao que era trabalhado na escola. Esses três casos nos mostram que a família possibilitava experiências de aprendizagens as vezes mais contínuas do que a própria

escola dispôs. César e Milton tiveram investimentos específicos e sistematizados apenas em meados do 2º ano, como Alex e Gilson.

Os retratos de cada criança nos possibilitaram traçar alguns princípios que caracterizam os esforços dessas famílias de classes populares diante do processo de alfabetização de seus filhos:

1. O primeiro refere-se à permanência na escola, que se relaciona com a importância que as cinco famílias atribuíam aos estudos, como identificamos em algumas falas. Notamos que as crianças frequentavam a escola, mesmo com as dificuldades referentes à distância, como era o caso de Alex e Gilson, todas se mantinham presentes.
2. O segundo princípio é o acompanhamento escolar dos filhos, todas as mães demonstraram entender os problemas da escola e as dificuldades de seus filhos, reconhecendo e apontando as mudanças do contexto que paulatinamente geraram avanços na aprendizagem das crianças.
3. Outro princípio, diz respeito à garantia de situações que possibilitavam a interação com a escrita, ou seja, todas as mães, de diferentes modos, demonstraram esforços nesse sentido, seja dispondo de aparelhos eletrônicos, realizando leituras de livros literários, comprando filmes e algumas delas, realizando ações diretas de ensino, reproduzindo modelos escolares.

Consideramos, portanto, que a família realiza esforços na alfabetização das crianças, contudo, de modo diverso e nem sempre correspondente às expectativas da escola e dos professores. Acreditamos na necessidade da escola compreender as realidades a que pertencem cada criança, responsável pela heterogeneidade da sala de aula. Heterogeneidade que necessita de um continuo e efetivo trabalho diferenciado, tendo em vista as particularidades e necessidades de cada criança. Nesse sentido, é necessário revisar conceitos e eliminar o mito da omissão parental ainda presente. A escola precisa estar atenta a sua função e responsabilidade diante do sucesso e fracasso de seus alunos no ciclo de alfabetização e, ao invés de apontar culpados, realizar, de fato, a sua função pedagógica. Afinal, a família pode contribuir com processo de alfabetização, realizar esforços que ajudem o professor, mas a alfabetização escolar é função da escola.

Assim, se faz necessário o desenvolvimento de outras pesquisas que

possam dar continuidade às reflexões e questões que emergiram neste trabalho, na busca, principalmente, de aliar os investimentos escolares aos esforços familiares com o mesmo fim, contribuir com a alfabetização das crianças. A ênfase nas atividades realizadas fora da escola, em outros espaços que não só o familiar pode ser objeto de outras pesquisas importantes que dialoguem com o que desenvolvemos até o momento.

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## Entre prácticas y reflexiones, un blog como experiencia de lectura y escritura

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PALABRAS CLAVE: lectura, escritura, reflexiones, estrategias, recursos.

RESUMEN:
En este trabajo relataremos la experiencia de nuestro blog *Entre prácticas y reflexiones* (2012-continúa). El propósito de esta publicación era y es el de continuar la comunicación con los docentes- de nuestros cursos y con los asesorados en las ATs (asistencias técnicas)- más allá del espacio de la capacitación o formación continua. Como capacitadoras de docentes de educación primaria en la provincia de Buenos Aires en Argentina, aspiramos a promover una comunidad que comparta experiencias de lectura, escritura y reflexiones sobre sus prácticas pedagógicas. Desarrollamos el blog a partir de la transversalidad concebida como una manera de pensar los procesos de enseñanza y de aprendizaje, como un posicionamiento ante ellos, no solo mediante los contenidos sino también a través de todas las estrategias y

recursos disponibles a la hora de actualizar los quehaceres áulicos y extraáulicos. Las Prácticas del Lenguaje y las Ciencias Sociales se atraviesan en el blog para profundizar la/s lectura/s del mundo, incentivar la reflexión indispensable para la renovación pedagógica, propiciar la incorporación de las nuevas alfabetizaciones, de la educación emocional y del arte. Así, el blog se propone como instancia comunicativa de inclusión y diversidad, como espacio de crecimiento profesional y personal. Este relato refleja la historia de *Entre prácticas y reflexiones* y la de la comunidad comunicativa a la que le dio vida.

*Un relato es un viaje que nos remite al territorio de otro o de otros, una manera entonces de expandir los límites de nuestra experiencia, accediendo a un fragmento de mundo que no es el nuestro. Refleja una necesidad muy humana: la de no contentarnos con vivir una sola vida y por eso el deseo de suspender cada tanto el monocorde transcurso de la propia existencia para acceder a otras vidas y mundos posibles, lo que produce por una parte cierto descanso ante la fatiga de vivir y, por la otra, el acceso a sutiles aspectos de lo humano que tal vez hasta entonces nos habían sido ajenos (Andruetto, 2009).*

INTRODUCCIÓN:

En el año 2012 comenzamos la publicación del blog **Entre prácticas y reflexiones** para complementar nuestro trabajo en Prácticas del Lenguaje y Ciencias Sociales en Educación Primaria dentro del marco de la Formación Continua de los Equipos Técnicos Regionales **(ETRs)** de la Región 5 en la provincia de Buenos Aires (Argentina) y, en 2015, del Programa **Nuestra Escuela** del Ministerio Nacional. La reflexión sobre lo que ocurría en los cursos que dictábamos y en las AT´s (asistencias técnicas - asesoramiento en campo/en las escuelas/en las aulas mismas) nos convenció de la necesidad de ampliar la experiencia en la formación continua de los docentes. Sin embargo, la profundización que nos proponíamos no debía ser aportar más de lo mismo, sino generar una propuesta complementaria en un ámbito diferente y con una modalidad que permitiera a cada docente trabajar desde sus propias necesidades y prácticas, y, por qué no, desde su propio tiempo.

Pensamos que la publicación de un blog nos permitiría abordar las cuestiones problemáticas que observábamos en las aulas y proponer una experiencia diferente, primordialmente de lectura, que integrara las nuevas tecnologías y desnaturalizara las prácticas de enseñanza y de aprendizaje. Relataremos esta experiencia destacando que, aún en los

avances y cambios que hemos logrado en las instituciones escolares educativas, falta todavía que, como docentes, entendamos la transversalidad de nuestras prácticas escolares como algo más que relacionar temas desde las áreas de Cs. Sociales y Prácticas, por ejemplo. Concebimos la transversalidad como una manera de pensar los procesos de enseñanza y de aprendizaje, por lo cual, implica una forma de posicionarse ante ellos no solo mediante los contenidos sino también a través de las actividades, de todas las estrategias y recursos disponibles a la hora de actualizar los quehaceres áulicos y extraáulicos.

La lectura de textos, digitales y no digitales, lingüísticos y no lingüísticos, es una posibilidad abierta a un abanico de entradas a ella, la lectura, como contenido para ser enseñado/aprendido y revisitado de manera continua, variada y espiralada y también como puerta al conocimiento de todas las áreas y de todas las cuestiones que interesan a la cultura en términos de Hébrard (2006). Nuestro blog fue y es, en principio, una propuesta para leer: leer Prácticas y Cs. Sociales; leer bibliografía ampliatoria y complementaria sobre ambas áreas; leer textos literarios relacionados con sus contenidos, con la bibliografía; leer textos literarios que consideramos importantes como patrimonio cultural, como parte de una enciclopedia en palabras de Umberto Eco (2012) y no exclusivamente los llamados de Literatura infantil, que todos los docentes deberíamos tener, profundizar y extender en cantidad y calidad; leer textos icónicos, aun con los que no hay vínculo frecuente-los que tienen que ver con la pintura o la escultura, por ejemplo-. En definitiva, leer era y es EL PROPÓSITO. Propósito pensado en relación a los docentes de los cursos y asistencias técnicas que ofrecíamos pero que, paradojalmente o no, se convirtió en un propósito que nos involucró de manera distinta a medida que avanzamos en la creación, organización y mantenimiento del blog. Propósito que excedió expectativas porque el blog fue y es leído por fuera de la búsqueda de especificidades de la tarea dentro del aula, por docentes fuera de actividad o por no docentes que querían leer algo, sin saber bien qué, que sabían podían localizarlo dentro de él en función de conocernos y saber nuestros gustos, intereses, inquietudes. La lectura, no obligatoria, para recrearse, para profundizar cuestiones, para distenderse, para reírse o sonreírse, para emocionarse, para sorprenderse fue y es el resultado. En ese sentido, creemos que nuestro blog es una experiencia no convencional de lectura.

Por otra parte, en la medida que aportábamos para leer, para que nos leyeran, el blog fue, desde los inicios, un espacio de escritura; en principio,

nuestro casi con exclusividad. Las lecturas que pensábamos, que ofrecíamos, que elegíamos con mucho cuidado, requerían de nuestra escritura, justamente para posibilitar el intercambio. Escribir se convirtió en el otro gran PROPÓSITO que no fue previsto por nosotras cuando ideamos el blog, que solo lo consideramos al momento de analizar las prácticas puestas en juego al reflexionar sobre la significación del blog para las docentes y para nosotras. Un espacio también no convencional, al menos, dentro de las instituciones escolares de Primaria de la provincia de Buenos Aires, donde la escritura es ajustada a modelos: de planificación, de proyectos, de planes de clases, de actas de diversa índole. ¿Por qué también fue/es un propósito? Pues, desde siempre y aun sin verbalizarlo entre nosotras, esperábamos ser leídas y comentadas. ¿Cómo saber que nos seguían, que les interesaban las propuestas, que implementaban alguna sugerencia nuestra? Solo si escribían, si daban cuenta de ello con palabras que dejaran registro. Y estos dos propósitos consideraban/consideran dos contenidos prioritarios de la currícula, que atraviesan toda la escolaridad, desde distintas perspectivas, con diferentes objetivos, con una diversidad de fines e intencionalidades.

*Los orígenes del blog: en busca de sentido y de comunicación*

Leer es conocer, descubrir, confirmar, cotejar; es imaginar y sorprenderse; es comprender y asociar, comparar, diferenciar; es **crear significados**. La lectura como proceso de producción de sentido es siempre un quehacer que nos involucra, de una manera u otra, con un texto que nos interpela, nos convoca y nos evoca. La lectura es siempre lector y texto en comunión.

La idea del blog surgió, en primera instancia y principalmente, como un nexo de comunicación entre los docentes y nosotras formadoras, para mediar entre todos y los textos posibles de compartir, como un espacio de encuentro signado por intereses comunes. La lectura es parte de nuestro trabajo y nuestra vida. Es LA manera de relacionarnos en presencia con los docentes, al inicio de los cursos y asistencias técnicas-con textos breves, literarios o no, provocadores/disparadores de emociones o sensaciones-. El blog nos relacionaría en ausencia. Desarrollamos, entonces, esta experiencia de lectura y de escritura articulando las áreas de Prácticas del Lenguaje y Ciencias Sociales y la formación continua. Nos propusimos abrir un espacio facilitador de esa articulación, ya que cada una de las áreas aporta a la conformación de un conocimiento integral, y también refleja la construcción grupal, el

trabajo conjunto, colaborativo.

Como aludimos antes, la lectura nos llevó, de manera ineludible, a la escritura. Leíamos para seleccionar material y escribíamos sobre él: unas palabras que orientaran sobre su contenido, que lo citaran, que influyeran para ser leído y dentro de lo posible, comentado. Una entrada al blog suponía una escritura breve tal vez, con acotaciones pertinentes o preguntas que "pidieran" otros comentarios o interrogantes. La lectura y la escritura nuestras proponían lectura y escritura de los docentes; la idea implícita era todos leyendo...y también escribiendo.

Porque, parafraseando a Delia Lerner (2011), solo leyendo y escribiendo, los docentes tomamos conciencia de algunas operaciones puestas en juego en la lectura y en la escritura y de los contenidos relevantes para su enseñanza y su aprendizaje. Estaríamos tratando de poner en acto la doble conceptualización a la que alude la autora citada. Así, potenciaríamos situaciones de aprendizaje en el ámbito de la formación que también favorecen avances en el proceso de reconceptualización del objeto de enseñanza.

Lectura y escritura se constituían, así, también en el MEDIO para reflexionar sobre las propias prácticas, para objetivarlas, para recuperar vivencias, para sumergirse en la cultura de los libros (Hébrard, 2006), para experimentar nuevos aprendizajes, **para descubrir/se y redescubrir/se.**

Esta ponencia pretende evidenciar el recorrido del blog desde dos perspectivas diferentes. Por un lado, desde nuestra propia experiencia de autoras del blog, desde las etapas y transformaciones que atravesó en el intercambio con los docentes y entre nosotras mismas. Por otro, desde el análisis de las respuestas de los docentes a la propuesta. Ambos procesos nos parecen destacables.

Coincidimos con Massone (2011) en la idea de que la escuela surgió a partir de la necesidad de transmitir el conocimiento de la lectura y de la escritura. Este proceso de alfabetización, sin embargo, desestimó la imagen por considerarla una forma menor de transferencia que la escrita. La crisis de este tipo de transmisión que lleva adelante la escuela, nos impulsó a resignificar lo valioso de la función escolar pero contextualizada en nuestro presente.

"Sabemos que hoy los modos de acceso y la forma de construcción de los

saberes están cambiando. Las experiencias culturales de los niños y jóvenes están cada vez más atravesadas por los medios de comunicación y las nuevas tecnologías de la comunicación y la información. [...] Lejos de pensar el vínculo de la cultura escolar con la cultura mediática y con Internet en términos de divorcio, resulta importante que la escuela pueda traducir los cambios de la sociedad contemporánea en el currículum, incluyendo una lectura crítica de los medios audiovisuales y electrónicos." (Massone, 2011)

Por eso los **objetivos del blog**, centrados en proveer un espacio y herramientas para revitalizar los quehaceres de enseñanza y aprendizaje de la lectura y también de la escritura, consideraron:

- promover el uso de herramientas digitales
- aportar espacio de reflexión sobre cada área y sobre los quehaceres actualizados en el aula
- intercambiar material bibliográfico de uso en los cursos o ATs (asistencias técnicas/asesoramiento en campo)
- aportar diversidad de textos, formatos y autores
- sugerir, de manera implícita, a veces explícita, bibliografía literaria mediante su publicación e inclusión de enlaces.
- generar la inquietud por leer y escribir, aun sin hacerlo por obligación-tal vez no previsto a conciencia; sin embargo, está inevitablemente implícito-.

Las estrategias para lograr estas propuestas se fundamentaron en dos conceptos; uno, la transversalidad; otro, la hipertextualidad. La transversalidad se muestra en la integración de las áreas, pero, además, por ejemplo, desde lo formal. Creamos el usuario con el ensamble de nuestros nombre y apellido; el nombre del blog alude a parte del nombre de una de las áreas y a la manera como trabajamos con los docentes de modo sistemático. La hipertextualidad se manifiesta en la articulación de textos y lenguajes.

"Hipertextos abiertos e historias infinitas...Hemos entrado en la era del hipertexto y el hipertexto electrónico que no solo nos permite viajar a través de un ovillo textual ...sino "desgranar" necesariamente toda la información que contiene…" (Eco, 2012)

El propósito era y es brindar textos, lecturas, relecturas, escrituras o reescrituras que conformarían tal vez esa enciclopedia de Eco ya aludida,

aunque más amplia; el espectro abarcaba y abarca, para nosotras, todo tipo de textos, no solo literarios y lingüísticos, sino también aquellos que brinden la posibilidad de enmarcar el material, conceptual, referencial y prácticamente.

Transversalidad e hipertextualidad conectan con las características propias de la cultura digital. La preeminencia de lo visual en dicha cultura se destaca no solo en el aspecto atractivo o estético. El peso de las imágenes, en este sentido, conlleva la necesidad de análisis y reflexión sobre las mismas porque constituyen una vía de acceso a la construcción del conocimiento. Se torna imprescindible enseñar y aprender a leer también imágenes.

La publicación de entradas relacionadas con ilustradores, con pintura/ cine/ escultura/ animación tiene esa finalidad además de interrelacionar la cultura digital con la cultura de los libros, la cultura en general.

Pensamos que la lectura de los relatos a los que refiere Andruetto en el epígrafe de este trabajo, permitiría adentrarnos -a nosotras y a los docentes con quienes trabajamos- en territorios propios y ajenos que nos amplían la mirada, una mirada más sensible, imaginativa, profunda sobre la experiencia particular y colectiva, que permite construir/reconstruir conocimiento y reconocimiento sobre nosotros como sujetos y como sociedad, la nuestra y la de otros, con las palabras que un otro halló para decir tan bien lo que uno no ha podido o querido decir: lo indecible dejó de serlo. La subjetividad se actualiza, la interioridad se identifica.

*Nuestro proceso en el blog*

Iniciamos el blog en julio de 2012 en el contexto de nuestra actividad, como ya mencionamos. Una cuestión para destacar es el crecimiento que el blog tuvo en y para nosotras. Esto se reflejó en la cantidad de entradas, la manera de organizarlas y etiquetarlas, y el tipo de material que paulatinamente incluimos.

En cuanto a la cantidad de entradas, en el año 2012 fueron 26. En el 2013 ascendieron a 35, en el 2014 fueron 107; 200 en el 2015, en 2016 publicamos 212 y, para febrero de 2017 escribimos 13 entradas. Pensamos que esto evidencia un proceso en el que fuimos ganando confianza y generando hábitos que hacen al oficio de comunicarnos mediante un blog, a nuestros propios procesos de lectura y de escritura.

También puede ser manifestación de una paulatina fluidez en la interacción, facilitada por la creciente familiaridad con el uso de la herramienta y por la retroalimentación que, sobre las necesidades de los docentes, se realizaba en los cursos. Esta característica se vincula con los otros dos aspectos que dan cuenta del crecimiento del blog.

La selección de contenidos también fue variando. Acercábamos insumos casi exclusivamente conectados a los cursos, relacionados con los diseños y documentos curriculares provinciales, con proyectos y secuencias didácticas armadas por especialistas y colgadas en el portal de educación provincial para ser replicados en las aulas. A medida que iba afianzándose nuestra propuesta de transversalidad entre prácticas áulicas y reflexiones sobre las mismas, y entre ambas áreas, fuimos incluyendo materiales escritos por nosotras ampliando la variedad de contenidos. Así diseñamos propuestas de secuencias de actividades en función de algunos temas, considerados tabú por algunos/muchos docentes, como *la muerte*; previmos entonces lecturas de textos-incluidas películas-, en principio, para los docentes, luego otros para plantear con los alumnos y sobre los cuales comentar/interpretar. En ese caso puntual, le dedicamos cuatro entradas.

Escribimos, difundimos y publicamos materiales referidos a Educación/Inteligencia emocional; las bibliotecas actuales; bancos de recursos diversos. Hubo mayor cantidad de material que pudiera ser útil, independientemente de los contenidos desarrollados en los cursos y ATs.

También fueron más frecuentes los hipervínculos en cada entrada y las relaciones entre ellas. En un principio, las entradas eran aisladas, cerraban un tema o una problemática. Las relacionadas permitieron nuevos y diversos caminos de lectura. Esta situación significó modificaciones en nuestro proceso de lectura y escritura al tomarnos el tiempo de hacer y volver sobre lo hecho releyendo, reescribiendo, relacionando. Así, ambos procesos fueron más colaborativos, y evidenciaron la manera en la que nuestra propia experiencia reflejaba la transversalidad que procurábamos para el trabajo en las instituciones y las aulas. Cada una intervenía más en las entradas correspondientes a ambas áreas, o sugería entradas que desde otras perspectivas las incluyeran. Con el tiempo, cualquiera de las dos comenzaba la escritura de un artículo- no necesariamente relativo a su área específica- y lo conservaba en borrador para que la otra completara, modificara, profundizara. Una vez realizados varios intercambios de ideas y

posibilidades, de escribir y reescribir y acordar qué imagen/imágenes se incluirían, programábamos o publicábamos la entrada. De esa manera, tal como proponíamos a los docentes, nuestra propia experiencia de selección de contenidos y escritura colaborativa reflejaba/refleja el enfoque sustentado en la transversalidad y la hipertextualidad. El espacio dado al tratamiento de imágenes evidencia esta situación. Leímos mucho: para seleccionar, para actualizar, para no repetirnos con entradas anteriores, para distender momentos "problemáticos" en las instituciones como preparación de eventos, ferias, actos; generamos *recreos* que, con el tiempo, se hicieron sistemáticos-todos los sábados del año, salvo enero: *recreos sabatinos*- que, a partir de 2017 abordarán una temática cada mes, por ejemplo, textos literarios para ser escuchados (febrero), o cortos animados (mayo)-. Nos releímos y escribimos.

En un primer momento, etiquetábamos las entradas diferenciando aquellas más relacionadas con Prácticas del Lenguaje de las de Ciencias Sociales. Otras llevaban la etiqueta de Prácticas y Sociales pues considerábamos que el contenido mostraba una mayor transversalidad entre ambas áreas. Este tipo de material fue incrementándose a medida que avanzó la escritura del blog y la cantidad de entradas. Fue necesario incluir nuevas etiquetas, reorganizar la nube y el menú. Al profundizar la transversalidad nos dimos cuenta de que etiquetar según el área o incluir ambas no era pertinente. En el presente solamente empleamos Prácticas del Lenguaje, Ciencias Sociales o Prácticas y Sociales si consideramos que es puntualmente necesario.

Fue destacable, además, el cambio en nuestro propio proceso de leer. En este sentido desarrollamos una lectura más atenta a lo cotidiano-como noticias, conmemoraciones, eventos culturales tales como exposiciones o presentaciones literarias o propuestas especiales de visitas a lugares de la ciudad, entre otros-. Al participar del programa Nuestra Escuela -con proyección nacional- pensamos en la necesidad de considerar lo cotidiano más allá del AMBA (Área Metropolitana Buenos Aires). En 2016 incluimos eventos que se realizarían no exclusivamente en CABA (Ciudad Autónoma de Buenos Aires) o en el conurbano sino en el resto de la provincia de Buenos Aires y en diferentes lugares del país. Era una manera de ampliar la mirada y pensar en la mayor cantidad de docentes, no solo en aquellos con los que interactuábamos habitualmente. Leímos mucho material sobre TICs, sobre nuestras áreas y tratamos de incorporarlos según los intereses surgidos entre los docentes de los cursos o, por qué no, de nuestras propias inquietudes. Nos dimos cuenta

de que la lectura/ relectura, la escritura/reescritura, la hipertextualidad, las relaciones entre entradas, ofrecían a los lectores del blog un recorrido que permitía abordar los contenidos de modo espiralado, fomentando una recurrencia… Esta favorecía que los contenidos y problemáticas se enriquecieran al ser recuperados desde dimensiones o enfoques nuevos, distintos, tal como promovemos en los cursos que se organicen las prácticas de enseñanza y de aprendizaje.

Pusimos especial interés en incluir las NTICs. Todavía perduran mitos, estereotipos, prejuicios en torno a las posibilidades de las herramientas digitales en las aulas. Retomamos lo planteado por Massone (2011) en cuanto a la necesidad de vincular la cultura escolar con la digital. Para eso consideramos necesario orientar, sin abrumar, sobre el uso de los recursos que aportan las nuevas tecnologías. Lo hicimos no solamente informando sobre los mismos sino empleándolos nosotras al diseñar nuestros artículos. Esperábamos así, familiarizar a los docentes con estas herramientas, contener las ansiedades que provoca en algunos y desmitificar cuestiones que no se comparecen con la realidad. También aportamos enlaces a tutoriales o power-points en los que se dan pautas claras y precisas sobre el uso de determinados recursos, por ejemplo, el programa Prezi.

Los cambios en nuestro proceso de lectura y escritura se manifestaron en que se intensificó la cantidad del material que nosotras producíamos. Esto incidió en la transformación de nuestro rol en el blog, ya que este se fue pareciendo cada vez más al de un autor-curador (Odetti, 2012)

*"La personalización del aprendizaje y la actualización de contenidos en función del contexto de un grupo determinado hace que el rol de docente-autor tenga un valor primordial en medio de la sobreabundancia de información a la que están expuestos hoy los estudiantes* [en este caso los docentes capacitandos]. *Esto le otorga relevancia al docente como autor-curador para ofrecer no sólo un recorte de la información adecuado a su grupo de alumnos, sino además una amplitud de modos semánticos que posibilite a cada uno acercarse a los contenidos a través de los formatos con los que se sienten más cómodos y, al mismo tiempo, valorar el aporte de cada lenguaje (¿una imagen vale más que mil palabras?, ¿todos podemos procesar información en cualquier formato?, etcétera)."(Odetti, 2012).*

De todas formas, aun ofreciendo una gama amplia de posibilidades de

acceder a un contenido/ un tema, nos parece llamativo que algunas cuestiones se les problematizan todavía. Los contenidos referidos a la poesía, por ejemplo,-incluido en el Diseño de Prácticas del Lenguaje durante toda la escolaridad- que permite un abordaje importante de temas desde las emociones/los sentimientos, son soslayados. Por las estadísticas, sabemos que los recreos dedicados a ese tipo de textos, son muy leídos. Sin embargo, las entradas realizadas por nosotras con secuencias factibles de ser desarrolladas- con modificaciones más, menos profundas- dentro del aula, no son revisitadas; solo tienen un número ínfimo de lecturas. Algo similar ocurre con algunos contenidos de Sociales referidos a cuestiones de la realidad social, al ser abordados desde un enfoque más problematizador e integral. Las entradas sobre efemérides son preferidas por sobre estos otros temas. Por eso, en el presente estamos revisando esta situación para modificar en función de lograr lo contrario.

Podríamos resaltar, además, que surgió en nosotras una preocupación por darle mayor visibilidad al blog, en busca de una difusión más notable de la propuesta. Por eso, en 2016, comenzamos a compartir las entradas en nuestras cuentas de Twitter y Facebook. Recibimos por esos medios comentarios de otros colegas-no necesariamente de Educación Primaria-, ex alumnos, conocidos, gente de otros países.

*El proceso de los docentes*

La conexión de los docentes con el blog experimentó un recorrido interesante. Al comienzo se les dificultaba acceder al espacio. Algunos, más familiarizados con la cultura digital, lo hacían. En otros, se demoró el contacto por diferentes inconvenientes-no tener conexión a Internet, por ejemplo-. La idea de presentar el blog en clase, usándolo, proponiendo y mostrando diversos recorridos posibles, aclaró su empleo e incrementó notablemente las visitas. En las clases recibíamos comentarios que reflejaban la lectura y consulta del blog. Algunos docentes se registraron como seguidores. Sin embargo, fue escasa la participación escrita en las entradas. Preferían un mail para las inquietudes o solicitar orientación, pero no exponían su escritura en un espacio más público.

Algo similar ocurrió con la experiencia de una colega y sus alumnos de Didáctica de un Instituto de Formación Docente. Esta formadora usó el blog con sus alumnos. Debían consultarlo en sus domicilios y comentar durante las clases qué habían leído relacionado con las problemáticas

de la materia. Nos relató que les gustaba, lo consultaban profusamente y tomaban material, sin embargo, no logró que escribieran pareceres o experiencias al respecto dentro del blog.

Paradójicamente, un grupo de “nuestras” docentes se animó a replicar la experiencia del blog, a su manera, en su escuela. Su comentario de los primeros pasos fue que les llevaba tiempo, que debían leer mucho, se les dificultaba escribir y reescribir pero estaban satisfechas y eran pacientes para esperar más docentes que colaboraran. Sugerimos desarrollarlo con más tiempo institucional, con los alumnos, aprovechando los “carritos” (computadoras y material digital que la provincia envió a las escuelas) en la medida de tener conexión a Internet. O, al menos, preparar borradores, situación que los llevaría de todas formas a la lectura y la escritura. Es interesante el caso de otra seguidora del blog, docente, y una de las que se comunica a través del correo electrónico de la publicación. Ella realiza comentarios a nuestras entradas, las recomienda o las comparte en las redes sociales que integra. Y actualmente, es coadministradora de una página de FB relacionada con la escuela primaria, sus contenidos, sus intereses posibles.

Estas dos experiencias de los docentes que relatamos podrían relacionarse con “animarse” a producir sus propios textos, a generar publicaciones propias. Serían expresiones de un proceso de autonomización que tal vez tenga que ver con ir constituyéndose en autor-curador. Sin embargo, creemos que sería prematuro afirmarlo. Esto requeriría de un seguimiento de la evolución de estos espacios virtuales. Tampoco sabemos si estas experiencias guardan relación directa con los inicios de nuestro propio rol de curadoras de contenidos. Sí podríamos pensar que tal vez las experiencias a través del blog fueron un disparador que les permitió concretar procesos de autonomización a los que hicimos referencia y que estuvieran latentes.

CONCLUSIONES PROVISORIAS:

Nos propusimos una experiencia como puente entre la formación docente, las prácticas de la cultura de los libros y las de la cultura digital. La evolución del blog evidencia las idas y vueltas en las que fue entramándose una nueva comunidad de lectores. En ella, nos transformamos: el blog, los docentes participantes y nosotras que nos abrimos a nuevas, variadas lecturas, escribiendo y reescribiendo esas experiencias. Atravesamos un recorrido similar al propuesto a los docentes. Transitar el puente nos llevó a ser cada vez más conscientes

del tipo de comunicación que establecemos con quienes se acercan al blog, de las problemáticas que les surgen. Agudizamos la lectura y el análisis de las herramientas y dispositivos de seguimiento. Así, estadísticas a la vista, examinamos la cantidad de visitas diarias, semanales y mensuales, y nos abocamos a distinguir/discriminar qué entradas reciben más visitas y cuáles menos. Esto nos movió a preguntarnos los motivos de este fenómeno, y, en ese proceso advertir qué preocupaciones son prioritarias para los docentes, cuáles presentan dificultades o evidencian mayor desconocimiento. Este análisis orienta nuestras lecturas y escrituras, acota las decisiones que vamos tomando y define qué nuevas/diferentes estrategias implementar. Por esto pensamos que se ha ido consolidando el rol de autor-curador que desempeñamos y que esperamos sirva a los docentes seguidores del blog para desarrollarlo en sus propias prácticas.

En cuanto a los docentes, se familiarizaron con la cultura digital de manera diferente. Resignificaron las herramientas tecnológicas. Algunos asumieron el riesgo de generar sus propios blogs o páginas web. A diferencia de estos casos, en la mayoría, queda pendiente la escritura, animarse a comentar, relatar, analizar, compartir experiencias y reflexiones que requieren exposición y más compromiso con una ineludible recursividad: leer/releer y escribir/reescribir.

Tal vez ese “leer mucho” de las docentes al que referíamos más arriba sea una de las razones para que el material especialmente elaborado de manera más o menos global o panorámica, como sugerencia, aun con secuenciación graduada y espiralada, no tenga todas las lecturas pensadas y esperadas por nosotras.

En todos estos aspectos que se asocian se manifiesta el crecimiento del blog. Se constituyó así en el puente pretendido entre las aulas de formación y la experiencia en y con la cultura digital. Además, se amplió como espacio de comunicación al ser utilizado/consultado por otros colegas en sus aulas o al planificar sus clases.

Actualmente, no integramos los ETRs. Cerramos parcialmente esta etapa del blog en 2014. Lo continuamos en 2015, desde **Nuestra Escuela-Programa del Ministerio Nacional-** y los cursos que desarrollamos mediante esa vía, con nuevas propuestas e improntas, abierto a nuestras inquietudes y necesidades y a las de los docentes con los que seguimos en contacto. Durante 2016, seguimos su desarrollo mientras nos

abocamos a la escritura y presentación de proyectos para capacitaciones en servicio, para instituciones privadas del conurbano de la provincia de Buenos Aires y de la Ciudad Autónoma de Buenos Aires-CABA-, en los que el blog siempre es la estrategia/ el recurso, estrella.

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## La lectura en voz alta en la escuela: práctica comunicativa fundamental

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Presentado en la mesa redonda **Desde las propias vivencias de lectura y escritura a las prácticas del linguaje en las aulas.**

PALABRAS CLAVE: Lectura en voz alta (LVA), escucha, planificación de proyecto, formación de docentes, observación/diario de campo.

RESUMEN:
La Vivencia Escolar I de las estudiantes de primer año de la licenciatura en Pedagogía Infantil de la Universidad Distrital Francisco José de Caldas gira en torno al campo problema: comunicación adulto-niño. Las estudiantes desarrollan un trabajo de campo con niños de colegios distritales (públicos), que facilita explorar esas formas de comunicación, existentes dentro del marco institucionalizado, entre los niños con sus pares, sus maestros y las estudiantes mencionadas. Este ejercicio pedagógico se desarrolla a través de la lectura en voz alta (LVA) como eje transversal, partiendo de los intereses y necesidades de formación de los niños.

La LVA es el hilo conductor de las propuestas pedagógicas diseñadas, en las que se plantea el fortalecimiento de las habilidades comunicativas de los niños en situaciones reales de uso, en las cuales el texto es un pretexto para articular una serie de conocimientos de tipo escolar y cotidiano, que pretende no sólo apoyarlos en sus aprendizajes del lenguaje y sus procesos, sino generar otro tipo de saberes a través de la ejecución de secuencias didácticas creadas para tales fines.

INTRODUCCIÓN:
Estamos convencidas de que todos recordamos a nuestros profesores, que nos hechizaron por muchos instantes, como una especie de magnetismo inexplicable que nos permitió sobrevivir en la escuela. Somos parte de ese sistema educativo que, en muchos casos, por no decir que en la mayoría, logró el objetivo de la homogeneización, negándonos por completo la alegría de disfrutar del aprendizaje de una manera distinta.

Para los que aún transitamos por la academia, con múltiples labores de escritura, lectura, discusión y reunión, aquellos profesores que nos hechizaron hicieron desarrollar en nosotros el gusto por la lectura y la escritura, como forma de liberación de un mundo que nos lleva a la igualdad y a la confianza en la potencialidad de las transformaciones sociales.

De este modo, el proceso de lectura se transforma desde su inicio, ya que rescata el ejercicio de lectura en voz alta, la lectura en compañía, el espacio compartido y disfrutado tanto por los profesores como por las estudiantes, no ya como un privilegio del “buen lector”, sino asumido como un derecho. Bien lo dice Pennac, cuando en el decálogo del lector

reivindicar el derecho a leer en voz alta.

El mencionado derecho nos ha sido negado en las aulas de las muchas escuelas; derecho que va a permitir a nuestros niños y niñas encontrar otro camino hacia el aprendizaje y la autonomía, así como encontrarse con los otros a través de la lectura. Algo en lo que se posiciona Pennac al exponernos el siguiente argumento:

> "*El hombre que lee en viva voz se expone absolutamente a los ojos que lo escuchan. Si lee realmente, si pone en ello su saber controlando su placer, si su lectura es un acto de simpatía tanto para el auditorio como para el texto y su autor, si consigue hacer entender la necesidad de escribir despertando nuestras más oscuras necesidades de comprender, entonces los libros se abren de par en par, y la multitud de los que se creían excluidos de la lectura se precipita detrás de él.*" (2006,sp)

El ser humano es lenguaje, pensamiento, diversas formas de simbolizar, representar y ver el mundo, desde los procesos de significación en los que converge de acuerdo al desarrollo de todas estas formas de hacer cultura, y de construirse a sí mismo. El lenguaje, en sus manifestaciones sociales y culturales, evidencia las diferentes formas de comprender y habitar el mundo. Somos tan diversos y distintos que se hace necesario observar las diferentes maneras y formas en las que a través del lenguaje nos relacionamos y construimos el mundo de las emociones. Por lo tanto, es muy importante que nuestros estudiantes comprendan, desde su realidad personal, individual, social y cultural, su relación con el lenguaje y cómo a través de sus usos podemos decir y hacer, ser y construir universos de representaciones que nos ayudan a comunicar nuestro mundo emocional y afectivo. Bien lo plantean Munita y Riquelme (2013, 42) cuando afirman que:

> *"el contacto extensivo e intensivo del niño con buenos textos literarios, mediados por un adulto lector, podría favorecer aspectos todavía más amplios dentro del campo emocional. Por ejemplo, el desarrollo de la empatía y la construcción de una convivencia saludable, factores clave en la construcción de comunidades no violentas y con menores niveles de agresividad entre pares."*

Es de este modo como el lenguaje nos permite decir y hacer; nos da la oportunidad de existir para nosotros y con los otros; nos lleva por la vida y, en la medida en que vamos siendo capaces de usarlo con fines comunicativos, nos vuelve más humanos. Desde esta perspectiva, es

importante que como profesores y formadores de profesores, hablemos de un tema central que está presente en el día a día en nuestra existencia: la lectura en voz alta.

OBJETIVOS:

1. Establecer la lectura en voz alta como estrategia transversal con la finalidad de favorecer la competencia comunicativa en niños y niñas.
2. Diseñar proyectos de aula que involucren la lectura en voz alta como eje de transformación de las prácticas pedagógicas alrededor del lenguaje.

EXPERIENCIA PRESENTADA:

Desde el espacio académico compartido con los estudiantes en la Universidad Distrital, y que se constituye en el mediador de distintas realidades, hemos considerado necesario dialogar con ellos respecto de su papel como formadores dentro de una educación pública. De su responsabilidad y compromiso legítimo, por fortalecer la educación como un derecho de los sujetos y una obligación del Estado. Por consiguiente, dentro del espacio académico de la Vivencia Escolar I se reflexiona en torno a la necesidad urgente de mejorar los niveles de pensamiento crítico, del trabajo autónomo, la mejora de la competencia comunicativa de los estudiantes, a partir de la lectura en voz alta como eje transversal, y el papel que desempeña el profesor hacia la construcción de una sociedad más igualitaria y equitativa.

Las estudiantes inician su acercamiento a la institución educativa con el desarrollo de una observación al entorno, el reconocimiento de las características pedagógicas del proyecto educativo de la institución y el acercamiento al grupo de niños y a la profesora con la que van a llevar a cabo su Vivencia Escolar I. Este ejercicio permite a las estudiantes encontrar una serie de elementos que les lleva a crear su proyecto de aula, descubriendo estas realidades globales y particulares que identifican, sumadas a las líneas de fundamentación impartidas en la universidad alrededor de la lectura en voz alta, los procesos del lenguaje y la estructura de un proyecto de aula.

La observación, como técnica de investigación de fuentes primarias registradas en el diario de campo de acuerdo a la reflexión realizada en el seminario semanal, en el cual se estudia, ejemplifica y sirve de instrumento teórico-práctico de investigación e indagación de las diversas prácticas pedagógicas en el aula, es comprendido en los mismos términos

que plantean Bonilla y Rodríguez (1997, 129), cuando afirman que “el diario de campo debe permitirle al investigador un monitoreo permanente del proceso de observación. Puede ser especialmente útil al investigador, en él se toma nota de aspectos que considere importantes para organizar, analizar e interpretar la información que está recogiendo”.

El procedimiento para la realización del diario de campo parte de una observación holística, que se registra en una descripción contextualizada que se va transformándose en la medida en que las estudiantes van participando en las rutinas de 8 a 12 am todos los viernes. Después de esta observación, de acuerdo a las categorías que se establecen para cada caso, las estudiantes continúan con observaciones focalizadas que les permiten rediseñar el proyecto de aula para el curso que les corresponde. Por lo tanto, el diario de campo va a permitirles de manera permanente revisar y replantear su proyecto de aula, de acuerdo a lo que van registrando y reflexionando en el mismo.

El diario de campo presenta un formato sencillo de informe en el que se tienen en cuenta cuatro aspectos fundamentales: contextualización, descripción, categorización y argumentación-interpretación a la luz de la teoría y la práctica en el aula.

Asimismo, el ejercicio de creación del proyecto de aula lleva a las estudiantes a conjugar los aspectos anteriormente mencionados, con la intención de contribuir al desarrollo de aprendizajes lingüísticos en los niños, así como construir para ellas una conexión entre la teoría y la práctica, ya que abordar propuestas didácticas como proyectos de aula y secuencias didácticas demanda de las docentes en formación, en primer lugar, un reconocimiento de los niños como sujetos partícipes de sus propios procesos de aprendizaje (a través de la identificación de sus intereses y necesidades y de dirigirlos en los planes trazados). En segundo lugar, una articulación entre los contenidos escolares y el mundo de la vida, al conjugar los intereses propios de los niños, consecuencia de su experiencia, de sus rasgos sociales y culturales a través de unos procesos del lenguaje a desarrollar o fortalecer. En tercer lugar, una comprensión de la pedagogía como reflexión sobre sus propias prácticas, en cuanto cada acción llevada a cabo requerirá de una evaluación por parte de los niños, las maestras titulares y ellas mismas con el fin de determinar su pertinencia y logro, para de esta manera transformar o fortalecer lo trazado; y por último, demanda comprender la responsabilidad que como profesoras adquirimos sobre los sujetos con los

que compartimos los espacios escolares a la hora de plantear unos objetivos de aprendizaje y conectados con todo lo que significa el lenguaje como posibilitador de nuevos aprendizajes, la creación de mundos posibles y la interacción con esos otros que habitan nuestros mismos entornos.

Por consiguiente, elaborar propuestas didácticas de este tipo significa, en la formación de pedagogas infantiles, situarlas frente a una verdadera escuela en la que, más allá de los contenidos homogeneizadores, existe un mundo lleno de diversidad en cada niño que allí se encuentra que posibilita navegar de múltiples formas simbólicas con el fin de lograr aprendizajes que signifiquen e impacten sobre cada mundo, es decir, sobre cada niño.

El conocimiento de saberes disciplinares y el manejo de estrategias pedagógicas, didácticas y metodológicas, junto a la reflexión práctica de quiénes debemos ser como formadores de la infancia en Colombia, están siempre presentes en los diferentes discursos que circulan en el aula. Es decir, este espacio se convierte en un espacio de reflexión de las diferentes prácticas comunicativas que realizan los sujetos adultos y los niños, teniendo como hilo conductor el lenguaje y los diferentes usos que se hacen de él en el entorno escolar.

Al concebir al niño como base fundamental para el desarrollo de las relaciones entre los colegios y la universidad y asumir a los vivencialistas como sujetos que deben evidenciar en su práctica formativa las necesidades e intereses del sujeto-niño respecto de las formas que utilizan para comunicarse con el adulto, ofrecemos la posibilidad de que se reconozcan como actores activos de su propia realidad.

Conforme a lo anterior, dentro de la situación formal de desarrollo de la Vivencia Escolar I, las profesoras formadoras organizamos este espacio académico con dos objetivos: por una parte, se persigue proporcionar recursos de tipo interdisciplinar (lenguaje-niño) para que las estudiantes en formación puedan establecer coordenadas con respecto a lo que implica el lenguaje y la comunicación dentro del desarrollo psicosocial, psicolingüístico, afectivo, emocional y fisiológico de la infancia, se establecen una serie de ejercicios, actividades y tareas posibilitadoras en el proyecto de aula, siguiendo el programa de aprendizaje de la lengua del *enfoque por tareas* en el que el aprendizaje se da en el uso real de la lengua en el aula, y en segundo lugar, dispongan de manera autónoma de

la posibilidad de explorar el entorno escolar e insertar ideas a la propuesta de aula; y por otra parte, puedan disponer de manera autónoma de la posibilidad de explorar el entorno escolar e insertar ideas a la propuesta de aula, comprendiendo que a través de la lectura en voz alta pueden tener la herramienta para proponer un programa de aprendizaje que consiste en diseñar actividades de uso real y auténtico de la lengua en el aula, en el que el proceso de aprendizaje de la lengua incluye procesos de comunicación (Numan 1989), (Candlin 1990).

Interesa, por consiguiente, la interpretación adecuada del sentido de los mensajes, las interpretaciones que hacen los niños del texto y el contexto en el que se desarrolla la comunicación entre el adulto y el niño. A partir de esta dinámica el enfoque por tareas se ha convertido en una propuesta pedagógica no solamente innovadora, sino que además ayuda a las vivencialistas a comprender el papel que debe tener un profesor a la hora de planificar su actuación en el aula.

Se parte del principio del reconocimiento del sujeto-niño en su realidad individual, social y cultural; medio eficaz que permite dos procesos fundamentales en el desarrollo de la competencia comunicativa y en el establecimiento de relaciones más saludables y cercanas entre los actores que intervienen: el proceso de comprensión auditiva y el proceso de producción oral.

La LVA codifica fonológicamente la información usando la competencia ortoépica, permitiendo reflexionar a las estudiantes sobre cómo realizar la lectura en voz alta y predecir la pronunciación de palabras que desconocen o se les dificulta a partir de la forma escrita. En el proceso de competencia lectora, la LVA simplifica la tarea cognitiva de asociar, pues entrena al estudiante en la habilidad de relacionar lo escrito con lo auditivo, y facilita la comprensión lectora posterior. Por consiguiente, se configura como parte vital y sustancial en la planificación de las diferentes tareas en diseño del proyecto de aula, y se respalda en la mejora cualitativa de las actividades de la lengua oral y auditiva; en definitiva, de la competencia comunicativa.

La comprensión auditiva como habilidad presente siempre en las actividades realizadas en el aula, se trabaja con los estudiantes en formación desde lo teórico y lo práctico la LVA (Cabrejo 2007 en Santamaría y Barreto; Casales 2004, Cova 2004, Chambers 1999; 2013; Munita y Riquelme 2013), teniendo en cuenta que los procesamientos

cerebrales no son únicamente secuencias, sino que además son paralelas, entendiendo que a partir del título los sujetos imaginan el tema, pueden predecir contenidos basados en los conocimientos previos y se va construyendo de manera colectiva una idea cada vez más detallada del texto.

Por consiguiente, se tiene en cuenta la selección de los textos antes de ir a la práctica real en el aula, se emplean los siguientes materiales didácticos: formato a trabajar, contenidos temáticos, nivel lingüístico, sociolingüístico, sociocultural y pragmático de los niños, así como las tareas que éstos van a desarrollar respecto a la LVA. Es decir, se enfatiza en determinadas características del lenguaje: pronunciación, vocalización, entonación con oscilaciones, vocabulario adecuado para la edad de los niños, frases completas y acordes al nivel gramatical de los niños. Por consiguiente, la LVA no se entiende como el hecho de leer para ser escuchados; al contrario, se plantea como un recurso a utilizar de manera más pedagógica y didáctica.

La LVA no es asumida como una narración de cuentos. Bien lo explica Chambers (1999) cuando establece una clara diferenciación de esta con la narración de cuentos; plantea que la LVA permite objetivar la experiencia. Con esta afirmación, hemos consideramos importante realizar una selección de textos dentro de la literatura infantil y popular que permite llevar a cabo una reflexión sobre aquellos temas de interés para los niños ya que, en definitiva, lo que nos interesa es quién escucha, aquellos que se incluyen para ser reconocidos y auto reconocerse como sujetos de comunicación, y descubriendo, como resultado, que su lenguaje se valida en los procesos de intercambio con el adulto.

La LVA se organiza conforme a las características, necesidades e intereses de los grupos, ofreciendo la posibilidad de que lean los textos desde la diversidad de lenguajes que los niños manejan: imágenes visuales, evocaciones que estas les generan, las asociaciones que establecen de acuerdo al color, el tamaño, la forma del texto y que surjan dentro del grupo, brindando la posibilidad de realizar ejercicios de interacción y comunicación más complejos y nutridos entre los niños y las vivencialistas en el entorno de la escuela.

RESULTADOS/CONCLUSIONES:
La selección de autores a trabajar dentro de la Vivencia Escolar I, han sido establecidos por las necesidades de comprender la escuela, la educación,

la pedagogía y el lenguaje como mecanismos que forman parte de una construcción colectiva, elementos que permiten llevar a cabo una labor más directa en las propuestas que se llevan al interior del aula.

Del mismo modo, estas selecciones están relacionadas con el campo problema denominado *comunicación adulto-niño*, ante el cuál se pretende cohesionar la formación del segundo semestre y dirigir estas propuestas pedagógicas que las estudiantes diseñan desde su primera mirada a la escuela y las infancias que se mueven dentro de ésta.

Por otra parte, se busca contribuir desde el espacio del seminario al proceso de reflexión y contraste entre las formulaciones teóricas de los autores abordados y las realidades encontradas en los entornos escolares donde se lleva a cabo la vivencia. De esta manera, las estudiantes no sólo vivieron la experiencia directa en las aulas, además buscaron comprender a la luz de la teoría el porqué de muchas o algunas de las situaciones que se presentan en este espacio, entre los actores que lo habitan y a partir de ahí, puedan plantearse las múltiples formas en que participarían de una transformación de la escuela, de las relaciones entre el adulto y el niño y de los usos del lenguaje, así como posicionarse como mediadoras y posibilitadoras de estos cambios desde su práctica.

El espacio académico de Vivencia Escolar I se ha preocupado por acercar a las estudiantes a la realidad escolar existente y a las infancias reales que conviven en ella; plantea por lo tanto, plantea un plan de trabajo que les permite visibilizar la importancia y la necesidad de reconocer a los sujetos y actores fundamentales de todo proceso educativo como participantes activos, haciendo uso del diario de campo como medio para evidenciar las observaciones que realizan.

El diario de campo es un instrumento metodológico que permite a las estudiantes llevar a cabo un ejercicio de reflexión y análisis de las diferentes observaciones holísticas y focalizadas a lo largo de la Vivencia Escolar I; sin embargo, consideramos que este ejercicio debe seguirse de manera rigurosa a lo largo de la carrera, ya que se pierde la perspectiva pedagógica de su uso con el tiempo.

El acercamiento a otras formas de trabajo en el aula a través del diseño de propuestas didácticas para el aprendizaje-enseñanza del lenguaje, como el proyecto de aula, permite a las estudiantes interactuar de manera más cercana con los niños, hacerles partícipes de sus propios procesos

de aprendizaje, conectando de este modo las necesidades escolares con sus construcciones sociales, culturales e individuales.

Comprender el lenguaje en la constitución de los sujetos dentro de los diversos contextos como el escolar, el papel de este en la interacción y comunicación entre el adulto y los niños, así como entre los pares, permite construir y compartir los diferentes saberes que circulan en la escuela.

Finalmente, la Vivencia Escolar I no es sólo un espacio académico, sino de formación personal, pues otorga la posibilidad a las estudiantes de auto-reconocerse frente a la realidad de la educación colombiana y del Distrito Capital, a la vez que las provee de bases significativas alrededor del lenguaje y la comunicación.

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## La diversidad como factor determinante de la construcción de ciudadanías en la escuela

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Presentado en la mesa redonda **Diversidad, lenguas e identidad**.

PALABRAS CLAVE: Ciudad, ciudadanía e infancias, derecho a la ciudad, memoria, participación.

RESUMEN:
La Constitución Política de Colombia de 1991 reconoce la diversidad étnica y cultural de la nación, comprometiendo al sistema educativo a acompañar los procesos de construcción de nuevas ciudadanías en la necesidad de reconocer nuestra diversidad. Colombia continúa con

marcados regionalismos que perviven en los imaginarios y en las maneras de nombrar la ciudad.

En la Licenciatura de Pedagogía Infantil de la Universidad Distrital una de las asignaturas de tercer año trabaja la relación entre lenguaje, sociedad y cultura: Ciudad, ciudadanía e infancias. Se indaga desde lo teórico/práctico la compleja relación de mundos que se entretejen entre el pasado y el presente, reivindicando el derecho a la ciudad desde ejercicios de memoria, reconocimiento de las diferencias individuales, lo que implica ser ciudadano en un país como Colombia y cómo se construye la ciudadanía en las diversas infancias que cohabitan la escuela y la ciudad.

Considerar la diversidad en la formación docente contribuye a que las nuevas generaciones comprendan la importancia de la ciudadanía en su doble acepción: como factor de construcción de los derechos individuales y de los compromisos colectivos.

INTRODUCCIÓN:
Dentro del currículum de la Licenciatura en Pedagogía infantil, LPI, de la Universidad Distrital Francisco José de Caldas, institución pública ubicada en la ciudad de Bogotá, se imparte en tercer año de carrera el curso *Ciudadanías, ciudad e infancias*, desde una perspectiva interdisciplinaria y en el que las áreas de sociedad y lenguaje intervienen con el propósito de reflexionar en torno al eje problémico de la construcción de la ciudadanía en la infancia. Asimismo, dentro de lo que se denomina Vivencia Escolar V, práctica académica que las estudiantes realizan en espacios no formales, se viene tejiendo una propuesta pedagógica con niños y niñas del segundo ciclo de educación primaria (3º y 4º de primaria) con el propósito de que quienes forman parte de este grupo logren interiorizar y llevar a la práctica cotidiana el ejercicio ciudadano.

Los múltiples acontecimientos políticos, sociales, económicos y culturales del mundo contemporáneo, así como el auge de los movimientos sociales a escala global han ocasionado un gran interés académico e intelectual que permite entender las formas de comprensión que se están asumiendo respecto al papel del ciudadano en las decisiones que se toman desde las instituciones nacionales e internacionales. Los conflictos de cada zona, la pobreza, la discriminación socioeconómica y el cambio de rumbo de las políticas de los Estados han ocasionado que la población en general asuma un nuevo papel dentro de un sistema social. En un país como Colombia, donde el conflicto armado ha ocasionado muerte y violencia

física, así como desplazamiento forzoso de la población civil de sus lugares de origen, se ha generado una crisis de ciudadanía.

Por lo tanto, estas realidades deben ser reflexionada por las estudiantes de la carrera ya que son ellas las que van a formar una población infantil cada vez más diversa y diferente; niños y niñas que junto con sus familiares tuvieron que migrar a las grandes ciudades y que encontraron en ellas otras formas de relacionarse ajenas a sus realidades territoriales

Es por esto que la diversidad cultural contextualizada en la ciudad obliga a pensar en las formas en que el espacio social y urbano se ha transformado. En primer lugar en el marco de la entrada de las ciudades latinoamericanas a la globalización, bajo el mito del progreso, en la que las culturas rurales se insertan con sus prácticas en el espacio urbano, presionadas en el caso colombiano por las diferentes oleadas migratorias del campo a la ciudad. En segundo lugar, por la idea de la ciudad global o gran metrópoli.

La ciudad puede conceptualizarse como un espacio donde hay trazos de la historia que se acumulan, se disgregan, se solapan entre sí. Es el escenario donde las poblaciones migrantes esperan un futuro mejor. Para Colombia, en la dialéctica cultura/conflicto es donde se encuentran las bases para la creación del espacio urbano de hoy, entendidas las ciudades como un producto social en permanente transformación, así como un espacio de acumulación diferenciada de tiempos (Santos, 1986, citado por Tomadoni y Carvalho Da Silva, 2009).

La ciudad de Bogotá ha recibido históricamente la migración de las regiones de población afro y uno de los impactos del conflicto armado es servir de ciudad receptora de población en situación de desplazamiento de todo el país, incluido el Pacífico colombiano y los departamentos del Caribe. De esto resultan zonas de población afro en algunos sectores periféricos de la ciudad. Un claro ejemplo lo configura Soacha, municipio aledaño a Bogotá: el barrio Los Robles presenta altos niveles de pobreza y en él se refuerza la exclusión, en tanto el abandono de la tierra en el origen rural –por presión de los actores armados– implica para estas familias migrar en total desprotección a las ciudades; en el caso que se menciona a una zona de dominio paramilitar. Es tan delicado el asunto que existen familias que han sufrido a lo largo y ancho del país hasta siete desplazamientos forzados: datos de ACNUR (2015) refieren que 6 millones de personas han sido desplazadas en el país y 137.000

colombianos fueron desplazados por primera vez durante el año 2014. Realidad que muchos colombianos desconocen y que es invisibilizada por los medios de comunicación nacional.

La diferencia es crucial en la construcción de la sociedad, lo diferente es constitutivo de lo homogéneo, lo que está afuera en las fronteras del mundo social, delimita el adentro desde la perspectiva de Simmel (Penchaszadeh, 2008). Así, podría comprenderse la diferencia cultural como inherente al todo. Sin embargo, en el siglo XX cuando se asentó la vida urbana en el país, la noción de mestizaje se usó como instrumento político para borrar la diversidad cultural del continente latinoamericano y con ello aminorar a muchos pueblos que en continuo conflicto con el Estado-Nación han pugnado por preservar su autonomía frente a aquella fuerza homogenizante que, aun con todas las herramientas que las Ciencias Sociales y Humanas han brindado para el entendimiento de la otredad, insiste en la absorción de las identidades locales e indígenas por una falsa idea de nación, instituida por el pensamiento occidental como univocidad, como lo ha estudiado Bartolomé (2006). De hecho la idea de nación es ya una negación de la particularidad cultural.

Recordemos que en el origen de las repúblicas durante el siglo XIX la cuestión indígena fue tratada a través de la tendencia a eliminar la propiedad comunal de la tierra (Herreño Hernández, 2004). Luego, en la Revolución Mexicana nacen tendencias asimilacionistas, que se plantean cómo se va a incorporar lo indígena a la nación. Sin embargo, este ejercicio se encuentra con el paradigma del déficit, haciendo que el despojo en el orden material y cultural sea validado por las políticas públicas. En los años 70 surge la vertiente integracionista para los grupos indígenas. Aun así, se profundiza la subalternidad de éstos, en lo que Bartolomé (2006), denomina la situación neocolonial de los pueblos indígenas dentro de los propios Estados, pues existe una dialéctica entre modernidad y colonialismo, ambas concomitantes (no podría una existir sin el otro), donde lo indio, lo vencido, es el reverso de la modernidad y sustento del colonialismo.

La noción de interculturalidad parte de los propios movimientos indígenas en el continente latinoamericano, que impugnan el modelo de escuela Occidental que se les impuso y apelan al reconocimiento del primer elemento constitutivo de la identidad, que es la lengua materna. Recuérdese que la prohibición de hablar en la lengua propia es en sí un etnocidio, pues se ejecuta allí el borramiento cultural del colectivo o de la

persona. Bien lo muestra Marta Rodríguez en su documental: *Testigos de un Etnocidio: Memorias de Resistencia (2007-2010*) en el que muestra el etnocidio de los pueblos indígenas en Colombia entre los años 1970 y 2009. Zavala (2007) refiere que desde los años de 1940 se puede rastrear como antecedente de la interculturalidad la educación bilingüe. Aunque se mantienen visiones integracionistas, en los años de 1970 se reconocen las escuelas bilingües y la necesidad de preservación de las culturas. En los años ochenta aparece lo común entre diferentes grupos indígenas: lo indígena entendido en su doble dimensión política y cultural, así sus luchas se pueden catalogar desde allí como transterritoriales.

Ferrão Candau (2015) precisa que la interculturalidad nace en América Latina como concepto desde los años de 1970. Plantea la autora que la interculturalidad se desarrolla bajo dos grandes visiones: una funcional y una crítica. La interculturalidad funcional favorece la cohesión social y asimila a los grupos socioculturales subalternizados a la cultura hegemónica. La interculturalidad crítica cuestiona las diferencias y desigualdades entre los diferentes grupos socioculturales, étnico-raciales, de género, de orientación sexual, entre otros. En el presente la condición de subalternidad de otros grupos étnicos, como los afrodescendientes y Rom, continúa a pesar de los esfuerzos que se han realizado por la validación de la diversidad. Para el caso de los afrodescendientes se promueve la cátedra afrocolombiana (Ministerio de Educación Nacional) como una política pública para trabajar la diversidad cultural desde la escuela y en el mes de mayo las comunidades negras celebran el día de la afrocolombianidad, que son dos modos de afirmar la otredad.

Con lo anterior podemos darnos cuenta de que la infancia que llega a las escuelas públicas en la metrópoli bogotana está compuesta por una multiplicidad de visiones de mundo y de diversidad de necesidades. La escuela como institución del Estado tiene la función de homogeneizar, invisibilizando y desconociendo las diferencias de los estudiantes, de esta manera se garantizan el cumplimiento del pensamiento único y válido para todos los ciudadanos. Es así, que desde la perspectiva de la interculturalidad se debe resignificar el papel de la escuela como espacio de la diversidad.

La interculturalidad en el espacio pedagógico, en consecuencia, se concibe como un proyecto político de descolonización, transformación y resignificación; como estrategia eficaz de negociación y reconciliación en medio de condiciones de respeto, legitimidad, equidad e igualdad,

configurándose como un eje vital en la comprensión y construcción de un proyecto ético, social y político pertinente, que posibilite así una transformación de las relaciones sociales, las estructuras y dispositivos de poder que producen, reproducen y legitiman la desigualdad, la discriminación y la deshumanización. A este respecto Walsh (2009) nos dice:

> "Desde los años 90, existe en América latina una atención a la diversidad étnico-cultural, una atención que parte de reconocimientos jurídicos y de una necesidad cada vez mayor de promover relaciones positivas entre distintos grupos culturales, de confrontar la discriminación, el racismo y la exclusión, de formar ciudadanos conscientes de las diferencias y capaces de trabajar conjuntamente en el desarrollo del país y en la construcción de una sociedad justa, equitativa, igualitaria y plural. La interculturalidad se inscribe en este esfuerzo." (sp)

Perspectivas que se evidencian a través de los diferentes relatos que construyen los niños y niñas y que mediante la memoria pueden ser no sólo desvelados sino también puestos en diálogo con los pares. De ahí la importancia de la memoria en el ejercicio de la ciudadanía. La comunidad que representa la escuela construye múltiples experiencias de vida, transmitidas por la familia y el entorno más inmediato. A través de estas historias narradas oralmente será posible la preservación de memorias por medio de la palabra escrita. Halbwahs (1968: 210) nos recuerda que "…La historia vivida se distingue de la historia escrita: tiene todo lo necesario para construir un marco vivo y natural en el que el pensamiento puede apoyarse para conservar y encontrar la imagen de su pasado".

Compartir estas narraciones se convierte en la escuela en una experiencia significativa no sólo por su valor literario y emocional, sino porque permite reconocernos, hacernos visibles y existir para los otros en un espacio y tiempo que se hace real en el territorio, pues a través de éste se vivifican y rememoran las interacciones humanas. Además, permite ir construyendo otras relaciones, pues en el territorio en su versión más global los niños y las niñas comienzan a darse cuenta de quiénes son. Así, al ser el cuerpo el primer territorio que todos habitamos, se da gran importancia al reconocimiento de éste como espacio del cuidado, cariño y apropiación.

El relato permite resignificar el valor de la palabra, tan presente en la escuela y la vida diaria de los niños y niñas, pues se aprecian las experiencias de vida, las intenciones en la construcción del mundo, y

sobretodo, nos permite llevar a cabo intercambios comunicativos más significativos con los demás. El relato nos recuerda que en la cotidianidad nos narramos en colectivo y nos exhorta a construir el mundo.

Por lo anterior, la propuesta se teje desde la reflexión teórica de diferentes autores y su aplicación pedagógica en el Centro de Interés: Pequeños ciudadanos, a través del eje transversal de la participación como factor de construcción de la ciudadanía en la infancia.

OBJETIVOS:

1. Reflexionar sobre la construcción de la ciudadanía en la infancia dentro de la formación de profesores de Pedagogía Infantil.
2. Establecer la participación de la infancia en los diversos contextos como eje transversal en la configuración del sujeto para una construcción ciudadana sustantiva.
3. Diseñar propuestas pedagógicas que contribuyan al proceso de fortalecimiento de niveles de pensamiento crítico, emocional y reflexivo en la infancia.

EXPERIENCIA PRESENTADA:

Desde la promulgación de la Constitución Política en 1991 Colombia entró a reconocer desde el discurso y las leyes la diversidad del país. Asimismo, otorgó una serie de derechos basados en la consideración de que somos un Estado Social de Derecho. Lo anterior significa que el Estado colombiano garantiza y promueve no solo los derechos civiles y políticos de sus habitantes, sino que, además, los derechos sociales basados en los mínimos de justicia reconocen a los ciudadanos como pertenecientes a culturas diversas dentro del país deben ser asegurados.

Por consiguiente, un Estado que se considere democrático se hace responsable de educar a todos los niños y niñas como ciudadanos de pleno derecho y ejercicio. Es así como la escuela se convierte en un espacio en el que se pretende llevar a cabo la tarea de acompañar y respaldar a nuestra infancia para que, desde la reflexión y la práctica, los niños y las niñas asuman en su cotidianidad un derecho fundamental: la participación.

El Ministerio de Educación Nacional, MEN, a través de los lineamientos curriculares: Constitución política y democrática (1998), propone tres ejes fundamentales para la formación ciudadana. Asimismo, establece los lineamientos curriculares en Educación ética y valores humanos (1998) en

los que compromete a la escuela. Por lo tanto, la formación ciudadana en la infancia es corresponsabilidad de la escuela y el resto del conjunto del Estado para que podamos hablar de un mejor presente que permita construirnos a nosotros mismos, a los otros y reconstruir un país con tan altos niveles de discriminación, violencia y desigualdades sociales.

En consecuencia, es importante llevar a cabo una reflexión profunda desde un marco conceptual con las estudiantes de LPI sobre la forma de abordar la construcción ciudadana, atendiendo a las necesidades de los diferentes contextos escolares en los que trabajamos: espacios formales, no formales e informales, en donde habita nuestra infancia en la ciudad de Bogotá. Como formadoras de formadores asumimos el compromiso ético y político de contribuir a través de la práctica docente, la reflexión intencionada y el ejercicio de la participación, para que las estudiantes comprendan y planteen ejercicios y prácticas pedagógicas que aporten a la construcción de la ciudadanía de la infancia con la cual realizan sus prácticas académicas.

Desde este enfoque se elabora un *syllabus* del espacio académico bajo dos criterios: por una parte, se realiza una reflexión teórica sobre varios conceptos clave que ayudan a definir en la práctica lo que significa la participación en la *cosa pública*. Conceptos que son seleccionados teniendo en cuenta: categorías básicas de análisis (la memoria, el territorio, el relato, la construcción de la ciudadanía, la diversidad, la infancia, la ciudad y la participación), reflexión teórica a través de los seminarios y la observación participante en los diferentes escenarios en los que las estudiantes de Pedagogía Infantil llevan a cabo su trabajo pedagógico con los niños y niñas que participan en el Centro de interés. Por otra parte, se realizan, antes de llevar a cabo la labor pedagógica, ejercicios de observación holística y focalizada en la institución educativa donde se va a trabajar con los niños y las niñas, con el propósito de ir realizando el ejercicio de escritura de un diario de campo, que sirve de base para la propuesta que las estudiantes van a realizar con ellos.

La selección de los distintos autores se fundamenta en la necesidad de comprensión y el análisis que desde Europa y América Latina se realiza con el fin de llevar a cabo la construcción de un marco conceptual que les permita a las estudiantes comprender el constructo teórico que se ha desarrollado en los últimos años y cómo desde diversas miradas de acuerdo a los acontecimientos internacionales y nacionales los intelectuales y académicos han abordado la problemática sobre la

construcción de la ciudadanía en general y en la infancia en particular.

La comprensión de las diferentes categorías conceptuales siempre es aterrizada en nuestras propias realidades para establecer los niveles de aplicación en contextos normativos e institucionalizados como la escuela, partiendo de la propia experiencia vivida por las estudiantes en su etapa escolar hasta la secundaria y las diferentes observaciones realizadas y registradas en el diario de campo.

Durante el curso académico 2017-I se trabajó en el espacio institucional de la escuela, con niños y niñas de tercero y cuarto de primaria de un colegio público al sur de la ciudad de Bogotá. Nos inscribimos como una propuesta de la licenciatura al programa *40X40* que se inició en el año 2012, iniciativa dentro del Plan de Desarrollo *Bogotá Humana* del entonces alcalde Gustavo Petro, en convenio suscrito por la Secretaría de Educación del Distrito SED y el Instituto de Investigación Educativa y Desarrollo Pedagógico IDEP.

Este programa busca la formación integral y la excelencia académica a partir de la jornada complementaria en diferentes colegios del Distrito Capital. Es así como gracias a la aceptación de la institución educativa Colegio Cundinamarca nuestras estudiantes realizan un trabajo pedagógico que le apuesta a la construcción de ciudadanía en los niños de este colegio a partir del *Centro de interés: Pequeños ciudadanos*. La población estudiantil participante es de estratos socioeconómicos bajos, en edades comprendidas entre los 8 y 10 años.

Las estudiantes de LPI plantean una secuencia didáctica que se realiza los martes entre las 9 y las 12 del día con 72 niños participantes. La propuesta es diseñada por un grupo de 24 estudiantes de tercer año de carrera y revisada por parte del equipo docente que acompaña el proceso. Así, se plantea un objetivo general que se va logrando en cada una de las actividades pedagógicas que se desarrolla con los niños.

El eje que atraviesa la experiencia pedagógica de la secuencia didáctica tiene que ver con la comprensión y reflexión del concepto de participación a partir de la experiencia viva de los niños en actividades prácticas, que les permite interiorizar la relevancia de la participación hacia la construcción de la ciudadanía.

RESULTADOS/CONCLUSIONES:

El ejercicio pedagógico a través del *Centro de interés: Pequeños ciudadanos* permitió que las estudiantes y los niños y niñas participantes fueran más conscientes de lo que implica la participación en la cosa pública como posibilidad de alcanzar metas sociales en su comunidad, pues se resaltó que la formación ciudadana implica tiempo, esfuerzo de reflexión y mayor constancia en la preparación de las diferentes actividades que se programaron. Por consiguiente, es necesario generar espacios donde la participación de todos de manera activa, la asertividad y la escucha y reconocimiento de los otros se constituyan en la base de las actividades dentro de la escuela.

Pensar en ciudadanía es pensar en un diálogo en el que el debate se sustenta en las diferencias individuales y lo común, dándole un nuevo sentido al valor del relato propio de los niños y niñas acerca de lo que viven y cómo lo viven en ese lugar que es la escuela. El relato permitió comprender las intencionalidades. Así, resignificar el sentido de la escucha, la participación consciente y el reconocimiento del otro es un ejercicio que debe estar presente en todos los momentos compartidos por quienes hacemos parte activa de esta sociedad.

Es necesaria una reflexión pedagógica sobre lo qué es la ciudadanía y cómo ayudar en la escuela en su construcción, ya que no sólo se trata de reconocer los derechos y deberes para ser mejores ciudadanos, sino, en este espacio, de poder repensar y reflexionar sobre nuevas formas de ciudadanía que permitan diferentes identidades, reconociendo particularidades y subjetividades para la construcción de la ciudadanía a partir de pensar y concebir un *otro* al cual reconocemos y con quien podemos conciliar y negociar formas de comprensión y de ser en el mundo, en espacios de interacción y comunicación reales.

La construcción de la ciudadanía se enlaza, por una parte, con lo ético, es decir, con el lugar en el que cada uno de nosotros se ubica en el mundo para poder participar en la vida social de nuestro entorno para comprenderlo, reflexionarlo, analizarlo, disfrutarlo y vivirlo, pasando de ser un individuo a un sujeto capaz de plantear alternativas en su comunidad. Por otra parte, se relaciona con las maneras en que nos relacionamos con el otro en la cotidianidad, que nos obliga a ceder, mediar, pactar, establecer acuerdos para la convivencia y nos permite sentir que hacemos parte de una comunidad. Por consiguiente, la labor educativa a través de los ejercicios pedagógicos pensados permitirá llevar a cabo una tarea a largo plazo.

La escuela es un ejemplo de lugar de encuentro de las diversidades que definen, caracterizan y legitiman formas de comportamiento social. Por lo tanto, lograr de manera pedagógica darnos cuenta de lo diverso que somos como país permitirá que nuestra infancia alcance mayores niveles de tolerancia, respeto y encuentro con los otros que forman su territorio.

Las estudiantes de tercer año plantean que poder trabajar desde lo que implica la participación, les permitió reflexionar sobre la importancia de esta en los diferentes contextos en los que actuamos, permitiendo de este modo, alcanzar mayores niveles de reconocimiento y resignificación de los sentidos de los relatos narrados por sus participantes.

Lograr aterrizar en la realidad de la escuela la acción de la participación como eje de trabajo para la construcción de un mejor entorno sirve a los niños y niñas y a las estudiantes para comprender el potencial de acción que poseen, con miras a la construcción de un mejor país para todos, en el que las brechas sociales, económicas y políticas sean cuestiones que nos competan a todos por igual.

Finalmente, es importante resaltar no sólo la aplicación de los ejercicios pedagógicos con los niños, sino además los modos en que se van construyendo procesos de reflexión y análisis de los estudiantes de la licenciatura hacia el sentido de la ciudadanía como factor de cambio y transformación social y educativa.

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# Aprendizaje de la lectura y la escritura como fortalecimiento de la ciudadanía

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Presentado en la mesa redonda **“Enseñar a enseñar” lengua a los más pequeós observando su actuación em distintos contextos letrados.**

PALABRAS CLAVES: Ciudadanía, habilidades comunicativas, propuesta pedagógica, formación.

RESUMEN:
La función social de la escuela es la de acompañar al sujeto para su construcción como ciudadano crítico y activo, capaz de establecer relaciones dialógicas en las que los intereses sociales y culturales se legitimen y se consoliden para el bienestar de todos. La manera de comprender esa posibilidad de ser se da a través de la práctica y las

estrategias para que capacidades y habilidades cognitivas, emocionales y comunicativas alcancen mejores niveles.

Esta reflexión pretende evidenciar qué representa para la construcción de la nueva ciudadanía generar espacios de reflexión en la universidad alrededor del uso que hacemos de la lengua a través de los procesos de comprensión y producción, ya que las estudiantes de la licenciatura en Pedagogía Infantil se configuran como la nueva generación de maestros en la escuela.

El trabajo se plantea como un ejercicio teórico y práctico sobre la importancia de la lectura y la escritura académica en la universidad, desde la reflexión y análisis de los propios procesos de aprendizaje. Además, cómo se expresa nuestros conocimientos y las habilidades de comprensión lectora y producción escrita cuando enfrentamos tareas académicas en estos ambientes. Lo anterior permite reflexionar para construir nuestro hacer ético-político en una sociedad globalizada.

INTRODUCCIÓN:

A través de este escrito pretendemos aportar elementos de trabajo a la discusión sobre la formación de la ciudadanía en la escuela. Surge de la experiencia como profesoras en las aulas de diferentes espacios académicos del área de lenguaje en la licenciatura en Pedagogía Infantil, LPI, de la Universidad Distrital Francisco José de Caldas, institución pública.

Desde esta dinámica académica surgió la necesidad de llevar a cabo un trabajo pedagógico acerca de los procesos académicos de aprendizaje y enseñanza de la lectura y escritura de las estudiantes que hacen parte de asignaturas del primer año de carrera, ya que se observa que a pesar de haber cursado más de once años de la educación inicial, primaria y secundaria, las estudiantes muestran poco o nulo interés cuando tienen que participar en los diferentes escenarios académicos, así como apatía cuando deben argumentar y sustentar su propio punto de vista.

Se abordaron estos procesos comunicativos con miras a mejorar no sólo la competencia comunicativa de las estudiantes a partir del proceso de comprensión lectora y producción escrita, sino también con la intención de indagar sobre las estrategias que les permita construirse a sí mismas como sujetos ético-políticos y proporcionen herramientas para actuar y participar en diferentes contextos académicos. De esta manera, se

pretende facilitar el acceso a las realidades simbólicas compartidas por todos desde otra perspectiva, donde las relaciones intersubjetivas se nutren para entendernos y comprendernos en los contextos. Esta es una labor que posibilita construirse como ciudadanos activos a través de la escuela.

La dinámica académica pone en evidencia el bajo nivel en estos procesos de los estudiantes de LPI respecto a las exigencias propias de cada espacio de formación en los procesos de lectura y escritura. Reflexionar con los estudiantes sobre sus procesos de aprendizaje e implementar herramientas para el desarrollo de capacidades y habilidades cognitivas, emocionales y comunicativas, les posibilita alcanzar un mayor dominio de la competencia comunicativa y apropiarse de instrumentos para actuar y participar en los diferentes contextos académicos, además de construirse como sujetos ético-políticos capaces de establecer relaciones dialógicas en las que los intereses sociales y culturales se legitimen, fortaleciendo en consecuencia la construcción ciudadana.

La formación de ciudadanos requiere que tanto los formadores de futuros profesores como los estudiantes de la licenciatura de Pedagogía Infantil abordemos con otra mirada las relaciones de participación, centrándonos en los propios procesos de aprendizaje para poder enseñar de un modo diferente a la instrucción tradicional. Para ello es necesario modificar representaciones personales y tejer teoría y práctica, así como reflexionar críticamente sobre los propios procesos de aprendizaje.

En este marco, consideramos, por una parte, que las prácticas pedagógicas deben incluir actividades de estudio, investigación y extensión, mediadas por diálogos, que den lugar a la construcción de intertextos (Kristeva: 1967) en los que confluyan las voces de especialistas, docentes y estudiantes. Por otra parte, desde un enfoque centrado en la acción y la reflexión, los distintos elementos conceptuales deben incorporarse como herramientas y asistentes pedagógicos facilitadores de los procesos de aprendizaje-enseñanza.

De todo lo anterior, surgen varias cuestiones importantes: ¿Cómo es la actual generación de estudiantes que ingresan a la universidad? ¿Qué enseñar o qué autores y textos seleccionar cuando todo el saber se encuentra tan solo a un paso digital de nuestros estudiantes? Los jóvenes que llegan a las aulas han vivido igual que nosotros en América Latina la crudeza de nuestras realidades. Para el caso de la violencia en Colombia,

varias generaciones la hemos padecido de forma descarnada. Sin embargo, estos estudiantes no habitan ni comprenden la historia de la misma manera que sus profesores. Ellos, a diferencia de sus maestros, habitan un nuevo escenario virtual que ha ocasionado que lean y escriban de otra manera. Sus formas de participar y de apropiarse de los escenarios se establecen de modo diferente, pero ¿Cuáles son estas formas?

Los estudiantes que llegan a nuestras aulas viven a una velocidad distinta, que se evidencia a través del uso constante del whatsapp, los SMS, la búsqueda de la información en el navegador en sencillos pasos. Utilizan formas de comunicación que los profesores no entendemos, no usamos o no nos interesan; construyen relaciones interpersonales a través de redes que les permiten conocer personas. Ya no parece relevante el encuentro con el otro, la discusión al calor de una cena o el espacio para la conquista (…). No parece indispensable tener el texto escrito en papel porque es más sencillo para ellos llevarlo en su móviles, tabletas o portátiles.

Hay un gran vacío entre el tiempo y el espacio de ellos y los de nosotros. Una ruptura entre nuestra comprensión del mundo y la de ellos. Sin embargo, existe esa humanidad que está aún presente en todos nosotros, como la capacidad de observar, de intercambiar y de relacionar que poseemos y no hemos perdido. Es aquí donde podemos reconquistar a los estudiantes para que a través del reencuentro entre ellos y nosotros podamos realizar una labor educativa con miras a que no sólo no se difumine la labor de los profesores y pedagogos, sino, sobre todo, para que podamos encontrarnos en un diálogo en que nos reconozcamos y construyamos juntos un nuevo sujeto ético y político capaz de relacionarse con el otro y que puede imaginar y transformar esa humanidad nuestra a través de los múltiples lenguajes. Reflexionar en torno a esta realidad global –particularmente en los espacios académicos en que formamos a los profesores del futuro– nos va a permitir que los procesos exigidos en los espacios institucionalizados de la escuela cobren un nuevo sentido para ellos y nosotros, donde creemos nuevos vínculos entre las diferentes generaciones.

Es por lo anterior que el aprendizaje significativo juega un papel fundamental en este enfoque, pues implica que quien aprende encuentra sentido a aquello que aprende, le busca aplicaciones prácticas y logra realizar una correlación con el mundo en el que pueden plantear soluciones y alternativas posibles a los problemas más cotidianos de su entorno. Por tanto, lograr que los estudiantes comprendan que el lenguaje

permite expresar las necesidades individuales y sociales, asimismo, a través de él podemos hacer cosas de acuerdo a los espacios donde actuamos; se constituye en una apuesta escolar oportuna que les permite participar del proceso de transformación social. Bien lo sustenta Ausubel (2000; sf) cuando afirma que:

> "El aprendizaje significativo comprende la adquisición de nuevos significados y, a la inversa, estos son producto del aprendizaje significativo […] la esencia del proceso de aprendizaje significativo reside en que las ideas expresadas simbólicamente son relacionadas de modo no arbitrario, sino sustancial con la que el estudiante ya sabe[…]el aprendizaje significativo presupone tanto que el estudiante manifiesta una actitud hacia el aprendizaje significativo; es decir, una disposición para relacionar, no arbitraria, sino sustancialmente, el material nuevo con su estructura cognitiva, como que el material que aprende es potencialmente significativo para él, especialmente relacionable con su estructura de conocimiento, de modo intencional y no al pie de la letra."

Es por esta razón, entre otras, que en la medida en que asumimos que el aprendizaje significativo hace parte de una forma distinta de aprendizaje y enseñanza, podemos dar un paso hacia delante, pues lo que se intenta es que ese aprendizaje se configure en un aprendizaje significativo y crítico que permite a los estudiantes participar en los asuntos de su grupo, su entorno y su cultura en general. Se introduce tanto profesores como estudiantes en el camino de la incertidumbre en la que hay más preguntas que respuestas definitivas, que bien pueden servir para la transformación social y cultural de su entorno.

Posibilitar este aprendizaje en el aula de nuestras estudiantes permite que la relación entre ambas partes cambie y se transforme en un diálogo constante en el que todos aprendemos de manera significativa desde nuestra propia existencia, pues se ponen sobre la mesa quienes somos y cómo sentimos para entrar en un intercambio real en el que es la curiosidad epistémica la que nos lleva al conocimiento, a un nuevo aprendizaje construido. Este conocimiento se construye entre todos gracias a que somos capaces de aprehender y aprender cada día, por lo que los profesores no podemos perder la perspectiva de la curiosidad y del aprendizaje. De manera clara lo expone Freire (2002: 66-67) cuando afirma:

> "Nuestra capacidad de aprender, de donde viene la de enseñar, sugiere, o, más que eso, implica nuestra habilidad de aprehender la sustantividad del objeto aprendido. La memorización mecánica del perfil del objeto no es un

verdadero aprendizaje del objeto o del contenido. En este caso, el aprendiz funciona mucho más como paciente de la transferencia del objeto o del contenido que como sujeto crítico, epistemológicamente curioso, que construye el conocimiento del objeto o participa de su construcción"

Esa curiosidad epistémica nos va a permitir comprender que nuestras visiones sobre el mundo son construidas a partir de nuestras percepciones, de las preguntas que hacemos y de la manera en que usamos el lenguaje, pues a través de él podemos no sólo expresar quiénes somos, sino además llevar a cabo un ejercicio consciente de aprendizaje.

PROPUESTA:
Llevar a cabo este ejercicio consciente de aprendizaje es la tarea pedagógica a la que le apostamos en nuestros escenarios académicos en la universidad. Tarea que realizamos a partir de la apuesta sobre las maneras, modos y comprensión de lectura y producción escrita de las estudiantes de la licenciatura, ya que consideramos que dichos procesos permiten sujetos más críticos y propositivos en nuestra sociedad.

En primer lugar, leemos para comprender, para vislumbrar la diversidad de sentidos que propone la lectura. En este proceso de comprensión en el aula es requerido "enseñar" de manera explícita los usos y estilos que poseen los diferentes autores cuando escriben. Los textos académicos encierran una serie de procesos para la elaboración del sentido, tales como: reconocimiento del código, reconocimiento y relación de la información, apropiación de la información nueva a las estructuras cognitivas, es decir, los contextos en los que se escribieron. Por esta razón, el proceso de comprensión lectora es una actividad compleja, personal, íntima y de construcción de sentido respecto a lo que se plantea en un escrito.

¿Qué significa entonces saber leer? ¿Qué implicaciones académicas conllevan los niveles de comprensión en los que se encuentran los estudiantes cuando se enfrentan a la tarea de llevar a cabo la lectura de un texto académico? ¿Qué estrategias utilizan los aprendientes para realizar el ejercicio de comprensión lectora? Estos y otros interrogantes surgen cuando se plantean los bajos niveles de comprensión de lectura en la universidad en los primeros semestres de la carrera.

Se supone que el proceso de mecanización, es decir, de decodificación – así como el reconocimiento de un léxico mínimo y las diferentes

concepciones para abordar la lectura en los ambientes académicos, sociales y culturales–, dista mucho de lo que debe ser el ejercicio de la lectura. En la práctica académica seguimos fomentando el ejercicio de codificar y decodificar como práctica de comprensión y producción de los textos.

La lectura es una realidad compartida por quienes acceden a ella. Autores como Moreira (2000) plantean la necesidad de darle relevancia a los conocimientos previos de los estudiantes y a la capacidad de ponerlos en juego cuando es necesario, así como a los diversos saberes que tienen los sujetos acerca del mundo, para que este proceso se realice de manera eficaz. Gran parte de la preocupación de los profesores ha sido la de determinar cómo ayudar a los estudiantes para comprender un texto, por lo que se han desarrollado espacios para la apropiación de técnicas de estudio en diferentes escenarios académicos, proponiendo una serie de metodologías para la comprensión de textos y la producción escrita.

En segundo lugar, escribimos para comunicarnos con otros, para expresar nuestros puntos de vista, validar intenciones o sencillamente como un ejercicio de catarsis individual. Sin embargo, la tarea de escribir pasa por determinar nuestros propósitos comunicativos, llevar a cabo transformaciones en la manera como comprendemos la realidad. El ejercicio de escritura académica es igualmente complejo porque consiste en llevar a cabo un ejercicio de reflexión y teorización en que nuestros argumentos deben ser sustentados para ser válidos por los otros. Esta tarea debe contar con el acompañamiento de los profesores durante los espacios académicos y ofrecer herramientas y estrategias que les permita realizar las tareas de comprensión lectora y producción escrita con claridad.

Nuestra propuesta se sustenta en el acompañamiento a los estudiantes para que la lectura de información nueva, suministrada por el texto, pueda ser plenamente abordada y comprendida por éstos. Desde esta perspectiva, cobra especial relevancia hacer evidentes las diferentes estrategias que ellos ponen en marcha para la comprensión, en función del propósito de la lectura y la escritura, así como determinar tanto las estrategias que funcionan como las que se deben insertar dentro de sus estructuras cognitivas para que la tarea de la lectura mejore. Las tareas en el aula se complejizan en la medida en que se avanza en el proceso. Por lo tanto, iniciamos con textos cuya estructura, tanto a nivel de lectura como de escritura, son más sencillos, avanzando hacia los más complejos.

Es por todo lo anterior que las diferentes estrategias que pueden usarse para comprender un texto académico, así como las utilizadas por los estudiantes cuando deben realizar una lectura y escritura académica son otro paso fundamental para que reflexionen en torno a varias cuestiones: contexto ideológico, político, histórico y cultural en el que se inscribe el autor del texto leído; estructura del texto, tesis y argumentos; estilo de escritura del autor; léxico empleado; categorías propuestas y estructura al escribir, entre otras. Asimismo, es importante que los textos seleccionados para trabajar en los espacios académicos sean preferiblemente de los autores y no a través de otros que los reinterpretan.

OBJETIVOS:

1. Reflexionar sobre los procesos de lectura y escritura en la universidad como posibilidad de construcción de ciudadanía.
2. Establecer estrategias de lectura y escritura a través de ejercicios guiados que permitan el fortalecimiento de una conciencia lingüística hacia la construcción de una ciudadanía activa.

DESCRIPCIÓN DE LA INVESTIGACIÓN O DE LA EXPERIENCIA PRESENTADA:

Las sociedades en los últimos veinte años han venido sufriendo una serie de transformaciones cada vez más rápidas en el mundo globalizado. Muchos profesores realizamos una apuesta ético-política en la educación porque consideramos que ésta es el medio más eficaz y equitativo para llevar a cabo una transformación social que permita al ser humano alcanzar mayores niveles de igualdad y emancipación, que contribuyan de manera directa a la conquista/construcción de sociedades más justas.

Los lineamientos institucionales y homogeneizadores (Segura 2000: 21) que ofrecen los espacios educativos institucionalizados no hacen parte vital de la apuesta de transformación que tiene que ver con la construcción y configuración del ciudadano como sujeto activo y propositivo que transforma, plantea y replantea a cada instante sus capacidades, destrezas, habilidades y actitudes para adquirir la habilidad de proyectar en su entorno propuestas plausibles que puedan dar respuestas a las realidades de un grupo.

La transformación del proceso educativo se fija desde diferentes cambios al interior de las relaciones que se tejen en las instituciones escolares. Por parte del profesor se replantean el papel que juega éste en las relaciones

de poder respecto a los contenidos y su organización, la comprensión de los procesos que se generan al interior del aula y su relación con los contextos de los aprendices, el rol del profesor y de los estudiantes, la perspectiva evaluativa y metodológica que atraviesa los intercambios entre profesor y aprendiz y, por último, el tipo de poblaciones –con características propias– que ingresan a la universidad: poblaciones diversas, diferentes, de relaciones virtuales y que hacen parte de otras maneras de actuar, relacionarse y comprender el mundo.

Centrar el trabajo pedagógico en el aprendizaje para la vida más que en la enseñanza de contenidos particulares de las disciplinas, es decir, en reflexionar sobre lo que dicen, cómo lo dicen, cuándo lo dicen y por qué lo dicen, nos exige desarrollar estrategias pedagógicas encaminadas a diferenciar y reorientar nuestro trabajo hacia actividades de exploración en contextos de comunicación reales y la construcción de nuevos conocimientos, partiendo de los conocimientos con los que llegan los estudiantes al aula y del nivel de su competencia comunicativa. Lo anterior implica en consecuencia que el papel del profesor se transforma, convirtiéndose en el de un acompañante activo.

La primera mediación académica es la lengua. Los estudiantes llegan a la universidad manejando una variedad de su lengua. La usan y se comunican, la escuchan y la comprenden. Sin embargo, la lengua que circula en el espacio académico, así como las formas en las que actúan, evidencian una falta de dominio de la estructura que se les exige. Cuando deben realizar la lectura de alguno de los géneros utilizados en el ambiente académico o deben hacer entrega de un texto escrito por ellos, surgen problemas porque no saben qué estructura textual trabajar y cómo expresar sus ideas de manera argumentativa. La <<norma culta>> es ignorada, además de representada en el imaginario como un saber que sólo manejan los llamados sabios.

Sabemos que la lengua sirve para comunicarnos, la usamos para hacer pero también para ser. Gracias a ella los saberes circulan en las aulas y es a través de ella que nos relacionamos. Acompañar a los estudiantes en estos procesos a lo largo de su formación se constituye en el eje transversal en el proceso de aprendizaje-enseñanza, que posibilita una transformación profunda y dinámica de la sociedad donde nuestros estudiantes viven y sienten, por lo que la educación le da sentido a las transformaciones que realizamos como sujetos éticos y políticos (Freire: 1997).

Esas transformaciones se enfrentan a una educación cada vez más centrada en lo operativo y en la instrucción para el mundo del trabajo. Implicaciones que en el ambiente universitario, cuya naturaleza es de construcción no sólo de saberes técnicos y científicos, sino de apuesta por proyectos políticos, sociales y culturales que posibiliten un futuro más esperanzador, es nuestro interés académico, ético y político que los estudiantes no solo conozcan y se apropien de los saberes teóricos y prácticos, sino que además, sean capaces de ser sujetos participativos en los entornos en que se desenvuelven. Por consiguiente, alcanzar mejorar sus niveles de comprensión lectora y producción escrita contribuye a la transformación ciudadana.

Nuestra postura apunta a considerar el espacio de la universidad como el escenario en el que se discute, teoriza, reflexiona, debate y/o sirve para la construcción de una sociedad civil a partir de la relación de la teoría y la práctica junto a los estudiantes, que se refleja en lo que leen y lo que escriben, en lo que dicen y lo que hacen, en las maneras en que participan de los procesos y cómo conciben y comprenden lo público y colectivo. Encontrar un nuevo sentido a la práctica pedagógica va a mostrar que la teoría puede ser articulada con el mundo de la vida para los profesores y los estudiantes, configurándose en una apuesta y una oportunidad que genera transformaciones con sentido de construcción de lo colectivo y lo público como forma de ser ciudadanos propositivos y transformadores de las realidades sociales.

Teniendo en cuenta lo anterior, diseñamos una secuencia de actividades que nos permitieron realizar un pre-diagnóstico acerca de los niveles de comprensión lectora y producción escrita por parte de los estudiantes de la licenciatura. A continuación se presenta el tercero de los ejercicios pedagógicos, diseñados y trabajados con el mismo grupo de estudiantes, que permitieron no sólo observar actitudes y niveles de relación emocional, sino también observar y reflexionar con ellas acerca del funcionamiento de todas las estrategias de aprendizaje y enseñanza, niveles de reflexión lingüística y manejo de léxico y estructuras de organización de acuerdo a los tipos de textos.

**Michel Serres… y Pulgarcita**

**Secuencia didáctica**

**Actividad 1. Nuevas formas de comprender.**

**Microactividad a**: ¿Recuerdas el cuento de Pulgarcito de los hermanos Grimm? Comparte con tu compañero lo que pensaste cuando te pedimos que leyeras el texto: Pulgarcita de Michel Serres.

**Muy bien. Ahora responde con tu compañero/a a las siguientes cuestiones:**

1. **¿Alguna vez te has sentido como Pulgarcito del cuento de los hermano Grimm? ¿Por qué?**
2. **¿Crees que existe alguna relación entre el cuento y la lectura de Pulgarcita de Michel Serres?**

**Tiempo aproximado: 10 minutos.**
**Actividad comunicativa: oral y escucha.**
**Dinámica de trabajo: pareja y asamblea.**
**Objetivo: Relacionar nuestros conocimientos previos sobre un tema y los que nos sugiere un título para desarrollar la capacidad de predecir.**

**Microactividad b**: Ahora vamos a visualizar el siguiente video: Michel Serres habla sobre Pulgarcita. Escucha con atención la entrevista realizada al autor. https://youtu.be/4-LHiGq8QLI

**Tiempo aproximado: 25 minutos.**

**Actividad comunicativa: oral y escucha.**
**Dinámica de trabajo: Individual.**
**Objetivo: Comprender el planteamiento de un autor acerca de un tema con el fin de extraer la tesis y los argumentos.**

**Microactividad c**: Vamos a leer la primera parte de Pulgarcita: primero lo haremos en pareja para poder disfrutarla, después alguien de nosotros volverá a leerla en voz alta para compartir esa posibilidad de disfrute medieval en el mundo contemporáneo. Adelante, a disfrutar de algo añejo.

# I

## *Novedades*

Este nuevo escolar, esta joven estudiante nunca ha visto un ternero, una vaca, un marrano ni una pollada. En 1900, la mayoría de los humanos en el planeta se ocupaban de la labranza y del pastoreo; en 2010, Francia como los países análogos, ya sólo cuenta con el uno por ciento de campesinos. Sin duda es necesario ver acá una de las más inmensas rupturas de la historia, desde el neolítico. Antaño referida a las prácticas geórgicas, nuestras culturas de repente cambiaron. Pero en el planeta aún seguimos comiendo de la tierra.

Aquella o aquel que os presento ya no vive en compañía de los animales, ya no habita la misma Tierra, no tiene pues la misma relación con el mundo. Ella o él ya sólo admiran una naturaleza arcadiana, la del ocio o del turismo.

Habita en la ciudad. Sus predecesores inmediatos, en más de la mitad, vivían en los campos. Pero, ya que se ha vuelto sensible a las cuestiones del entorno, prudente, polucionará menos que nosotros, adultos inconscientes y narcisistas.

No tiene ya la misma vida física, ni el mismo mundo en número, dado que la demografía repentinamente ha saltado, en el tiempo que dura una vida humana, de dos a siete mil millones de humanos; habita un mundo lleno.

Allá en Francia, su esperanza de vida es al menos de ochenta años. El día de su matrimonio, sus bisabuelos se habían jurado fidelidad por apenas diez años. Que él o ella busquen vivir juntos ¿será que acaso lo van a jurar por sesenta y cinco años? Sus padres a los treinta años heredaban, ellos esperarán la vejez para recibir ese legado. No tienen la misma vida, no viven ya las mismas edades, no conocen ya ni el mismo matrimonio ni la misma transmisión de bienes.

Yendo para la guerra, flor o fusil, sus padres ofrecían a la patria una esperanza de vida breve; ¿corren aquí lo mismo teniendo ante sí la promesa de seis decenios?

Desde hace sesenta años —intervalo único en la historia occidental— ni él ni ella han conocido la guerra, y pronto ni sus dirigentes ni sus maestros.

Beneficiarios de una medicina por fin eficaz y, en farmacia, de los antiálgicos y de anestésicos, estadísticamente hablando han sufrido menos que sus predecesores. ¿Han tenido hambre? Ahora bien, ya fuera religiosa o laica, toda moral se resumía en ejercicios destinados a soportar un dolor inevitable y cotidiano: enfermedades, hambre, crueldad del mundo.

No tienen pues ni el mismo cuerpo ni la misma conducta; ningún adulto ha sabido ni podido inspirarles una moral adaptada.

Mientras que sus padres fueron concebidos a ciegas, su nacimiento fue programado. Como, para el primer niño, la edad media de la madre ha progresado entre diez y quince años, los padres de los alumnos han cambiado de generación. Para más de la mitad, sus padres ya se han divorciado. ¿Han dejado a sus hijos?

Ni él ni ella tienen pues la misma genealogía.

Mientras que sus predecesores se reunían en clases o en anfiteatros homogéneos culturalmente, ellos estudian en el seno de un colectivo donde se codean de aquí en adelante muchas religiones, lenguas, proveniencias y costumbres. Para ellos y sus docentes, el multiculturalismo es de regla. ¿Durante cuánto tiempo más tendrán que cantar el innoble "sangre impura" <de la marsellesa>, de algún extranjero?

Ya no tienen el mismo mundo mundial, tampoco el mismo mundo humano. En torno a ellos las hijas y los hijos de inmigrantes, venidos de países menos ricos, han vivido experiencias vitales inversas a las suyas.

Balance temporal. ¿Qué literatura, qué historia comprenderán ellos, felices, sin haber vivido la rusticidad, los animales domésticos y la cosecha de verano, diez conflictos, heridos, muertos y hambrientos, cementerios, patria, bandera ensangrentada, monumentos a los muertos…, sin haber experimentado en el sufrimiento, la urgencia vital de una moral?

| |
|---|
| **1. Junto con una compañera vas a escribir aquellas frases que encuentras en el texto y que te parecen difíciles de comprender.** |
| **2. Acuerda con tu compañera cuál es la afirmación que plantea el autor en esta parte del texto.** |
| **3. ¿Encontraste vocabulario que se te haya dificultado comprender cuando leíste el texto? ¿Cuál es? ¿Coincide con de tu compañera?** |
| **4. ¿ Crees que lo que plantea el autor en el caso de Francia se aplica para Colombia? Argumenta tu respuesta.** |

**Tiempo aproximado: 30 minutos.**
**Actividad comunicativa: lectora y escucha.**
**Dinámica de trabajo: pareja y asamblea.**
**Objetivo: Establecer las dificultades conceptuales y léxicas implicadas en un texto y su aplicación a la realidad simbólica de un determinado contexto.**

**Microactividad d**: Ahora vamos a visualizar otro video titulado: **Michel Serres: pensar es inventar**. Nos ayudará para comprender mejor la propuesta del autor de Pulgarcita
https://youtu.be/bROzxAP5SjQ

**Vamos a discutir, en pequeños grupos, las siguientes cuestiones:**

1. **¿Crees que el título del video expresa lo que el autor plantea? Sustenta tu respuesta.**
2. **¿Lo que plantea el autor en este video puede relacionarse con nuestro eje de la vivencia? Sustenta la respuesta.**
3. **¿Cuál sería la tesis (afirmación o afirmaciones) que hasta este momento podemos identificar de lo que plantea el autor, teniendo en cuenta la lectura y los dos videos?**

**Tiempo aproximado: 20 minutos.**
**Actividad comunicativa: lectora y escucha.**
**Dinámica de trabajo: individual y asamblea.**
**Objetivo: relacionar diferentes textos con el fin de mejorar nuestra habilidad lectora.**

**Microactividad e**: Seguimos en nuestra lectura de Pulgarcita. Vamos a leer de manera individual la parte que nos corresponda para extraer las afirmaciones que expone el autor en la siguiente sección de la lectura.

Después de leer, escribe tu opinión en tres párrafos, teniendo en cuenta que debes primero realizar secuencias descriptivas y explicativas.

| |
|---|
| **Esto por el cuerpo; ahora veamos para el** |
| **El individuo. (10)** |
| **IV. ( 10)** |
| **V. Envío (10)** |

## II

**Esto por el cuerpo; ahora veamos para el conocimiento.**

Sus ancestros fundaban su cultura en un horizonte temporal de algunos miles de años, adornado por la antigüedad grecolatina, la Biblia judía, algunas tabletas cuneiformes, una corta prehistoria. De acá en adelante en miles de millones de años, su horizonte temporal se remonta a la barrera de Planck, pasa por la acreción del planeta, la evolución de las especies, una paleo-antropología millonaria.

Dado que no habitan el mismo tiempo, viven otra historia.

Han sido formateados por los *media*, difundidos por adultos que meticulosamente han destruido su facultad de atención al reducir la duración de las imágenes a siete segundos y el tiempo de las respuestas a las preguntas a quince segundos, según las cifras oficiales; en los que la palabra más repetida es "muerto" y la imagen más frecuente la de los cadáveres. Desde los doce años, estos adultos los fuerzan a ver más de veinte mil asesinatos.

Están formateados por la publicidad; ¿cuántas cosas de las que les enseñamos en español en las clases, están desmentidas permanentemente en los anuncios publicitarios?

Nosotros los adultos hemos transformado nuestra sociedad del espectáculo en una sociedad pedagógica cuya competición aplastante, vanidosamente inculta, eclipsa la escuela y la universidad. Para el tiempo de escucha y de visión, la seducción y la importancia, los *mass-media* se han apoderado desde hace tiempo de la función de enseñanza.

Los maestros se han vuelto los menos escuchados de todos esos institutores. Criticados, despreciados, vilipendiados, puesto que pobres y discretos... ante esos otros institutores dominantes, ricos y bulliciosos.

Estos muchachos habitan pues lo virtual. Las ciencias cognitivas muestran que el uso de la red, la lectura o escritura al pulgar de los mensajes, la consulta de Wikipedia o de Facebook, no excitan las mismas neuronas ni las mismas zonas corticales que el uso del libro, del ábaco o del cuaderno. Pueden manipular muchas informaciones a la vez. No conocen, ni integran, ni sintetizan como nosotros, sus ascendientes.

No tienen pues la misma cabeza.

Por teléfono celular acceden a todas las personas; por GPS a todos los lugares; por la red, a todo el saber; frecuentan pues un espacio topológico de vecindarios, mientras que nosotros habitamos un espacio métrico, referido por distancias.

Ya no habitan el mismo espacio.

Sin que nos demos cuenta, un nuevo humano nació, durante un intervalo breve, ese que nos separa de los años 1970.

Él o ella no tiene el mismo cuerpo, la misma esperanza de vida, no se comunica más de la misma manera, no percibe ya el mismo mundo, no vive en la misma naturaleza, ya no habita el mismo espacio.

Nacido bajo epidural y con nacimiento programado; teniendo cuidados paliativos no le teme a la misma muerte.

Al no tener la misma cabeza de sus padres, él o ella *conoce de otra manera*.

Escriben de otra manera. Al observarlos, con admiración, enviar más rápidamente de lo que yo nunca podría hacerlo con mis gordos dedos, enviar (digo) SMS con los dos pulgares, los he bautizado —con la más grande ternura que pueda expresar un abuelo— Pulgarcita y Pulgarcito. Este es su nombre, más bonito que la vieja palabra, pseudo-científica, de *dáctilo*.

No hablan la misma lengua. Desde Richelieu, la Academia francesa publica, más o menos cada cuarenta años, para referencia, el *Diccionario* de la nuestra. En los siglos precedentes la diferencia entre dos publicaciones se establecía en torno a cuatro o cinco mil palabras, cifra más o menos constante; entre la precedente y la próxima, será de alrededor de treinta y cinco mil.

A este ritmo, se puede adivinar que, en pocas generaciones, nuestros sucesores podrían encontrarse tan separados de nosotros como nosotros lo estamos del antiguo francés de Chrétien de Troyes o de Joinville. Este gradiente da una indicación casi fotográfica de los cambios que describo.

Esta inmensa diferencia, que afecta a la mayor parte de las lenguas, tiene que ver en parte con la ruptura entre los oficios de los años recientes y los actuales. Pulgarcita y su amigo no se desloman en los mismos trabajos.

La lengua cambió, el trabajo mutó.

## III

### *El individuo*

Mejor aún, helos convertidos en individuos. Inventado por san Pablo, a comienzos de nuestra era, el individuo acaba solamente de nacer por estos días. De antaño hasta hace poco vivíamos de pertenencias: colombianos, católicos, judíos, protestantes, musulmanes, ateos, antioqueños o costeños, afortunados o indigentes, mujeres o varones... pertenecíamos a regiones, a religiones, a culturas, rurales o urbanas, a equipos, a comunas, un sexo, una parlache, un partido, la patria. Por los viajes, las imágenes, la red, las guerras abominables, esos colectivos han explotado casi todos.

Los que subsisten se deshilachan.

El individuo ya no sabe vivir en pareja, se divorcia; no sabe mantenerse en clase, se mueve y conversa; no se reza en la parroquia; los futbolistas ya no saben conformar una selección; ¿saben nuestros políticos aún construir un partido plausible o un gobierno estable? Se dice por todas partes que han muerto las ideologías; son más bien las pertenencias que ellas reclutaban las que se han desvanecido.

Este individuo recién nacido anuncia más bien una buena nueva. Si balanceamos los inconvenientes de lo que los viejos gruñones llaman "egoísmo" y los crímenes de guerra cometidos por y para la *libido* de pertenencia —centenares de millones de muertos—, quiero con amor a estos muchachos.

Dicho esto, queda por inventar nuevos lazos. Testimonio de ello el reclutamiento de Facebook, casi equipotente con la población del mundo.

Como un átomo sin valencia, Pulgarcita está desnuda. Nosotros, adultos, no hemos inventado ningún lazo social nuevo. La empresa generalizada de la sospecha, de la crítica y de la indignación contribuyó más bien a destruirlos.

Rarísimas en la historia, estas transformaciones que yo llamo "*hominescentes*", crean (en medio de nuestro tiempo y de nuestros grupos) una grieta tan ancha y tan evidente que pocas miradas la han medido en su verdadero tamaño, comparables con aquellas, visibles, en el neolítico, a comienzos de la era cristiana, a fines de la Edad Media y en el Renacimiento.

En el borde de abajo de esta falla, tenemos a los muchachos a los que pretendemos darles enseñanza, en el seno de marcos que datan de una época que ya no reconocen; edificios, cursos de recreación, aulas de clase, pupitres, tableros, anfiteatros, *campus*, bibliotecas, laboratorios, incluso saberes... marcos que datan, digo, de una edad y adaptados a una era en la que los hombres y el mundo eran lo que ya no son.

Hagámonos por ejemplo tres preguntas.

## IV

*¿Qué transmitir?*
*¿A quién transmitírselo?*
*¿Cómo transmitirlo?*

***¿Qué transmitir? ¡El saber!***

Antiguamente y hasta hace poco, el saber tenía como soporte el cuerpo mismo del sabio, del aedo o del brujo. Una biblioteca viviente... eso era el cuerpo enseñante del pedagogo.

Poco a poco el saber se objetivó primero en rollos, en vitelas o pergaminos, soporte de escritura; luego, desde el Renacimiento, en los libros de papel, soportes de la imprenta; finalmente, hoy, en la red, soporte de mensajes y de información.

La evolución histórica de la pareja soporte-mensaje es una buena variable de la función de enseñanza. De repente, la pedagogía cambió al menos tres veces: con la escritura, los griegos inventaron la *paideia*; tras la imprenta, pulularon los tratados de pedagogía. ¿Hoy?

Repito. *¿Qué transmitir? ¿El saber? Pero cómo si está por todas partes en la red, disponible, objetivado. ¿Trasmitirlo a todos? De acá en adelante todo el saber es accesible a todos. ¿Cómo transmitirlo? Pues ya está hecho.*

Con el acceso a las personas, por medio del teléfono inteligente, con el acceso a todos los lugares, por el GPS, el acceso al saber está de ahora en adelante abierto. De cierta manera, está siempre y por todas partes ya transmitido.

Objetivado ciertamente, pero además distribuido. No concentrado. Vivimos en un espacio métrico, digo, referido a centros, a concentraciones. Una escuela, una clase, un *campus*, un auditorio, todas concentraciones de personas, estudiantes y profesores, libros en bibliotecas, de instrumentos en los laboratorios... Ese saber, esas referencias, esos textos, esos diccionarios... helos distribuidos por todas partes y, en particular, en tu casa –¡hasta los observatorios!–; mejor aún, en todos los lugares a los que se desplace. De donde estéis podéis contactar vuestros colegas, vuestros alumnos, por donde ellos pasen; y ellos os responden fácilmente.

El antiguo espacio de las concentraciones —incluso este en el que hablo y en el que Uds. me escuchan; ¿qué hacemos nosotros aquí?— se diluye, se difunde; vivimos, acabo de decirlo, en un espacio de vecindades inmediatas pero, además, distributivo. Podría incluso estar hablándoos desde mi casa o de cualquier otro lugar, y vosotros me escucharíais en cualquier otra parte o en vuestras casas. ¿Qué hacemos pues aquí?

Sobre todo no digáis que al alumno le faltan funciones cognitivas que le permitan asimilar el saber así distribuido, puesto que precisamente, esas funciones se transforman con y por el soporte. Por la escritura y la imprenta, la memoria por ejemplo mutó a tal punto que Montaigne quería una cabeza bien hecha más bien que una cabeza bien llena. Esa cabeza acaba de mutar una vez más.

De la misma manera pues que la pedagogía fue inventada por los griegos (*paideia*), en el momento de la invención y la propagación de la escritura, así mismo como ella se transformó cuando emergió la imprenta en el Renacimiento, así mismo la pedagogía cambia totalmente con las nuevas tecnologías, cuyas novedades no son sino una variable cualquiera en medio de la decena o la veintena que he citado o que podría enumerar.

Este cambio tan decisivo de la enseñanza —cambio que repercute poco a poco sobre el espacio entero de la sociedad mundial y el conjunto de sus obsoletas instituciones, cambio que no solo toca, y de lejos, a la enseñanza solamente, sino también sin duda al trabajo, las empresas, la salud, el derecho, la política y, en suma, el conjunto de nuestras instituciones— sentimos que tenemos una necesidad urgente de hacerlo, pero todavía estamos lejos.

Probablemente porque los que arrastran aún en la transición entre los últimos estados, no se han jubilado, mientras que diligencian las reformas, siguiendo modelos desde hace tiempos desaparecidos.

Habiendo enseñado durante medio siglo en casi todas las latitudes del mundo donde esa grieta se abre tan ampliamente como en mi propio país, he padecido, he sufrido esas reformas como pegotes en piernas de madera, remiendos; ahora bien, los pegotes dañan la tibia, incluso artificial; los remiendos desgarran aún más el tejido que buscan consolidar.

Sí, desde hace algunos decenios veo que vivimos un período comparable a la aurora de la *paideia*, luego de que los griegos aprendieron a escribir y a demostrar; comparable al Renacimiento que vio nacer la impresión y aparecer el reino del libro. Período incomparable sin embargo, puesto que al mismo tiempo que esas técnicas mutan, el cuerpo se metamorfosea, cambian el nacimiento y la muerte, el sufrimiento y la curación, los oficios, el espacio, el hábitat, el ser-en-el-mundo.

V

*Envío*

Frente a estas mutaciones, sin duda conviene inventar inimaginables novedades, por fuera de los marcos anticuados que formatean aún nuestras conductas, nuestros *media*, nuestros proyectos ahogados en la sociedad del espectáculo. Veo a nuestras instituciones lucir con un brillo que se parece al de esas constelaciones de las que los astrofísicos nos enseñaron antaño que estaban ya muertas desde hacia mucho tiempo.

¿Por qué no han aparecido estas novedades? Mucho me temo que acuso de ello a los filósofos (entre los que me incluyo), gentes que tienen por vocación anticipar el saber y las prácticas por venir, y que me parece que han fallado en su tarea. Comprometidos en la política del día a día, no vieron venir lo contemporáneo.

En efecto, si yo hubiera tenido que bosquejar el retrato de los adultos (de los que hago parte) hubiera sido menos embellecedor.

Me gustaría tener dieciocho años, la edad de Pulgarcita y de Pulgarcito, puesto que todo está por rehacerse, puesto que todo hay que inventarlo.

Deseo que la vida me deje suficiente tiempo como para trabajar en ello aún, en compañía de estos pequeños a los que he consagrado mi vida, porque los he amado siempre respetuosamente.

**Tiempo aproximado: 30 minutos.**
**Actividad comunicativa: lectora, oral, escrita y escucha.**
**Dinámica de trabajo: individual y asamblea.**
**Objetivo: escribir un texto que siga unas pautas académicas con el fin de argumentar nuestro punto de vista y la forma en que relacionamos.**

RESULTADOS Y/O CONCLUSIONES:

Los procesos de lectura y escritura sustentan los diferentes procesos escolares. La universidad, por sus características y naturaleza, tiene la responsabilidad histórica de generar conocimientos que renueven el caminar hacia la construcción de nuevos proyectos sociales y culturales que nos lleven a un orden social más justo. Por lo tanto, es necesario que se planteen nuevos proyectos que apunten a la formación integral de los estudiantes de la licenciatura desde los primeros semestres, en procesos tan importantes como la lectura y la escritura que posibilite aprendizajes atravesados por la crítica, la reflexión y la producción de conocimiento a propósito de la conformación de un nuevo o renovado orden social.

Dichos procesos deben ser abordados atendiendo a las necesidades de los jóvenes que ingresan a la universidad. Desde este enfoque nos propusimos, en los espacios donde trabajamos, asumir una propuesta pedagógica que de la posibilidad de construir ciudadanos activos para una sociedad como la colombiana. A razón de la responsabilidad social que estos estudiantes tienen, pues se están preparando para ser maestros, para formar a su vez a niños y niñas que hacen parte de nuestra sociedad y que requieren también de una formación ciudadana que los convierta en sujetos críticos que aportan a la transformación social de su entorno.

Por consiguiente, es importante llevar a cabo una revisión de las estrategias y metodologías que se trabajan en los espacios académicos de la licenciatura alrededor de los procesos de lectura y escritura académicas, pues es necesario que los estudiantes fortalezcan estas tareas de manera crítica y reflexiva, permitiendo así a mediano y largo plazo tener no sólo mejores resultados académicos, sino además convertirse en sujetos propositivos en los diferentes ambientes en los que actúen.

La realización de ejercicios programados en el aula de clase, teniendo en cuenta los diferentes autores que se deben abordar para la profundización conceptual en la licenciatura, se configuran en estrategias pedagógicas que contribuyen de manera significativa a los procesos de las estudiantes. Por consiguiente, es indispensable que dentro de las programaciones que realizamos los profesores se tenga en cuenta la importancia de acompañar a las estudiantes.

la apertura a nuevas ideas que complejicen lo realizado hasta el momento y, generen un ejercicio multidisciplinar que a su vez garantice unos aprendizajes mayores y significativos en las estudiantes; de manera que las lleve a comprender su papel docente como un ejercicio de ciudadanía y de formación en el fortalecimiento de la lectura y escritura académica en las estudiantes de LPI, es un proceso que requiere de tiempo y trabajo continuo, sin embargo, esta propuesta de trabajo, significó un inicio que permite nuevos y mejores ciudadanos, con cada niño con el que interactúen en su labor. Por consiguiente, se requiere de la mano de muchos o de todos para ampliar el marco de enseñar pensando en el mañana.

Llevar a cabo estas secuencias con los grupos de estudiantes de primeros semestres, nos llevó a replantear las prácticas continuamente a razón de

las diversas formas en que las estudiantes acceden a los textos académicos y las producciones que de allí subyacen; sumado a ello, las formas de trabajo con otros que en algunas ocasiones generaban mayores dificultades para llevar a cabo nuestros ejercicios pedagógicos sobre la comprensión y producción textual. Estas situaciones llamaron nuestra atención pues más allá de las dificultades en la lectura y la escritura, existían también, debilidades en cuanto a la socialización y el apoyo de los demás para el desarrollo de habilidades y/o capacidades.

Estas acciones planificadas incluyeron entonces, el factor de la socialización como soporte para la ejecución de los ejercicios de lectura y escritura asociados a autores y hechos académicos pertinentes para la formación de pedagogas con un enfoque dirigido a la construcción social y formación de ciudadanos.

Por otra parte, el énfasis en los procesos de comprensión y producción escrita, requirió que cada secuencia de actividades profundizara en diversas estrategias y procesos del lenguaje para el fortalecimiento de la descripción, explicación y argumentación, entre otros, que aportó a que las producciones de las estudiantes fueran más nutridas y estructuradas de acuerdo a las exigencias del ámbito universitario; lo que demuestra la importancia y necesidad de llevar a cabo dentro de las aulas de clase ejercicios continuos que lleven a los estudiantes a hacer conciencia sobre sus propios procesos y el impacto que estos tienen en su aprendizaje como pedagogos.

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## Planes y politicas de fomento lector: leer libros o vender libros

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Presentado en la mesa redonda **Lecturas en plural**.

PALABRAS CLAVE: planes de lectura, fomento de la lectura, editoriales, lectura pública.

RESUMEN:
En el libro y la lectura se conjugan diferentes circunstancias, la lectura es una herramienta básica para la instrucción de las personas. Es a la vez un instrumento de ocio y es, además, un sector económico muy relevante en las sociedades actuales. Desde la aparición del concepto de estado del bienestar, los poderes públicos han tomado como parte de sus cometidos el fomento de la lectura entre los ciudadanos. Desde comienzos de siglo XXI, entidades educativas, culturales y editoriales han puesto en marcha políticas de fomento de la lectura coordinadas a través de la elaboración de diferentes planes de fomento lector. A veces con intereses diferentes. Desde las entidades locales a los ministerios de educación, pasando por los editores y libreros se han puesto en marcha diferentes modelos de plan de fomento de la lectura. El análisis de cada uno de los modelos, sus componentes y su desarrollo, posibilita sacar las conclusiones para la futura planificación de las políticas lectoras.

INTRODUCCIÓN:
La propia evolución de la sociedad moderna hacia un continuo progreso ha ido propiciando el crecimiento del índice de alfabetización de los ciudadanos es decir, el número de lectores ha ido evolucionando desde

un porcentaje minúsculo hasta constituir una abrumadora mayoría. En nuestro país, es en la segunda mitad del siglo XIX cuando los gobiernos toman conciencia de la importancia de la lectura, y se van poniendo en práctica actuaciones programadas desde los poderes públicos en dirigidas a una ilustración de la sociedad. En esos primeros momentos la lectura era entendida solamente como elemento fundamental de la instrucción de los ciudadanos, incluyéndose la lectura en las políticas regeneracionistas y modernizadoras, tales como las leyes de educación (Ley Moyano de 1857) o la creación de la primera red de bibliotecas públicas (Madrid en 1915).

Pero, es desde el fin de la Segunda Guerra Mundial, con la implantación del Estado del Bienestar, cuando los gobiernos toman conciencia de la importancia de la lectura como elemento no solo formativo, sino informativo y de ocio, deseable para todos los ciudadanos como elemento no solo de progreso, también de bienestar. Se demuestra que aquellas sociedades en las que la lectura es una práctica habitual son también aquellas en las que existen índices más elevados de bienestar social. Nacen las políticas lectoras promovidas desde las instituciones. El estado del bienestar propició el acceso de los ciudadanos al ocio y a la instrucción.

En España, la plasmación de políticas lectoras en documentos de actuación articulados, con la intervención de los agentes implicados bajo una única coordinación, es decir, lo que viene a ser los planes de fomento de la lectura, no llega hasta finales del XX y comienzos del XXI. La Ley de la lectura, del libro y de las bibliotecas, aprobada por las Cortes en 2007, dedica su Capítulo II precisamente a la promoción de la lectura, estableciendo la obligación de la administración de aprobar y desarrollar planes de fomento de la lectura. Si bien, esta ley recoge lo que ya era una práctica que se llevaba unos años trabajando desde el mundo de la educación y las instituciones culturales.

Las políticas lectoras recogidas en estas medidas van dando su fruto, en un avance lento, pero paulatino del número de lectores, según se ha podido ir apreciando en las sucesivas encuestas de hábitos de lectura y culturales realizadas por el Ministerio de Educación y las comunidades autónomas de forma paralela al desarrollo de estos planes. El único dato discordante (sin embargo, el más citado en prensa) es incluido en el Barómetro de diciembre de 2014, del que frente a otros muchos datos positivos, se desprendió un mantra los propios ciudadanos creen que

viene a decir que en España se lee poco y, que un 35% de la población no lee nunca y un 7% solo alguna vez. Lo que significa que un 42% de la población no puede considerarse como lectora. Sin embargo, los estudios de Hábitos de lectura y compra de libros del Estado, de comprensión lectora PISA y de las Comunidades Autónomas (citemos el estudio del 2016 de la CM y el similar en Cataluña como los más recientes), van reflejando este avance. Por ejemplo, el porcentaje de lectores habituales en la Comunidad de Madrid ha pasado del 70,6% en 2007 al 76,3% en 2016.

Sin embargo, antes de seguir profundizando en los planes y políticas lectoras, no debemos olvidar el otro elemento básico en el universo de la lectura además del individuo lector. El libro como soporte físico del texto leído. Para entender todo lo que representa, es preciso tener en cuenta que el libro, tal y como dice la propia ley de 2007, además de ser un hecho cultural es un sector económico. Este sector, en el que debemos incluir a la industria gráfica, a la edición, a la distribución, a las librerías y a los autores, y que supone para el caso de nuestro país prácticamente el 0,4 % del PIB.

En los últimos años la facturación de la industria editorial y de las librerías ha llegado a descender casi un treinta por ciento. Esto nos plantea una contradicción: Se lee más, pero se compra menos. Probablemente, la explicación es que se sigue leyendo y cada vez más, pero el abanico de oferta se ha ampliado notablemente. Tenemos nuevos soportes de lectura, nuevos géneros y nuevas formas de creación. Lo que hace que el libro clásico no sea, ni mucho menos, el único medio de lectura, como lo era hace veinte años.

Así, ya tenemos a los principales actores implicados en la creación de Planes de fomento de la lectura: Los agentes de la industria del libro y los sectores públicos. Cada uno con su motivación y cada uno con sus soluciones, sus planes y sus actuaciones.

- Por un lado, los sectores culturales y educativos, que ven como el nivel cultural de la población en los países occidentales ha parado de crecer o, mejor dicho, no ha seguido creciendo al ritmo que se esperaba.
- Por otro, los sectores económicos, editores y libreros, que tienen en el libro su razón de ser se han encontrado con un doble problema. La gente no lee lo que se espera y los que leen, a veces se comportan

de un modo no deseado, valiéndose de otras vías para leer y no comprar libros.

Ambos sectores han impulsado a las administraciones a que reaccionen y también han reaccionado por su cuenta con diferentes actuaciones:

LOS PLANES EDUCATIVOS:

Desde el mundo de la educación, los planes lectores que se han realizado desde las entidades educativas y desde las editoriales pedagógicas, se inclinan más por potenciar las competencias lectoras de los niños que la lectura recreativa, aunque ambas no son, ni mucho menos, excluyentes.

La Ley Orgánica 2/2006, de 3 de mayo, de Educación, modificada por la Ley Orgánica 8/2013, de 9 de diciembre, para la Mejora de la Calidad Educativa, dispone que la comprensión lectora y la expresión oral y escrita constituyen un objeto de interés que se debe desarrollar en todas las etapas educativas.

Asimismo, promueve el desarrollo de hábitos de lectura y la iniciación al estudio de la literatura, con el fin de lograr el aprovechamiento eficaz del aprendizaje. El Real Decreto 1513/2006 de Enseñanzas mínimas de Educación Primaria decía que la lectura constituye un factor fundamental para el desarrollo de las competencias básicas. Los centros, al organizar su práctica docente, deberán garantizar la incorporación de un tiempo diario de lectura, no inferior a treinta minutos, a lo largo de todos los cursos de la etapa y eso ha dado muy buenos resultados.

Con la entrada en vigor de la LOMCE y el desarrollo del currículo por cada Comunidad Autónoma, se establece que los centros deberán tener un Plan Lector, existe la oportunidad de abarcar y contemplar de una forma conjunta todos los aspectos que conforman la competencia lingüística y que son valorados en las pruebas de evaluación internacionales (PISA, PIRLS). Así como en las normas autonómicas se incluyen: el saber escuchar, la práctica de la escritura, la interpretación de textos de toda índole, la expresión oral y la localización de la información en un soporte digital o impreso.

Todo eso es un Plan Lector desde el punto de vista de la organización educativa. A la vista de lo que se recoge en la Orden por la que se aprueban las Instrucciones que regulan la organización y funcionamiento de centros Públicos de Educación Infantil y Primaria. Según María Jesús Gimeno en su artículo *La lectura al amparo de la LOMCE: el Plan Lector*:

el Plan viene recogido en el Proyecto Curricular de Etapa y es uno de los aspectos en los que deben coordinarse las materias y los docentes. Los equipos directivos son los responsables últimos de velar por la existencia del Plan Lector con objetivos e indicadores claros que pretenden aumentar los índices de lectura y los porcentajes de lectores y de tiempo de lectura en los centros el Plan Lector.

La lectura es contemplada por la normativa en materia de educación como un instrumento pedagógico, como comprensión lectora o a lo sumo, con hábito lector. El Real Decreto 1105/2014, de 26 de diciembre, que establece el currículo básico de la Educación Secundaria Obligatoria y del Bachillerato, incluye en su artículo decimoquinto una referencia explícita a la lectura y al tiempo que se destina a ella como parte del objetivo de la creación del hábito lector: *En esta etapa se prestará una atención especial a la adquisición y el desarrollo de las competencias y se fomentará la correcta expresión oral y escrita y el uso de las matemáticas. A fin de promover el hábito de la lectura, se dedicará un tiempo a la misma en la práctica docente de todas las materias*

Como vemos, esto planes se plantean siguiendo el discurrir de lectura comprensiva: leer-comprender contenidos-evaluar-sacar conclusiones–hacer crítica. Es una línea argumental válida, incluso es la línea argumental de un aprendizaje activo. El *pero* que se puede oponer es que muchas veces no se conjuga con una lectura recreativa, enfocándose solamente hacia una lectura, llamémosle, pedagógica. Con lo que en estos planes se corre el riesgo de no realizar una motivación lectora. Afortunadamente, cada vez encontramos un número mayor de planes lectores de centro con un abanico de lecturas que bien trabajadas por los profesores, despiertan el interés de los alumnos.

¿Qué líneas de mejora se debieran aportar en estos planes si queremos que nuestros niños y jóvenes, además de realizar una lectura y comprender lo expuesto en un texto adquieran un hábito, un disfrute del hecho de leer un libro?

- Incluir en los planes lecturas atractivas para cada edad. Algo que parece obvio, pero que por diversas causas (falta de criterio, deseo de unir las lecturas al currículo de historia de la literatura, falta de medios en las bibliotecas escolares) muchas veces no pasa. El principal sujeto de esta cuestión son los jóvenes, más que los niños: o no se ofrecen texto con forma y fondo para su edad, o tienen la

forma (Libros de vampiros varios) pero no el fondo, o tienen o solo tienen fondo (mandar leer *Últimas tardes con Teresa* a los quince años). Las hay, y no pocas, que tienen fondo y forma (como las novelas de Mallorquí o Ruiz Zafón). Pero, a menudo, no se les ofrecen.

- Plantear instrumentos de selección para que los docentes no tengan que perderse en webs, ofertas editoriales o revistas críticas a la hora de seleccionar lecturas que sean atractivas y a la vez de calidad.
- No elaborar un plan lector basándose solamente en los planes lectores de las editoriales. Efectivamente, hay planes que las editoriales ofrecen son cada vez mejores en cuanto a su selección. No obstante, basarse solamente en los libros de un determinado grupo editorial, restringe las posibilidades de recurrir a otras obras que pueden resultar más adecuadas.

  Abrir el abanico de oferta. Hay que tener en cuenta que los niños y jóvenes son lectores según demuestran todos los estudios al respecto. Según el citado *Estudio de hábitos de Madrid*, la suma de actividades académicas y de ocio hace que el 100% de nuestros niños sean lectores. Es un dato que no nos revela un interés por la lectura. Pero, es muy importante señalar que 72,2% de los menores con edades entre 10 y 13 años lee libros en su tiempo libre. Pero, con todo, los niños son lectores de muchas cosas, no solamente de narrativa. Existe una amplia diversidad, de soportes (blogs, whatsapp, revistas en papel y on-line, etc.) y de géneros (transmedia, poesía en redes, libro de ciencia divulgativa, etc.). Es decir, hay que incluir en los planes lectores a estos soportes y los géneros que en ellos se mueven. Los poetas jóvenes tienen muchísimos más seguidores que los clásicos.

LOS PLANES DE LOS SECTORES COMERCIALES:

Llamamos así a los realizados por las editoriales y también por el sector editorial en su conjunto, con el objetivo simultáneo de potenciar la lectura e incrementar las ventas de libros.

Los primeros, de los que ya hemos hablado someramente, se desarrollan en un ámbito muy parecido a los planes de lectura de centro. De hecho, se han creado para servir de soporte a los mismos. Suelen constar de una serie de lecturas recomendadas para cada nivel educativo complementados por unas actividades y unas estrategias de animación. Aunque al principio tenían un perfil netamente comercial, cada vez están más cuidados y cuentan en su elaboración, con profesionales de la

educación y la lectura infantil junto a los editores.

Como observación sobre algunos de ellos, se puede decir que el apartado evaluaciones más parece una ficha examen sobre contenidos y comprensión, que una serie de cuestiones sobre la lectura realizada. Algunas editoriales cuentan con un servicio de asesoramiento *on line* para los docentes como Bruño y su plataforma Haleo. En esencia, estos planes se encuentran con la misma dificultad que los elaborados por los centros: compaginar los objetivos curriculares con crear afición por la lectura. Si bien, cada vez lo van solucionando mejor.

El sector del libro, también ha confeccionado planes nacionales caso del *Plan integral de fomento del libro y la lectura de 2015* elaborado desde la Federación de Cámaras del Libro. En líneas generales, es más un plan de impulso al sector que marca a la administración los pasos a seguir a través cuatro ejes: las referidas al fomento de la lectura, a la protección de la Propiedad Intelectual, las medidas fiscales y las que afectan a los procesos de comercialización.

Pese al guiño que supone el primer eje de actuación con contenidos como el Desarrollo y aplicación de los Artículos 19.3 y 26.2 de la LOMCE que tratan sobre lectura y del 113 de la misma ley (curiosamente el artículo sobre las bibliotecas escolares tiene el mismo número que la LOGSE y el mismo escaso eco); y el impulso a la política de mayor compra de libros para las bibliotecas, a los que se acompaña una serie de propuestas no muy originales, aunque necesarias, sobre medidas a realizar en bibliotecas públicas y universitarias. Posiblemente el punto más fuerte sea el de las medidas fiscales, con propuesta de: unificación del IVA 4% y posible reducción a futuro al 0%; deducciones en adquisición de libros de texto en el IRPF y deducción de un 20% de las inversiones en edición.

Otro tramo de medidas son las referidas a la propiedad intelectual, con la revisión de los contratos de edición, consideración del editor como autor, medidas antipiratería. El siguiente conjunto de medidas es sobre la mejora de los canales de comercialización, sobre todo en lo tocante a la financiación, en este caso para proyectos concretos: implantación de sistemas de gestión (DILVE, SINLI, LIBRIRED), subvención de digitalización. En particular destacan las medidas para la protección de la librería: sello de calidad, bono cultura y formación de los libreros.

En resumen, este documento no deja de ser, con todos los respetos a su

legítimo interés, un plan financiero para la tan necesaria revitalización del sector del libro.

PLANES DE ADMINISTRACIONES PÚBLICAS:
Sin duda, los planes que mayor repercusión han tenido son los realizados desde las administraciones, tanto nacionales, como regionales y locales. Intentan ser planes globales, que influyan en todos los sectores de la sociedad: la educación, los jóvenes, los usuarios del transporte y los sectores de la llamada cadena comercial del libro, por citar algunos.

Sin embargo, la primera contradicción que encontramos en algunos de los planes es que no han partido de ninguna herramienta de diagnosis eficaz, sino de un bienintencionado voluntarismo político, lo cual automáticamente hace dudar de su eficacia. Otros, los más serios, han realizado una tarea de diagnosis previa más específica completando los informes globales del sector con estudios de hábitos de lectura que proporcionan una imagen bastante aproximada (hay que tener en cuenta la falta de uniformidad de algunos de los indicadores de estos estudios, como los tipos y frecuencias de lectores). A estos se han añadido los informes de evaluación educativa que dan una perspectiva de habilidades de lectoras (aunque recordemos que, por ejemplo, PISA valora destrezas, no hábitos, ni mucho menos lectura recreativa).

Planes locales. Son los desarrollados desde los municipios con la perspectiva de aunar todos los esfuerzos dedicados a la lectura en un determinado pueblo o ciudad, implicando a todos los sectores de la población en el mismo. La Junta de Andalucía y la Fundación Germán Sánchez Rupérez elaboraron una *Guía para la realización de planes locales de lectura*. Como en el propio texto se indica, para los autores un plan es: “Un modelo sistemático de una actuación pública o privada, que se elabora anticipadamente para dirigirla y encauzarla”. Y, más en concreto, un plan local es: “Un proyecto liderado por las instituciones de un municipio para desarrollar una política pública de lectura mediante la concertación y la articulación de esfuerzos”.

En este sentido también debemos citar también el *Plan Local de Lectura* elaborado por Grupo Estratégico de colaboración entre bibliotecas públicas y escolares dentro del Consejo de Cooperación Bibliotecaria. Un plan que podría ser mixto entre un plan educativo y un plan de lectura lúdica. Si bien en el preámbulo de su borrador se inclina claramente por el primero: *Un plan de lectura ha de tener como objetivo fundamental*

*potenciar el aprendizaje global de la misma, la escritura y la expresión oral*. Este modelo de plan tiene muchos elementos destacables: la necesidad de análisis previos, la implicación de un amplio abanico de sectores culturales y educativos de cada localidad, la importancia de la tradición popular, y la necesidad de seguimiento y evaluación

En el desarrollo, marca unos objetivos más relacionados con la lectura al hablar de promover el acercamiento a la lectura y fomento del hábito lector, tratando de elevar los índices y la calidad de los mismos

Al ser una guía, su contenido no puede descender a niveles prácticos, que, a menudo, son los más relevantes, tales como concreción en los recursos materiales necesarios, responsabilidades, modelos de evaluación, implicación directa de las administraciones (local, educativa y autonómica). No obstante, es una herramienta muy positiva y necesaria, dada la escasez de literatura sobre la materia.

Tanto un modelo de plan local como otro, aún no han sido aplicados en un número suficiente de municipios, y en los que lo han hecho, no se han seguido los preceptos del mismo, principalmente por la falta de implicación de las autoridades y otros estamentos municipales.

Otro modelo es el Plan de barrio, cuyo ejemplo es el elaborado por la asociación *Vallecas Todo Cultura*. Esta asociación cuya finalidad es potenciar la cultura en esta zona de Madrid, intenta aglutinar desde hace años los esfuerzos en fomento de la lectura en su proyecto *Vallecas calle del libro* que implica durante los meses de abril y mayo a los dos distritos vallecanos. Estos meses se desarrollan multitud de actividades en bibliotecas, librerías, centros educativos, asociaciones vecinales, centros de salud, etc., acompañados por la edición de libros y prensa específicos. Todas estas actuaciones han llevado a elaborar un proyecto más ambicioso de plan de fomento de la lectura que implique a todo el distrito con la lectura, no solamente durante dos meses, sino durante todo el año, que actualmente está en periodo de implantación.

Planes regionales. Son los elaborados por las administraciones autonómicas a fin de impulsar los hábitos lectores en su comunidad valiéndose de los medios de la propia administración y buscando la complicidad de las diferentes entidades privadas y públicas de la misma. Si bien, el peso presupuestario corre a cargo del gobierno autónomo.

En este sentido, la Comunidad de Madrid está finalizando el Plan del 2006-2018. Este Plan se ideó con el objetivo de hacer de la sociedad madrileña una sociedad más implicada con la lectura. Para ello, tras un periodo previo de análisis, se diseñó un plan con líneas de actuación muy definidas: lectura en la escuela; plan estratégico de bibliotecas; extensión bibliotecaria; acciones sociales, apoyo al sector del libro y desarrollo de acciones de comunicación.

En líneas generales el Plan ha obtenido unos buenos resultados, pese a que muchas medidas, sobre todo las de infraestructuras, no se han llevado a cabo en su totalidad debido a la crisis y a los vaivenes políticos (caso de la construcción de algunas bibliotecas o la red de bibliotecas escolares). Aun así, los resultados que nos dan los estudios realizados son muy positivos: los índices de lectura de Madrid han ido subiendo según el *Estudio de Hábitos de Lectura y Compra de Libros* de 2016 el número de lectores de libros en nuestra comunidad ha subido desde 2007 a 2016 de un 70,6 a un 76,3%, situándose más de doce puntos por encima de la media nacional (63,8%); además, el 33,8% de la población residente en la Comunidad de Madrid ha acudido a una biblioteca en el último año, cifra que se ha incrementado en más de 10 puntos en la última década (21,2% en 2007). Las bibliotecas de la Comunidad de Madrid obtienen una valoración muy alta a nivel general, con un promedio de 8,1.

Sin embargo, un plan tan a largo plazo ha demostrado que no es la mejor solución. Esto obedece a varias razones: Primero, el exceso de tiempo en su desarrollo lleva a no poder prever una evolución del presupuesto disponible. Además, al no poder adaptarse a las novedades y tendencias en cambio en el mundo de la lectura, algunas de las medidas no tienen la eficacia deseada, mientras que se otras, que surgen y se hacen necesarias, se deben implementar fuera del diseño original del plan. Por ejemplo, la excesiva importancia dada a la extensión de la lectura pública solamente en soportes tradicionales, que dio lugar a la asignación de recursos en programas que tuvieron una repercusión breve y, en el segundo sentido, la inclusión de las nuevas perspectivas de la lectura digital, cuyas medidas de respuesta se debieron tomar al margen del plan.

Actualmente, la Comunidad trabaja en la elaboración de un nuevo Plan 2018-2022, para el que se han utilizado como elementos de diagnosis, además de los análisis a nivel nacional e internacional, dos estudios específicos: El *Estudio de usuarios y no usuarios de las bibliotecas públicas de Madrid*, realizado en colaboración con la Fundación Germán

Sánchez Rupérez , que ha contado con la participación de expertos además de las encuestas, y el citado *Estudio de Hábitos de Lectura y Compra de Libros*. A los que se han unido los estudios estadísticos y de impacto realizados trimestral y anualmente por los propios servicios de Bibliotecas Públicas y del Libro y la Lectura de la Comunidad.

El nuevo plan procura contemplar las políticas lectoras de un modo más flexible y actual, asumiendo a la vez las políticas lectoras que sigan reduciendo la brecha lectora y digital a través de medidas como: la uniformización del sistema bibliotecario, la apuesta por las nuevas formas de lectura, la creación de unas políticas lectoras en los medios de transporte, la lectura familiar, el respaldo institucional al sector del libro, derechos de autor y la defensa del patrimonio bibliográfico de la región.

Por último, como ejemplo de planes nacionales tenemos el *Plan de Fomento de la Lectura* presentado recientemente por el ministerio de Educación, Cultura y Deporte, al que aún falta mucho por desarrollar. Planteado a partir del plan de los editores, mejorando sus postulados, sigue el esquema tradicional de líneas de actuación por objetivos: promoción general, educación, sector del libro, bibliotecas, propiedad intelectual y análisis.

Tiene un planteamiento bien estructurado aunque, de momento, adolece de la explicación de acciones concretas que, son expuestas someramente en el esquema de las actuaciones y de la publicación de una memoria presupuestaria detallada. Es de suponer, que el Ministerio irá poco a poco perfilando las líneas de actuación conforme vaya concretando la colaboración de las otras instituciones implicadas, tanto privadas como públicas. Dado que según la organización competencial del Estado son comunidades y administraciones locales las que gestionan la mayoría de recursos.

Aunque obviamente no puede ser el objeto de esta breve exposición, nos gustaría concluir con algunas reflexiones ¿Son efectivos los planes de fomento de la lectura? Y ¿Qué se debe hacer para mejorarlos?

Respondiendo a lo primero, nuestra opinión es que la mayoría de los planes nacionales o regionales han demostrado su utilidad si nos atenemos a los estudios de impacto lector realizados. Aunque sería pretencioso arrogarse esta evolución sin contar con otros muchos factores, a su favor podemos decir que los planes dan la posibilidad de

planificar y dedicar recursos que de otro modo estarían sujetos al albur de multitud de elementos y, además, suponen la concienciación e implicación sobre la lectura de muchos sectores que habitualmente no se ocuparían de ella.

Sin embargo, la propia evolución de la sociedad puede hacerlos quedar desfasados si no son lo suficientemente flexibles, por lo que es necesario que no excedan de un periodo de cuatro o cinco años y que estén sujetos a un continuo proceso de análisis que permita realizar correcciones o abrir nuevas líneas de actuación.

En cuanto a las líneas de actuación que debieran incorporarse a los mismos, además de las antedichas, los planes deberían de contemplar algunas líneas de mejora:

- Lectura conectada con los intereses de los grupos de lectores: Como ya expusimos anteriormente al hablar de los planes lectores educativos, se debe conjugar la calidad con los esquemas de interés de las personas a las que se desea motivar en la lectura. A veces una excesiva devoción por la calidad literaria puede hacer perder el interés de un gran número de personas por las que, aunque solo sea para que se sientan atraídas, se les debe presentar la lectura como algo relacionado con sus gustos y aficiones cotidianos (deporte, juegos, cine, etc.)
- Atracción por la literatura: Las lecturas deben tener unos elementos atractivos, tanto en su presentación, como en la conjugación de estrategias y medios para hacerlas visibles. Por ejemplo los *booktrailler*s, los anuncios en redes ahora en boga con los canales de Youtube.
- Nuevas formas de relato: En relación con lo anterior, el concepto lectura no se debe circunscribir al libro clásico, ni siquiera al libro electrónico tradicional. Hoy en día la literatura fluye por los grupos, plataformas y redes sociales. Es preciso potenciar actividades de creación en estos medios.
- Alicientes para creadores: Los creadores se deben sentir respaldados por las instituciones. No estamos hablando solamente de subvenciones y premios. Sino de una política de promoción y de unas medidas eficaces en el ámbito fiscal y de cotización.
- Atención a los editores y libreros. Siguiendo el hilo del punto anterior, no todo es la subvención y la compra de libros. Hay muchos medios para apoyar a creadores, editores y libreros. Los agentes del sector

tienen que sentirse parte intelectual del mismo. Animarles a dejarse ver por la gente, realizar actos "a pie de obra" en barrios y pueblos.

- Reformas normativas de protección del sector frente al intrusismo de otros agentes como las grandes superficies en la venta de libros. Y dentro de las capacidades de cada administración se debe procurar al sector del libro un alivio en las imposiciones tributarias a las que está sujeto como sector económico.
- Difusión (no solo futbolistas leyendo, por favor). Las campañas de publicidad deben ser:
  - Horizontales, es decir, en todos los medios posibles, con el objetivo de llegar a todos los sectores de la población. Si la poesía en redes está triunfando, por qué no utilizar este medio para difundir.
  - Continuadas. No vale una gran campaña de impacto y luego no volver. Es mejor incidir en la promoción a lo largo del año, especialmente coincidiendo con eventos relacionados con la lectura, la educación y las bibliotecas.
  - Originales: para no caer en la reiteración de mensajes similares

En resumen, los planes de fomento de la lectura son una herramienta que puede dar buenos frutos. Pero, como todos los proyectos, debe ser objeto de una exhaustiva planificación, un desarrollo coherente y una evaluación que permita extraer las consecuencias para futuras actuaciones.

## La biblioteca fuera de la biblioteca: eBiblio Madrid. Experiencias que fomentan la lectura en contexto cotidianos a través de la tecnología

**Remedios de Vicente García.** Unidad de Coordinación Técnica (ESPAÑA)

Presentado en la mesa redonda **Madrid y las nuevas formas de lectura en la red de bibliotecas públicas**.

PALABRAS CLAVE: lectura digital, libro electrónico, eBiblio, bibliotecas.

RESUMEN:
La tecnología es una herramienta con un gran potencial para acercar la

lectura a todos rompiendo las barreras de lo físico: en el ámbito doméstico a cualquier hora, durante los viajes, en momentos de ocio y de espera,… La Comunidad de Madrid coordina e impulsa desde el año 2014 un servicio que extiende la lectura más allá de los muros de la biblioteca: la plataforma de préstamo digital eBiblio Madrid. Los datos de los más de dos años largos de servicio permiten analizar en el momento actual cómo contribuye un servicio como este al fomento de le lectura, qué prefieren los lectores digitales, la demanda de obras en otras lenguas, consumo de nuevos formatos y formatos mixtos, cómo lectores que ya no acuden a la biblioteca física están interesados en las recomendaciones y la selección de obras en distintos géneros y materias de los profesionales, etc.

Un servicio como eBiblio Madrid se apoya en varios elementos: formación de una colección para un servicio de nueva implantación, atención personalizada a usuarios, coordinación con los profesionales de las bibliotecas, difusión a través de diversas vías, cooperación, mejora de las herramientas tecnológicas, formación de usuarios y profesionales, evaluación, etc. En su tercer año de vida, analizamos todos estos elementos y hacemos balance de un servicio que fomenta la lectura digital legal y rompe las barreras del servicio físico funcionando a cualquier hora y cualquier día a golpe de clic, como un complemento y extensión de la biblioteca pública.

INTRODUCCIÓN:

La aparición del libro electrónico es un eslabón más de la evolución de las tecnologías de la información y la comunicación y de la digitalización de la cultura. Su irrupción transforma la cadena de valor de la publicación y del consumo del libro y supone un reto para todos los agentes implicados en el mundo del libro: autores, editores, librerías, bibliotecas y lectores.

El desarrollo de la lectura digital está experimentando diferentes ritmos de crecimiento según los países, pero el hecho es que la paulatina ampliación de la oferta digital, la aparición de dispositivos con mejores prestaciones, la implantación de sistemas de préstamo de libros electrónicos en las bibliotecas, los sistemas de suscripción, las plataformas de lectura social, facilitan la accesibilidad permanente y están propiciando que se consolide el lector digital.

Las bibliotecas comienzan a transformarse obligadas por un cambio en las conductas y necesidades de los lectores en la era digital y son un referente para el tránsito y consolidación de la lectura digital, de hecho están siendo

un motor de impulso en la popularización del libro digital en países como Estados Unidos, Canadá, Reino Unido y Escandinavia.

La puesta en marcha de la plataforma de préstamo de libros electrónicos eBiblio abre una nueva etapa en las bibliotecas públicas hacia las posibilidades de desarrollo de nuevos servicios digitales para los usuarios.

Los servicios digitales extienden la biblioteca tal como se entendía hasta ahora. La biblioteca física también está cambiando, en sus espacios y en su apariencia y refuerza su papel social en la comunidad, incorpora la tecnología a las nuevas propuestas de espacios, detecta necesidades y crea actividades diseñadas de forma flexible, adaptadas en el tiempo a estas demandas, (talleres con tabletas y dispositivos móviles, selección y uso de aplicaciones, etc.). En este entorno, los profesionales de las bibliotecas que orientan y capacitan a sus usuarios sobre los recursos digitales que tienen a su disposición, proporcionan un mayor valor a la biblioteca.

PRÉSTAMO DIGITAL EN BIBLIOTECAS PÚBLICAS. EL PROYECTO EBIBLIO:

La Secretaría de Estado de Cultura del Ministerio de Educación, Cultura y Deporte licitó en 2013 un contrato para la adquisición de licencias de uso de libros electrónicos para su préstamo a través de las bibliotecas públicas, así como la implantación de un sistema de gestión informática que facilitase y permitiese los préstamos. La finalidad era extender a toda España un servicio que hasta entonces apenas había tenido desarrollo en las bibliotecas españolas.

Se pretendía ofrecer acceso a los nuevos formatos y soportes de edición a los usuarios de las bibliotecas públicas, contribuyendo a extender la lectura a nuevos sectores sociales, dinamizando el mercado del libro electrónico en España, y a la vez, estudiar y analizar la evolución del servicio.

La plataforma se integra con los sistemas de gestión bibliotecaria de las redes autonómicas, en un servicio web para autentificar a los lectores y que garantiza la protección de datos personales. Cada comunidad autónoma (excepto País vasco, que ha diseñado su plataforma de préstamo de libros electrónicos) cuenta con un espacio e interfaz propio, personalizable, en las distintas lenguas oficiales y en inglés, y gestiona la plataforma de forma independiente para ofrecer la colección a los usuarios

de su territorio a través de su red de bibliotecas públicas. En el caso de la Comunidad de Madrid, la plataforma se denomina **eBiblio Madrid**, y se encuentra activa desde el 11 de septiembre de 2014.

Las CCAA han seleccionado los contenidos a partir de obras ofertadas por las empresas de distribución adjudicatarias, mediante un grupo de trabajo compuesto por bibliotecarios especialistas en selección bibliográfica de Andalucía, Castilla y León, Cataluña, Galicia y Madrid. La plataforma se configura como un proyecto abierto, en el que las comunidades pueden incrementar y adaptar su colección en función de sus propios intereses y particularidades. La colección de **eBiblio Madrid** actualmente cuenta (a fecha de 31 diciembre 2016) con 3200 títulos y 42.241 licencias de accesos a esos títulos. Las obras que forman parte de la colección de eBiblio Madrid son aportadas por el Ministerio de Educación, Cultura y Deporte (1685 títulos y 266.702 licencias) y la Comunidad de Madrid, que ha ido incrementando el catálogo con sucesivas compras (1.602 títulos y 10.353 licencias).

eBiblio facilita el préstamo mediante licencias de contenidos digitales a los titulares de carnés de las bibliotecas públicas de toda la región. El servicio está accesible 24 horas al día, 7 días a la semana y 365 días al año. Para acceder al préstamo se necesita disponer de acceso a Internet, dirección de correo electrónico, contar con un carné de biblioteca y un dispositivo de lectura compatible con DRM (Digital Rights Management -Gestión de derechos digitales-) de Adobe (prácticamente todos los dispositivos son compatibles, salvo en el caso de los lectores de libros electrónicos de la marca Kindle de Amazon, ya que esta empresa dispone de un DRM propietario y exclusivo, diferente al de Adobe).

Permite acceder al catálogo de títulos y tomarlos en préstamo en formato digital (epub y pdf y mp3 para audiolibros), para ser leídos en ordenadores personales, tabletas, teléfonos inteligentes y dispositivos de lectura de libros electrónicos (ereaders) compatibles con DRM de Adobe.

Finalizado el plazo establecido de préstamo de 21 días, el libro electrónico deja de estar accesible en los dispositivos. eBiblio permite las opciones de devolución normal, anticipada, renovación y reserva de documentos. Cada comunidad autónoma determina el número máximo de libros electrónicos que se pueden tomar en préstamo, así como el número de reservas.

La gestión y coordinación directa de eBiblio Madrid se lleva a cabo desde

la Subdirección General del Libro de la Comunidad de Madrid, por la Unidad de Coordinación Técnica, en la que uno de sus técnicos administra la plataforma y realiza tareas de selección de contenidos, atención a incidencias, apoyo a bibliotecarios y gestión y consultas de los usuarios recibidas por correo electrónico, coordinación con el MECD (Ministerio de Educación, Cultura y Deporte) sobre el seguimiento y evaluación de la plataforma de las CCAA y del MECD, establece comunicación con las redes municipales, y participa en las tareas de formación y elaboración de materiales didácticos e informativos. Desde otros dos servicios de gestión autonómica también se llevan a cabo labores de apoyo relacionadas con altas de usuarios y depuración de la base de datos, con el objetivo de contar con un apoyo directo en un horario amplio.

**eBiblio Madrid** se encuentra accesible en web en la URL http://madrid.ebiblio.es/opac/#indice, a través de los enlaces del catálogo de la red, del Portal del Lector de la Comunidad de Madrid y de la página web del propio Ministerio. Las noticias y difusión en medios de comunicación han demostrado tener un importante efecto llamada sobre el interés del público en general, por lo que, más allá de los materiales divulgativos y los canales de información institucionales, se deben contemplar campañas periódicas de difusión del servicio con el objetivo de darlo a conocer y ampliar la penetración del mismo.

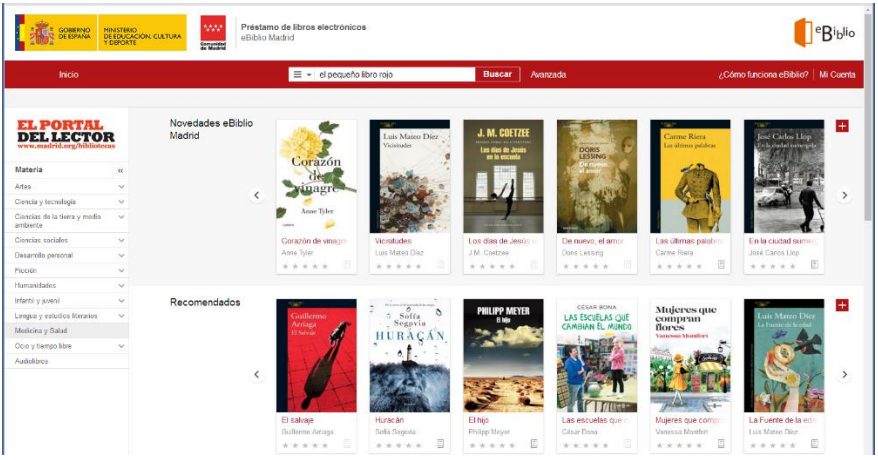


*Figura 1. Página Inicio eBiblio Madrid.*

En la actualidad es indispensable contar con un servicio de préstamo de

contenidos digitales que, además, es complementario de los servicios que las bibliotecas físicas ofrecen. El préstamo de contenidos digitales contribuye y permite:

*Llegar a todos los rincones, a todas las personas*. Un servicio como eBIblio Madrid se convierte en el mejor servicio de extensión bibliotecaria al ofrecer un acceso 24 horas al día durante siete días a la semana a lo largo de todo el año. Permite que lectores que no acuden habitualmente a la biblioteca por falta de tiempo o por otro de tipo de razones utilicen también este servicio.

*Contribuir a la accesibilidad*. La experiencia con los lectores demuestra que es posible prestar un servicio plenamente accesible cubriendo la accesibilidad física y la audiovisual a través de las ventajas de la lectura en pantalla, (aumento del tamaño de letra, elección del tipo de letra, acceso a audiobooks, formatos audiovisuales, etc.).

*Aportar variedad de oferta y selección de fondos con criterios profesionales*. Los estudios de usuarios de librerías y bibliotecas concluyen que el usuario valora los criterios de selección profesionales y objetivos, que comprendan un espectro amplio y variado de colecciones, autores, géneros, editores y materias.

Las bibliotecas, en el marco de los contenidos de dominio público, la digitalización y el conocimiento normativo de los derechos de autor y el apoyo que puede brindar a autores que desean autopublicar sus obras, se convierten también en cierto sentido en editor.

*Respetar los derechos de propiedad intelectual*. Un servicio como eBiblio fomenta el consumo legal de contenidos remunerados para los autores y el resto de agentes de la cadena del libro y hace compatible el uso de la obra por el lector (notas, comentarios), el enriquecimiento del texto (diccionario, enlaces, contenidos hipermedia) con la integridad de la obra.

Según el último estudio sobre piratería y hábitos de consumo digitales en España, en 2016 se realizaron 4.128 millones de accesos ilegales a contenidos, un 4,2 % menos que en 2015, por valor de 23.294 millones de euros (-3,2 %). En 2016 se contabilizaron 374 millones de accesos ilegales a libros en internet, con un valor de mercado de 3.103 millones de euros. Aumentó el número de consumidores que accedió a contenidos ilícitos, que pasó del 21 % de 2015 a más del 22 % en 2016. Más del 40 % de los

accesos se materializaron en contenidos con menos de un año de antigüedad (45 % en 2015).

Los servicios bibliotecarios se convierten en una alternativa natural a este hábito de descargas ilegales. En este sentido, se deberían acometer proyectos conjuntos de instituciones y los agentes implicados en el sector del libro para concienciar y educar a la población en el consumo de contenidos de forma legal y proteger el derecho de propiedad intelectual.

*Salvaguardar la intimidad y protección de datos de los usuarios*. Las instituciones están comprometidas en el respeto de los datos de los usuarios para usos exclusivamente encaminados a la prestación de los servicios.

*Fomentar la cooperación bibliotecaria*. eBiblio es un servicio cooperativo a nivel nacional y regional, que aúna los esfuerzos de profesionales bibliotecarios implicados en mejorar la calidad del servicio optimizando los recursos disponibles

*Favorecer la compra de libros*. Los estudios demuestran que los usuarios de las bibliotecas compran más libros y que no son una competencia para el comercio librero, sino un aliado natural en la difusión de las obras y autores.

ANÁLISIS DEL SERVICIO DE EBIBLIO:
El informe del Ministerio de Educación, Cultura y Deporte sobre el análisis estadístico de eBiblio durante 2016 constata el **aumento en el número de préstamos**, un **43,6% más** en **2016**. **Cataluña y Madrid concentran el 55,6% de los préstamos** de todas las Comunidades Autónomas y ambas alcanzan respectivamente **14,2 préstamos por mil habitantes**. Estos datos ponen de manifiesto el interés de los usuarios en el servicio de préstamo digital.

*Figura 2. Nº de préstamos totales en eBiblio 2015-2016*

Al analizar los datos de eBiblio Madrid en 2015 y 2016 se observa que durante 2016 el número de préstamos se incrementó en un **48%** con relación al año anterior:

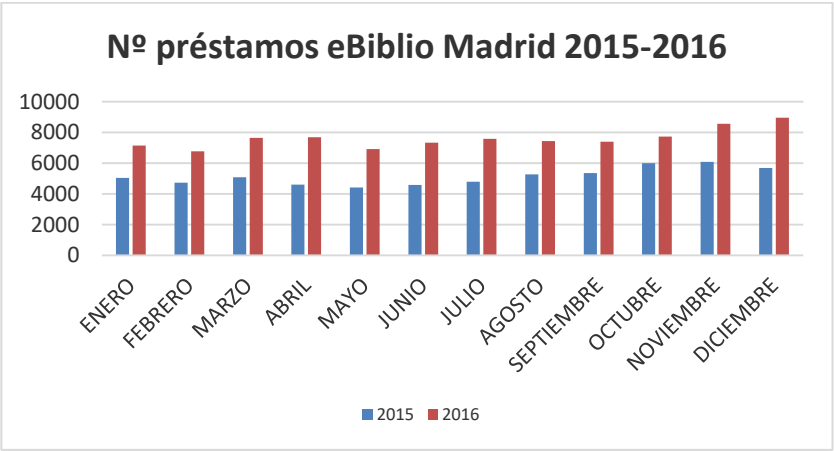


*Figura 3. Nº de préstamos en eBiblio Madrid 2015-2016*

También en el caso de los usuarios activos en eBiblio Madrid se observa un aumento de un **27%** en 2016.

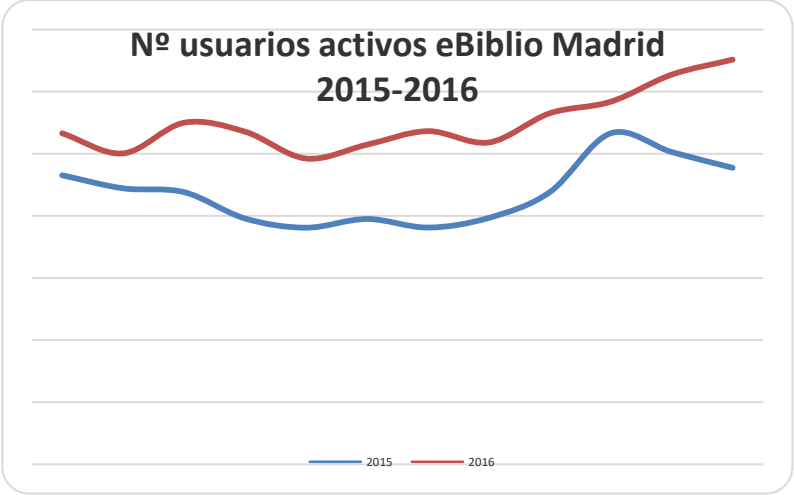


*Figura 4. Nº de usuarios activos eBiblio Madrid 2015-2016*

En cuanto a los contenidos, las obras de **ficción** fueron las más prestadas en eBiblio Madrid durante 2016 con **un 61% de préstamos.** Por géneros, destacan las obras de ficción moderna y contemporánea, que suponen el 60% de los préstamos, novela negra (15%), novela histórica (7%), y romántica y erótica (5%).

Las obras de **infantil y juvenil** se sitúan en el **5%**. Las obras de **autoayuda y desarrollo personal** se encuentran entre las más demandadas y alcanzan un **8 %**, ocio **y tiempo libre** un **6 %**, **ciencias sociales 2 %**; **ciencia y tecnología 2 %**, **medicina y salud 1%**. Los **audiolibros 6%** de préstamos.

Cualquier análisis debe establecerse en paralelo con los datos disponibles procedentes de otros estudios relacionados. El Observatorio de la Lectura y el Libro publica los datos avanzados de la Panorámica de la edición española de libros 2016, un informe elaborado por la Subdirección General del Libro, la Lectura y las Letras Españoles, del Ministerio de Educación, Cultura y Deporte, a partir de un exhaustivo tratamiento y análisis de los datos proporcionados por la Agencia del ISBN.

El avance de *Panorámica* muestra un incremento del 8,3% en la producción editorial durante 2016, pasando de 79.397 a 86.000 ISBN. Este aumento se refleja en la edición tanto de libros en papel como

digitales.

La producción de libros impresos creció un 6,4%, con un total de 60.763 libros (57.117 en 2015). Los libros en papel representan el 70,7% del total.

La edición electrónica aumentó 13,3% (25.237 ISBN frente a los 22.280 ISBN de 2015), representando el 29,3%. Dentro de esta categoría se consideran los libros digitales, que muestran un incremento del 13,5%, con un total de 23.656 ISBN (20.848 ISBN en 2015), representando el 27,5% del total de la producción.

La mayor parte de los libros digitales se publican en formato Pdf (9.296 ISBN, el 39,3% del total de la edición digital), seguidos por ePub (7.133 ISBN, el 30,2%), Mobi (981 ISBN) y otros (6.246).

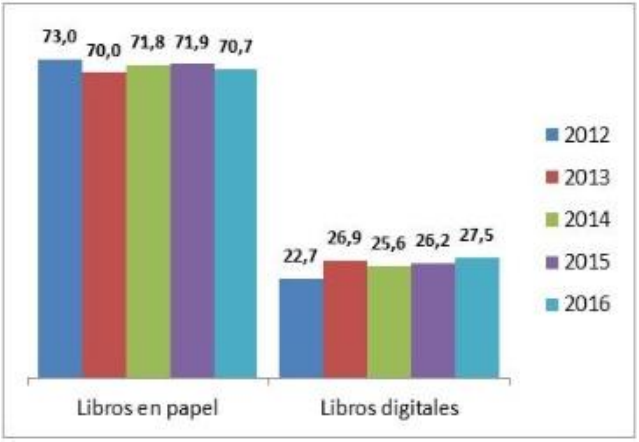


*Figura 5. Edición de libros en papel y digitales 2012-2016. Avance de la Panorámica de la edición española de libros en 2016.*

Se observa un paulatino aumento de la edición digital, las editoriales de una manera más sistemática comienzan a incluir sus publicaciones en formato digital, tanto de obras de fondo como de novedades.

En el caso concreto de eBiblio Madrid se constata que el hecho de incrementar el catálogo supone un aumento del número de préstamos, la adquisición de un mayor número de títulos para enriquecer el catálogo debe ser uno de los aspectos en los que incidir a lo largo de los próximos años.

Conseguir un catálogo con un mínimo de 10.000 títulos debe ser uno de los objetivos principales de eBiblio Madrid, hasta que no se alcance esa cifra será difícil poder hablar de un catálogo que ofrezca una oferta lo suficientemente amplia y atractiva para los usuarios.

DESAFÍOS PARA LA CONSOLIDACIÓN DEL PROYECTO EBIBLIO:
eBiblio, aún cuenta con diversos problemas para consolidar el proyecto:

*Colecciones digitales y el papel de las editoriales*

Un aspecto clave es contar con un número de obras que satisfagan las demandas de los usuarios y por el momento los más de 3.000 títulos del catálogo son aún insuficientes para considerarse el mínimo idóneo para ofrecer a los usuarios.

Por otro lado, se hace necesario un replanteamiento de las colecciones digitales, establecer pautas para la formación y mantenimiento de las colecciones de libros electrónicos, delimitar que tipo de obras queremos incorporar: obras de fondo, novedades, obras clásicas, en diferentes idiomas, obras enriquecidas, audiolibros, libros enriquecidos, narrativa transmedia, revistas, audiolibros…

El cambio en el concepto en el terreno digital, de acceso frente a propiedad, supone una nueva orientación en las relaciones con las editoriales a la hora de abordar las adquisiciones y en la propia gestión de la colección digital. Los contenidos digitales se consideran un servicio y por tanto se compra el derecho de acceso a las obras, ello implica que los documentos se adquieren a través de suscripciones y licencias, sujetos a las condiciones establecidas en los contratos sobre usos autorizados.

Los **modelos de negocio** que proponen los editores a las bibliotecas están en una etapa de concreción, especialmente en España, donde aún no se ha definido de manera clara un modelo que se pueda aplicar por parte de las editoriales para el préstamo de libros electrónicos a las bibliotecas. Antes de decidirse a la adquisición de estos contenidos la biblioteca debe evaluar todos los proveedores, determinar el gasto y la concesión de licencias de cada uno, y calcular los costes para determinar si el modelo seleccionado es sostenible.

El resultado de experiencias de préstamo de libros electrónicos será de

gran valor para optar por un modelo u otro de adquisición de licencias de fondos. Analizar la combinación de los factores de precio, simultaneidad de uso, propiedad y disponibilidad temporal, variable en cada una de los tipos de licencias, supondrá adoptar un determinado modelo según el tipo de fondo que se desee incorporar.

Se hace indispensable un diálogo entre editores/distribuidores para analizar propuestas y acercar posturas que permitan encontrar fórmulas beneficiosas para todos los agentes implicados en el sector del libro, estudiar y analizar modelos más eficientes para alcanzar una sostenibilidad razonable en las bibliotecas a medio y largo plazo.

*El papel de las plataformas tecnológicas*

Las plataformas tecnológicas son un elemento fundamental para el desarrollo del préstamo digital y por ello es importante que se cuente con desarrolladores tecnológicos que tengan en cuenta las necesidades de las bibliotecas y ofrezcan al usuario interfaces y aplicaciones que hagan posible de manera fácil y sencilla el préstamo y la lectura digital.

Las bibliotecas deben impulsar y fomentar la mejora de las plataformas siguiendo criterios técnicos, funcionales, gráficos y de accesibilidad orientados al usuario.

Algunos de los requisitos indispensables que deben ofrecer las plataformas son:

- Interconexión entre plataforma tecnológica y el sistema de gestión bibliotecario
- Posibilidad de incorporar los contenidos a través del catálogo de la biblioteca
- Importación y exportación de registros bibliográficos
- Obtención del mayor número de datos estadísticos para evaluar la colección y el funcionamiento del servicio
- Mantenimiento del catálogo y gestión de licencias
- Preservación de los datos personales de los usuarios.
- Agregación de contenidos de diferentes distribuidores y proveedores
- Adaptación ágil y rápida para la incorporación de contenidos en formatos diversos, (epub 3, fixed layout, y otros que sucesivamente vayan apareciendo) para enriquecer y diversificar el catálogo

*Condicionantes del DRM*

El DRM o gestión de derechos digitales es un sistema de cifrado que combina hardware y software con la finalidad de establecer usos permitidos por el titular de los derechos de autor sobre una obra.

Los sistemas más extendidos a la hora de aplicar el DRM son, el de **Adobe Digital Editions**, utilizado en el caso de eBiblio, que cierra el archivo y permite transferirlo limitándolo a un número determinado de dispositivos, y el de **Amazon, AZW**, con el formato mobi como base. Este formato propietario de Amazon implica que los dispositivos de lectura Kindle no admitan ebooks en formato epub.

El uso de este tipo de DRM provoca uno de los principales problemas de eBiblio, la incompatibilidad de formatos condicionados por el DRM, de ahí que sean muchos los usuarios de ereaders kindle que no pueden acceder al préstamo y la lectura digital.

Para solucionar este problema y permitir la lectura en cualquier tipo de dispositivo, sería necesario optar por utilizar sistemas de DRM sociales o blandos, menos intrusivos y que protegen los derechos de las obras a través de diversos sistemas que facilitan al usuario el acceso a las obras.

Las bibliotecas deben convertirse en agentes activos en la defensa de los derechos de los lectores digitales y en impulsar y fomentar nuevas formas de protección y acceso de los contenidos digitales más amigables y avanzadas que permitan superar las limitaciones de los DRMs actuales.

*Difusión del servicio*

La escasa difusión es uno de los puntos débiles de eBiblio, es necesaria una labor de difusión por parte de todas las administraciones involucradas en el servicio. Proyectar una campaña de alcance nacional y autonómico sería una buena estrategia para que los usuarios de todo el país conocieran esta oferta de préstamo digital a través de las bibliotecas de sus respectivas ciudades y municipios.

Redes sociales, vídeos, folletos, carteles, publicidad en ferias y otros acontecimientos culturales son canales de comunicación que deben explorarse para llegar al mayor número de usuarios posible.

Las bibliotecas juegan un papel destacado y fundamental en la

consolidación y difusión del servicio a través de las tareas de formación de usuarios que realizan de manera sistemática en el uso de eBiblio, junto con otras acciones que se llevan a cabo en los centros para dinamizar y dar visibilidad a eBiblio.

CONCLUSIONES:

El entorno digital rompe las limitaciones del espacio y las barreras de acceso y supone un nuevo impulso para las tareas de dinamización y formación en las bibliotecas. La lectura digital abre un cauce de trabajo en las bibliotecas para la formación de lectores críticos que adquieran las destrezas tecnológicas necesarias para adentrarse en lo digital.

eBiblio a lo largo de estos casi tres años de andadura se ha ido consolidando poco a poco y ha conseguido un número de usuarios que se han afianzado como lectores digitales. Aún están pendientes algunas cuestiones que hacen que no se haya extendido lo suficiente, la apuesta de las bibliotecas por este servicio y el afán de diálogo con los agentes implicados en el proyecto contribuirá a que el préstamo digital se convierta en una seña más de identidad en las bibliotecas.

Para que la lectura digital sea una realidad, las bibliotecas también deben acometer una serie de tareas para seguir avanzando en el préstamo digital:

- Conocer las demandas y preferencias de los usuarios
- Estudiar y analizar hábitos de lectura
- Diseñar estrategias y establecer nuevos cauces de comunicación con los usuarios
- Creación de programas de formación de lectores digitales
- Impulsar una mayor visibilidad de la oferta digital en la biblioteca
- Llevar a cabo actuaciones de formación, tanto entre los profesionales que apoyan a los usuarios en la utilización del servicio, como entre los usuarios potenciales del mismo
- Incrementar el catálogo, manteniendo una rigurosa selección de contenidos

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## Leer y escribir en la universidad para aprender a enseñar a leer y escribir en educación primaria: una experiencia docente

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Presentado en la mesa redonda **Desde las propias vivencias de lectura y escritura a las prácticas del lenguaje en las aulas**.

PALABRAS CLAVE: lectura, escritura, universidad, concepciones, formación docente.

RESUMEN:
El progresivo dominio de la lectura y la escritura constituye un objetivo de todas las etapas educativas, incluida la universitaria. En el caso del alumnado de Magisterio, son herramientas que, además, tendrán que enseñar a sus alumnos; deben así tornarse más hábiles en su manejo al mismo tiempo que aprenden metodologías para enseñarlas. Con este doble objetivo, realizamos una experiencia de innovación docente basada en un diseño instruccional cuyos elementos esenciales fueron el ABP, el aprendizaje cooperativo y el uso de la lectura y escritura para aprender. La experiencia persiguió, además, aumentar el conocimiento sobre el papel de las concepciones de lectura y escritura en el rendimiento en varias tareas híbridas de lectura y escritura. Treinta y siete estudiantes de Magisterio cumplimentaron dos autoinformes sobre sus concepciones y como evaluación final resolvieron dos tareas híbridas manejando múltiples fuentes para resolver un caso práctico. Los resultados indican que el diseño instruccional propuesto resultó positivo para docentes y discentes, que los universitarios aún han de avanzar en el dominio de la lectura y la escritura, y que sus concepciones se relacionan con su desempeño en una tarea híbrida compleja.

INTRODUCCIÓN:
La lectura y la escritura son dos formas esenciales de comunicación en la educación superior (Camps & Castelló, 2013; Molina & Carlino, 2013). Los docentes universitarios piden habitualmente a su alumnado que lean y escriban, como una manera de fomentar el dominio de estas herramientas, el aprendizaje de los contenidos y, también, la evaluación de estos. El lenguaje escrito es un vehículo de conocimiento privilegiado en la universidad, pero no solo para la comunicación entre el profesor y el estudiante, sino también para la propia autonomía en el aprendizaje de este último (Monereo & Pozo, 2003). Así, leer y escribir pueden tener, bajo determinadas condiciones, una finalidad epistémica, es decir, servir para cambiar el contenido previo de la mente (Solé et al., 2005). Esto puede suceder porque cuando el contenido extraído de un texto se plasma por escrito se producen, al menos, dos fenómenos. En primer lugar, se externaliza lo retenido del texto, convirtiéndolo en un objeto que está fuera de uno mismo y, por tanto, susceptible de ser analizado pausadamente, una y otra vez, y de conectarlo con el conocimiento previo. Debido a esto,

podemos mejorarlo y, así, "devolverlo" a la mente de manera más elaborada. En segundo lugar, la formulación lingüística de la información de un texto leído tiene más posibilidad de que se procese mentalmente de manera activa y más compleja. En particular, las tareas *híbridas* (Spivey & King, 1989), que demandan el uso conjunto de la lectura y la escritura, tienen grandes posibilidades de fomentar estos procesos. Sin embargo, las tareas híbridas no son todo lo frecuentes que podría esperarse y menos aún si implican manejar múltiples fuentes (Nelson, 2005; Solé et al., 2005). Asimismo, la investigación ha puesto de manifiesto las dificultades del alumnado universitario ante tareas de este tipo, especialmente en tareas donde el estudiante ha de ejercer un papel más activo e integrador, como en las tareas de síntesis o de argumentación (Correa, Ceballos & Rodrigo, 2003; Gallego-Ortega, García-Guzmán & Rodríguez-Fuentes, 2013; Hyytinen, Löfström, & Lindblom-Ylänne, 2016; Mateos & Sole, 2009).

El uso de la lectura y la escritura como herramientas epistémicas depende de varios factores. Uno de ellos es, como hemos comentado, el tipo de tarea que se plantea al aprendiz, que en buena medida depende de la disciplina (Castelló & Mateos, 2015; Mateos, Martín, Villalón & de Dios, 2007) pero, por supuesto, existen otras variables que también influyen. La literatura del campo ha destacado desde hace años los factores cognitivos tales como el conocimiento previo o la memoria operativa (Galbraith, Ford, Walker & Ford, 2005; García-Madruga, Gómez-Veiga & Vila, 2016; Olive, 2012) pero también la importancia de las motivaciones y las creencias. Entre estas últimas, las concepciones sobre la lectura y la escritura aparecen como variables que se relacionan con la comprensión de las fuentes leídas, la calidad de los productos escritos y el grado de aprendizaje que alcanzan los estudiantes, pero que han sido menos exploradas, especialmente en el contexto español (Baaijen, Galbraith, & de Glopper, 2014; Lordán, Solé & Beltrán 2017; Villalón & Mateos, 2009).

Como hemos visto, los estudiantes universitarios se ven en apuros a la hora de enfrentarse a tareas híbridas complejas y el alumnado de los Grados de Magisterio no es una excepción. Además, en su caso se da la circunstancia de que, como futuros maestros de Educación Primaria, tendrán que enseñar a los niños y niñas a leer y a escribir en la escuela. Por este motivo, es vital que el alumnado de Magisterio domine el lenguaje escrito y sea capaz de instruir de manera adecuada a sus futuros discentes. De este modo, este proyecto se enmarcó en la asignatura *Aprendizaje y Desarrollo Psicológico II*, situada en segundo curso del

grado de Magisterio de Educación Primaria en la Universidad de Cantabria. Específicamente, estuvo destinado a mejorar algunas competencias transversales de la materia y, en especial, la competencia lectora y escritora del alumnado, al mismo tiempo que a promover el aprendizaje de los contenidos de la asignatura que, a su vez, tratan, entre otros, los procesos psicológicos de lectura y escritura y las implicaciones educativas que se derivan.

El equipo docente de la asignatura concede una especial importancia a estos contenidos por varias razones:

a. La competencia lectora y escritora es clave para el éxito académico y profesional así como para participar activamente en la vida ciudadana.
b. Los resultados que obtiene el alumnado español de Educación Primaria en PIRLS, la prueba internacional de evaluación de la comprensión lectora para esta etapa (Mullis, Martin, Foy & Drucker, 2009), son claramente mejorables.
c. Para que esta mejora suceda es imprescindible enriquecer la competencia lectora y escritora de los futuros docentes, nuestro actual alumnado de Magisterio. Sin estas habilidades, los propios docentes difícilmente van a poder ayudar a construirlas en su alumnado de Educación Primaria, aunque dominen los conocimientos teóricos sobre los procesos de lectura y escritura impartidos desde esta asignatura.
d. La competencia lectora y escritora es un proceso que no acaba nunca de adquirirse a lo largo del ciclo vital y que los docentes de todas las asignaturas y de todos los niveles educativos tienen responsabilidad de trabajar. Así, entre las competencias genéricas de la asignatura está la de “acreditar competencia comunicativa en el ámbito de la comprensión y de la expresión oral, escrita, corporal y visual”, mientras que entre las competencias transversales de la misma está “que enriquezcan su capacidad de comunicación oral y escrita en lengua castellana”.

Se da la circunstancia, además, de que esta asignatura, como se ha indicado antes, enseña en uno de sus bloques de contenido cuáles son los procesos de lectura y escritura que se llevan a cabo cuando se leen y escriben textos. Asimismo, a partir de la explicación de estos procesos, ofrece orientaciones generales de cómo promoverlos en las aulas de Educación Primaria. De este modo, tiene sentido tratar las tareas lectoras y escritoras en el aula universitaria como les decimos que tendrán que

hacerlo en las aulas de Educación Primaria. En definitiva, se trata de llevar a la práctica con nuestro propio alumnado universitario lo que, desde la asignatura, se postula como "buenas prácticas lectoescritoras", que alentamos a que desarrollen con su alumnado de Educación Primaria cuando consigan ser docentes (Camps, 2009; Cassany, 2001; Dolz, 2009). Entre otras, estas incluyen trabajar con tareas híbridas complejas, que planteen situaciones abiertas, con productos finales que puedan ser muy distintos, pero todos con posibilidad de ser correctos, y que además se den en un proceso en el que se combine el trabajo individual y el trabajo colectivo, permitiendo el uso de alguna técnica de aprendizaje cooperativo (*Rompecabezas*), yendo más allá de un mero trabajo en equipo (Johnson & Johnson, 1999). Además, debe tratarse de prácticas lectoras y escritoras con un grado de contextualización suficiente, de modo que permita usar esta competencia como un instrumento de comunicación y que intercalen comunicación oral y escrita.

Este planteamiento, "basado en tareas", comparte, por tanto, ideas con otras perspectivas como el "Aprendizaje Basado en Problemas" o el "Método de Caso" (Arias-Gundín, Fidalgo & García, 2008; Briones & Gómez –Linares, 2015).

OBJETIVOS:
Como hemos comentado, los estudiantes universitarios tienen dificultades con la lectura y la escritura académicas y, además, en el caso de los futuros maestros, dominar el lenguaje escrito y su enseñanza es especialmente relevante. Por todo ello, llevamos a cabo una experiencia de innovación docente para lograr los siguientes objetivos docentes y de investigación.

*Objetivos docentes:*

a. Elaborar un diseño instruccional cuyos elementos esenciales fueran el Aprendizaje Basado en Problemas, el aprendizaje cooperativo y el uso de la lectura y la escritura para aprender. En particular, se pretendió que los estudiantes tuvieran experiencia de leer y escribir en una experiencia didáctica coherente con lo planteado desde la teoría.
b. Favorecer el aprendizaje autónomo del estudiante y utilizar métodos innovadores que fomenten la participación de los estudiantes mediante metodologías activas, aportando nuevas experiencias.
c. Integrar la formación y evaluación en competencias transversales

tales como: a) ser capaz de aplicar conocimientos, elaborar y defender argumentos, resolver problemas dentro de su ámbito de estudio; b) reunir e interpretar datos relevantes para emitir juicios reflexivos; y c) transmitir ideas, problemas y soluciones tanto a un público especializado como no especializado.

d. Iniciar una preparación, ya desde segundo curso, para futuros trabajos académicos y, especialmente, para el más elaborado que tienen que superar, el TFG, en el que, según nuestra experiencia, se sienten desbordados cuando tienen que manejarse con una cantidad importante de textos y cuando tienen que escribir un texto de cierta extensión.

*Objetivo de investigación:*

Contribuir a aumentar el conocimiento sobre el papel de las concepciones sobre la lectura y la escritura sobre el rendimiento en tareas híbridas de lectura y escritura con participantes de habla española.

DESCRIPCIÓN DE LA EXPERIENCIA:

*Diseño de la experiencia*

El diseño se realizó en la asignatura “Aprendizaje y Desarrollo Psicológico II” del Grado de Magisterio en Educación Primaria de la UC. Los estudiantes llevaron a cabo varias prácticas de aprendizaje, que se complementaban con las clases teóricas impartidas, pero solo dos de ellas, las de más envergadura, se desarrollan en este proyecto.

Las prácticas fueron ofertadas a 108 estudiantes. De estos, la mayoría (89%) eran mujeres -como sucede en los Grados de Magisterio- y tenían una edad media de 20 años. Solo un 22% tenía experiencia en un aula real. De cara a la parte de investigación, puesto que las actividades no eran obligatorias y no todos dieron su consentimiento para utilizar sus datos en el estudio, solo se recabaron datos completos de 37 estudiantes.

Las prácticas versaban sobre distintos contenidos del programa del bloque 1 de la asignatura; en concreto, la influencia de las pantallas sobre la infancia 6-12 años y las diferencias psicológicas entre los dos sexos. Ambas prácticas estaban formadas por distintas tareas que dibujaban un proceso y que compartían las premisas comentadas en la introducción de emplear distintas fuentes, terminar en la elaboración de un texto final

dirigido a una audiencia concreta y reconocible por el alumnado e implicar trabajo individual y colectivo. Las prácticas se basaron en lecturas de documentos científicos propios de la disciplina y en algunos otros de uso social (noticias periodísticas, por ejemplo). En todo caso, el alumnado tuvo que transformar sus lecturas científicas en un texto de otra naturaleza, más próximo a la divulgación científica, para adaptarlo a una de sus futuras audiencias: las familias o sus compañeros de claustro. Así, a partir de información científica aportada por el equipo docente el alumnado pudo ejercitar procesos cognitivos complejos tales como lograr un nivel profundo de comprensión, seleccionar información relevante y/o pertinente, contrastar información para localizar ideas discrepantes o complementarias, organizar la información de distintas formas, sintetizarla o esquematizarla, aplicarla, reorganizarla, hacer un análisis crítico de ella y formularla en otro formato. Por su complejidad cognitiva, las tareas tenían también un alto componente de complejidad emocional (perseverancia y resistencia a la frustración ante tareas difíciles; en definitiva, autorregulación emocional).

A continuación se detallan las dos prácticas. La Práctica 1 trataba sobre el impacto de las pantallas en el desarrollo psicológico de los menores en la etapa de E. Primaria. Partía de la exposición de una situación problema al que se enfrenta una docente que percibe el uso, educativamente inadecuado, que hace su alumnado de la TV. Cuando lo comenta en el claustro, se decide estudiar el impacto de las pantallas, y especialmente de la TV, sobre el desarrollo psicológico para poder dar una respuesta fundamentada ante las familias. A cada estudiante se le pidió, en primer lugar, que elaborara un texto argumentativo sobre si consideraba adecuado el visionado de la TV. La secuencia didáctica continuó con la formación de pequeños grupos de seis personas en los que tenían que trabajar algunos textos y llevar a cabo algunas tareas a raíz de ellos. Con el pequeño grupo dividido en subgrupos de tres personas, realizaron un mapa conceptual de dos textos que defendían ideas contrapuestas respecto al influjo de la TV sobre la infancia. Las ideas extraídas por cada trío se expusieron y debatieron en el pequeño grupo completo y elaboraron un texto común con las conclusiones. En la siguiente tarea, también encararon la lectura de dos textos dentro de cada grupo, pero esta vez se trató de textos complementarios en vez de textos que confrontaban. La tarea que tuvieron que realizar es la de hacer una síntesis entre ambos textos. Además, tuvieron que añadir la lectura de otro texto, esta vez el mismo para los seis integrantes de cada pequeño grupo, de modo que se vieron obligados a llevar a cabo una integración de información. Tras este

recorrido lector y escritor, la siguiente tarea consistió en que cada estudiante escribiera el mismo texto argumentativo inicial, esta vez con mucha más información de base científica. Por último, tuvieron que elaborar un texto colectivo en cada pequeño grupo de naturaleza muy diferente al anterior: un decálogo, dirigido a las familias, sobre buenas prácticas para el uso y visionado de las pantallas por parte de sus hijos/as.

La práctica 2, por su parte, abordaba el tema de las diferencias psicológicas entre los sexos. El comienzo es el mismo que en la práctica 1: una situación problema vivida por una profesora de 1º de E. Primaria, a la que un padre, a través de una carta, le hace saber su opinión contraria al tratamiento educativo que hace en el aula de las diferencias psicológicas entre niños y niñas. Esta profesora promueve la igualdad e incita a que alumnas y alumnos hagan el mismo tipo de actividades (por ejemplo, jueguen con los mismos juguetes en el aula o lleven a cabo los mismos juegos durante el recreo). En esta ocasión, la secuencia didáctica o proceso de aprendizaje se inició con una lectura que incluía conceptos básicos sobre el tema y con la contestación, en pequeño grupo, de unas preguntas sobre este texto. A partir de aquí, se aplicó la técnica *Rompecabezas* y cada pequeño grupo de seis personas se dividió en subgrupos de dos. Así organizados, los miembros de cada pareja tuvieron que leer un texto sobre las diferencias psicológicas entre ambos sexos. Los dos miembros de una pareja lo hicieron sobre las diferencias biológicas, los dos miembros de otra sobre las diferencias cognitivas y los miembros de la tercera pareja sobre las diferencias socioemocionales. La tarea consistió en que extrajeran las ideas principales y secundarias, y se llevó a cabo individualmente en casa. Una vez realizada, en clase se formaron grupos de expertos de seis integrantes, formados por personas que habían leído el mismo texto, en los que se debatió sobre las ideas principales y secundarias hasta llegar a un resumen grupal de la lectura en forma de texto expositivo. Tras esto, en otra sesión los estudiantes abandonaron los grupos de expertos para volver de nuevo a su grupo original, en el que tuvieron que explicar al resto el contenido del texto leído y trabajado, de forma que todo el pequeño grupo captara y entendiera los tres tipos de diferencias (cerebrales, cognitivas y socioemocionales). A esto siguió la elaboración individual de un texto en el que cada estudiante simulara que era la profesora de la situación problema inicial y esta explicara las razones científicas para promover la igualdad entre los dos sexos, a pesar de las diferencias entre ambos, y respondiera con datos científicos a los argumentos que daba el padre en la carta. Tenía que estar dirigido al Consejo Escolar para que este, a su vez, lo difundiera a la

comunidad educativa. La secuencia terminó con la elaboración de este mismo texto pero esta vez en el seno de cada pequeño grupo, aprovechando todos y cada uno de los seis textos individuales.

Las dos prácticas fueron evaluadas por los estudiantes a través de un formulario anónimo tipo Likert. En dicho cuestionario expresaron su opinión sobre el grado de interés, utilidad, disfrute y complejidad de los temas escogidos, de las tareas planteadas y de las lecturas seleccionadas. Asimismo, se les pidió valorar su grado de aprendizaje y se les preguntó si les parecía que habían aprendido más trabajando así que estudiando para un examen.

*Implementación de la experiencia*

La cronología del proyecto fue la siguiente:

- En las dos primeras semanas del curso, los estudiantes rellenaron los dos cuestionarios de creencias sobre la lectura y concepciones sobre la escritura, el CESAC (Villalón & Mateos, 2009) y el CCL (Lordán, Solé & Beltrán, 2017), a modo de tarea de activación de conocimientos previos.
- En la tercera semana comenzaron con la Práctica 1.
- En la quinta semana iniciaron la Práctica 2.
- En la décima semana se les invitó a participar en la evaluación de la experiencia.
- Una vez finalizado el curso, el profesorado de la asignatura rellenó un cuestionario similar al de los estudiantes, pero con preguntas específicas sobre su labor docente.

Los productos finales se evaluaron mediante una rúbrica ad hoc, considerando el número de ideas principales incluidas, el grado de integración y la calidad de la redacción.

RESULTADOS:

*Valoración de la experiencia a nivel docente*

Las prácticas se desarrollaron en la forma prevista, pero con ciertos ajustes de tiempos y calendario. Las calificaciones medias en las dos prácticas fueron semejantes, estando en torno a siete puntos sobre diez, y siendo más elevadas en las tareas grupales que en las individuales (6,75 y 7,5 para la práctica 1 y 6,5 y 7,75 para la Práctica 2). Los sobresalientes

fueron muy escasos, especialmente en la tarea individual de la práctica 1 y en la grupal de la 2.

A pesar de que las notas no fueron muy elevadas, el alumnado que completó el cuestionario final (n = 46) se mostró satisfecho con la experiencia. De este modo, más del 90% se mostró de acuerdo o muy de acuerdo con la afirmación de que las prácticas les habían resultado interesantes y útiles para su formación.

Por lo que respecta a las principales dificultades referidas por los estudiantes, estás se relacionaban con problemas con el trabajo en grupo, cierto agobio con los plazos, etc., observaciones similares a las encontradas por Briones y Gómez-Linares (2015). Algunas, pero en menor medida, aludían a la dificultad de algunas lecturas y/o tareas.

Los docentes de la asignatura, por su parte, valoraron de forma positiva la experiencia en cuanto al interés, utilidad y grado de aprendizaje que promovían en su alumnado, coincidiendo en su disposición por llevarla a cabo el próximo año. No obstante, sugirieron algunos ajustes de cara al siguiente curso tales como modificar alguna lectura o dar más tiempo para la realización de algunas tareas, que se incorporarán.

*Resultados de la investigación*

Por lo que respecta al objetivo de explorar el papel de las concepciones sobre la lectura y la escritura, es de destacar que los instrumentos de creencias cuentan con una satisfactoria consistencia interna ($\alpha > .70$ para ambos). Asimismo, los análisis de correlación muestran relaciones positivas y estadísticamente significativas entre las creencias más sofisticadas, tanto sobre la lectura ($r = .41$, $p = .006$) como sobre la escritura ($r = .44$, $p = .003$), y el rendimiento en la práctica 2. Resulta interesante que no hayamos encontrado correlaciones con la práctica 1, pero esto puede deberse al tamaño limitado de nuestra muestra, por lo que sería interesante replicar el estudio con más participantes.

CONCLUSIONES:

Con respecto a los objetivos docentes, los estudiantes tuvieron que llevar a cabo numerosas y diferentes tareas que implicaban procesar la información textual de modo activo y, además, ponerla por escrito lo que definitivamente llevaba a poner en marcha actividad mental con mucha

mayor intensidad que en el caso de simplemente "volcarla" en un examen. Ese procesamiento supuso tener que realizar distintas microoperaciones como extraer información pertinente, distinguir la información relevante de la accesoria, inferir, integrar información, advertir información contradictoria o saber qué información es complementaria.

A pesar de que la experiencia ha supuesto un mayor grado de complejidad que en cursos anteriores, el alumnado ha mostrado su satisfacción con la experiencia. No obstante, como los resultados han puesto de manifiesto, los estudiantes necesitan más instrucción sobre la lectura y la escritura académicas (Mateos & Sole, 2009; Segev-Miller, 2004), que además les ayude a prepararse para el Trabajo de Fin de Grado (Vera & Briones, 2015). Es por ello que en esta experiencia de innovación docente vemos la necesidad de introducir algunas mejoras que incluyan, entre otras cosas y con distintos procedimientos, información explícita acerca de cómo se puede llevar a cabo con mayor eficiencia procesos de comprensión y producción de textos.

En relación al objetivo de investigación, los resultados de este estudio indican que las concepciones del alumnado sobre la lectura y la escritura se relacionan con su desempeño en una tarea híbrida compleja. Estos resultados exploratorios de nuestro trabajo son coherentes con los de otras investigaciones en otros países (Baaijen, Galbraith & de Glopper, 2014). Asimismo, respaldan que los instrumentos sobre creencias utilizados y previamente validados constituyen una herramienta fiable para la investigación en nuestro contexto, por lo que este estudio aporta nuevos datos en relación a la importancia de las concepciones sobre la lectura y la escritura. Por todo ello, parece que sería interesante trabajar con los futuros maestros sus concepciones de manera explícita y, también, aplicar en el aula universitaria las buenas prácticas lectoescritoras para que, de este modo, logren una representación y una ejecución más potente de estas herramientas.

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## El reto de la formación de lectores críticos en la universidad colombiana

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PALABRAS CLAVE: lectura crítica, educación superior, análisis del discurso, pensamiento crítico.

RESUMEN:
La lectura crítica se ha convertido en un discurso de uso cotidiano en la comunidad académica. No obstante, las múltiples investigaciones orientadas a proponer estrategias que mejoren este nivel de lectura coinciden en que las dificultades de los estudiantes universitarios siguen existiendo de manera ostensible. En este panorama surgen algunos interrogantes frente a dicha problemática: ¿es posible pensar en la formación de la lectura crítica como un ejercicio aislado a la lectura del mundo? ¿la necesidad sobre la enseñanza de procesos de lectura y escritura están conduciendo a su instrumentalización? De acuerdo con esto, plantear la lectura desde su nivel de criticidad conlleva pensar en la lectura como ejercicio esencial del ser humano. En este sentido, la propuesta de esta mesa redonda consiste en realizar un abordaje desde una mirada interdisciplinar que abarca el análisis crítico del discurso, lo sociológico y lo pedagógico, para llevar a cabo una reflexión a propósito

de las implicaciones de la lectura crítica en el ámbito universitario.

INTRODUCCIÓN:

La pedagogía crítica ha hecho un revisionismo importante a la pedagogía "eficientista" asignándole gran responsabilidad en la precaria formación de sujetos íntegros. La primera, concibe a la educación como una práctica política, social y cultural, al mismo tiempo que propone cuestionamientos frente a los sistemas de educación cuyo propósito central no sea otro que el de formar individuos preparados para lograr el éxito económico. Vista así, la educación solo sería un instrumento útil para alcanzar la rentabilidad y competitividad en el mercado. Estas aspiraciones monetarias eclipsan otra dimensión fundamental para las sociedades democráticas: la formación de ciudadanos del mundo. Así como lo advierte Nussbaun "ninguna democracia puede ser estable si no cuenta con el apoyo de ciudadanos educados para ese fin" (2010, p., 21). Sin la comprensión y la reflexión constante frente a las múltiples realidades, la democracia estaría en peligro. Para esta filósofa, la complejidad del mundo exige mentes críticas que puedan analizar y comprender dicha realidad. En ese sentido, la educación debe cultivar la capacidad de reflexión y pensamiento crítico, pues por medio de estos se lograría formar naciones más humanas.

Esta propuesta ético-epistémica propone la reflexión como motor de la existencia misma, premisa que halla su génesis en el proyecto de alfabetización crítica impulsado por Freire (1984), en el cual señala que la educación es un acto político y acto de conocimiento y por eso mismo es un acto creador, cuyo fin es la de formar hombres para la sociedad (p., 50). Por lo tanto, el cambio comienza con la formación de individuos críticos que se permitan el encuentro consigo mismos. De ahí que no se puede reducir la enseñanza de la lectura a la pura enseñanza de la palabra. Porque la lectura del mundo es anterior a la lectura de la palabra. Por eso, se hace imprescindible pensar en la cultura que habitamos, en el mundo en el que empezamos a leer.

Desde el punto de vista crítico no es posible pensar la educación sin pensar también la cuestión del poder. La educación es comprendida como una práctica autónoma y no reproductora de la ideología dominante. Por eso, las relaciones entre la educación y el sistema deben ser relaciones dinámicas contradictorias. Y no prácticas homogenizantes entendidas como ejercicios de formación encaminadas a la búsqueda de la prosperidad económica.

DESARROLLO:

Discursos centrados en la preocupación por garantizar la entrada de los individuos competentes al mundo laboral ponen de manifiesto el rol secundario que desempeña la educación intelectual y social; en el lugar en donde, de manera dramática, ha quedado relegado el ejercicio de la razón reflexiva. Las Universidades han trazado rutas y objetivos educativos orientados a la transmisión de conocimientos específicos y disciplinares que, en algunos casos, excluyen la formación de individuos íntegros, informados, empáticos y mentalmente dispuestos a contribuir a cambios sociales, entendidos estos no solo desde una dimensión puramente económica y productiva, sino desde transformaciones estructurales propias de sociedades críticas y democráticas.

En este orden, la educación debe trascender la formación centrada en la acumulación de contenidos y centrarse en una enseñanza que cultive el pensamiento crítico a través del cual el sujeto se piense a sí mismo en relación con otros en una sociedad más equitativa. Es preciso propiciar formas inteligentes de comprensión de la ontología del ser y del mundo desde una razón sensible que permitan el desarrollo de un proyecto más humanizante. Siguiendo a García (2011), “la lucha por la libertad y la igualdad constituyen a la democracia y deberían formarse, primeramente, como una lucha interna en el fuero íntimo de cada persona –mediante un autoexamen–, al modo de la apuesta socrática. De esa manera, si cada quien hace lo propio, al estar en conjunción y convivencia con los demás, seguramente la sociedad funcionaría mejor” ( p., 183).

Este pensamiento pedagógico ético no estandarizado tiene como finalidad promover una educación emancipadora, por medio de la búsqueda de la autonomía. Sin duda, esta subjetividad reflexiva dada por actos de conciencia de sí y del mundo permitirá superar las formas de razón y de lectura instrumentalizadas. En muchos casos, configuradas y transmitidas desde modelos de pensamiento maniqueístas, repeticiones de dogmas y prejuicios que limitan la posibilidad de apertura a otras subjetividades. Este desplazamiento conlleva la búsqueda de epistemes productoras de sentido que remitan a la experiencia singularizante. Sería, pues, un pensamiento que en términos de Lipman (1998) corresponde al complejo cuyo orden incluye “la dimensión emotiva, afectiva y social de pensar” (p., 16). Lejos de una razón instrumental, acrítica y parcializada, desprovista de un compromiso con el individuo mismo y la sociedad, Lipman propone rescatar la visión compleja de la realidad frente a la visión unidimensional

que se está privilegiando en la educación actual.

Esta mirada compleja de la realidad pretende superar la razón moderna, caracterizada por la arrogancia de la inteligencia que privilegia el saber positivista; por una razón abierta que dé lugar a la intuición, al sentimiento, y a la razón desde una mirada integradora del arte. Para Maffesoli (1977) la razón sensible debe permitir entender que la vida social está inmersa en una atmósfera estética. Que la vida social está hecha ante todo, y cada vez más, de emociones, de sentimientos y afectos.

Apostar de nuevo a la razón, entendida desde una dimensión sensible, conduce a pensar que la educación sigue siendo la esperanza de este proyecto humanista en tanto que el aula es una extensión de la sociedad y, por lo tanto, este espacio se convierte en “cronotopos de generación de pensamiento y acción originales y creativos, no solo en nichos repetidores y fijadores de la cultura reproductora (1998, p., 21). En este sentido, la educación sigue siendo el motor de transformación social, moral y político. Ahora bien, ¿cómo resignificar la definición de educación en medio de la saturación de discursos económicos de sociedades que producen para el mercado?, ¿de qué manera el docente puede contribuir al fortalecimiento de un pensamiento crítico y sensible? Estas y muchas otras cuestiones surgen durante el ejercicio docente en el proceso de enseñanza de procesos de lectura y escritura.

Sin respuestas, esta ponencia se suma a los múltiples intentos por dilucidar problemáticas que conduzcan a repensar las prácticas de enseñanza de la lectura en la universidad. Una de las ideas que surgen durante la reflexión es la imperante necesidad de entender que la investigación debe abrir espacios de encuentro y desencuentro pedagógico; tal como lo sugiere Lipman, la investigación debe abrir “espacios afectivos, lógicos, estéticos y políticos en el aula como microcosmos y semilleros de la sociedad” (1998, p., 21). Esto implica pensar que tanto los conocimientos, los métodos de enseñanza así como los objetivos pueden ser transformados y, por lo tanto, ser mucho más flexibles y pertinentes en procesos formativos que buscan darle la justa importancia al conocimiento y a la razón, tanto en la vida académica como social y cultural.

Para contrastar esta idea de una educación crítica quisiera poner en consideración una de las amenazas: el enfoque basado en competencias, un proyecto ideológico que, por medio del discurso de promesas de

crecimiento económico, poco a poco se ha ido instalando en el modelo curricular de muchas universidades en el mundo y, particularmente, se ha apoderado de algunas universidades en Colombia.

Según el autor Sacristán, G. parece existir más un interés económico que educativo al revisar el enfoque basado en competencias[1]. Pues parece que la base de este discurso es:

> elevar los niveles de competencias en un determinado país, para aumentar los recursos que se invierten en programas de capacitación y para hacer posible que otras instituciones no gubernamentales impartan capacitación. Este planteamiento surge a partir de las preocupaciones de los grupos de interés propios del mundo del trabajo donde los cuerpos directivos necesitan trabajadores y deben identificar estándares ocupacionales originados en las competencias necesarias (p., 228).

No obstante, este discurso eufórico y optimista pretende destacar las bondades de un discurso ambiguo que ha dejado a su paso muchas dudas, para el autor Sacristán (2008), este discurso consiste en exigir de manera soterrada "la afectividad de lo que se pretende en la educación"(p., 77), es decir, este lenguaje que se desarrolla en el currículum y en las políticas educativas está centrado, fundamentalmente en "la capacidad de responder a demandas complejas y llevar a cabo tareas diversas de forma adecuada. Al mismo tiempo, supone una combinación de habilidades prácticas, conocimientos, motivación, valores, actitudes, emociones y otros componentes sociales y de comportamiento que se movilizan conjuntamente para lograr una acción eficaz (2008, pp 77- 78). Este enfoque genera muchas dudas con relación a la formación de individuos críticos, pues los marcadores discursivos que se reiteran son: saber hacer y querer hacer en situaciones y contextos concretos y reales.

Ahora bien, el problema de este enfoque es que descuida, quizá de manera intencional, todo aquello que se refiere a las condiciones del contexto sociocultural, como también, todo lo relacionado con

[1] Que se remonta a los años treinta del siglo XX en Estados unidos. Su renacimiento comenzó hace quince años, con el fin de adecuar la educación y capacitación a las necesidades de la industria. Desde entonces Educación Basada en Normas de Competencias (EBNC) ha sido un concepto muy controvertido entre representantes de los sectores industriales, gubernamentales, académicos y educativos.

comportamientos que movilizan acciones desde una lectura crítica de las condiciones sociales. Por esta razón los países que conforman la Unión Europea han comenzado a reformular el currículum en torno al concepto de competencia. Parece ser claro que la formación por competencias tiene una connotación altamente "eficientista" que apunta a "satisfacer exigencias de carácter económico- productivo ante situaciones socioeconómicas muy competitivas" (2008). Desvelar esa ideología y someterla a la confrontación será una de las formas de desinstalar discursos que están poniendo en peligro el desarrollo de la razón reflexiva. Instrumentalizar los procesos de lectura de la realidad así como las formas de educar individuos puede traer costos muchos más altos para las sociedades: el olvido del ser.

Siguiendo la línea argumentativa de Nussbaum, la educación técnica y científica es fundamental para el desarrollo de las sociedades, y por lo tanto, no se sugiere que se dejen en segundo lugar, sino que se integren al proyecto de formación de ciudadanos conscientes y empáticos. Tal como lo propone la filósofa se trata de desarrollar capacidades vitales para cualquier democracia y para la creación de una cultura digna. Dichas capacidades se vinculan con las artes y las humanidades, las cuales conducen al desarrollo de un pensamiento crítico. Este reclamo por las humanidades se centra en proponer nuevos retos en la educación que propendan por la razón sensible, integradora y compleja, capaz de leer el mundo desde una perspectiva ética y humana. No solo se trata de privilegiar la racionalidad, sino además, la imaginación porque gracias a esta se propicia el lugar para descolocar sistemas de valores y con ellos los prejuicios frente a todo aquello que se sale de nuestros marcos de realidad, así como también, se abre la posibilidad de evitar los estereotipos que zanjan lecturas del otro desde formas de representación sesgadas.

CONCLUSIÓN:

Lo crítico empieza, entonces, en la interioridad del ser a partir de una actitud inquieta de curiosidad y asombro, que de movimiento al pensamiento y motive transformaciones tanto individuales como sociales. En este sentido, aprender a leer no garantiza el desarrollo de la capacidad crítica. Si la lectura está desprovista de la comprensión del horizonte histórico y social, será siempre una lectura árida desconectada de la realidad. Leer críticamente implicará confrontar creencias, prejuicios y estar más dispuestos a la creatividad, siguiendo a Freire un lector más antidogmático, más evaluador será (Freire, 1984, p. 58).

En conclusión, es urgente que la educación posibilite que los sujetos nos reconozcamos socialmente como "hacedores de historia con una responsabilidad ética, estética, política y epistémica" (Vásquez: 2012, p. 152). Solo así se comenzaría a potenciar un proceso de cambio histórico movilizado por una nueva conciencia individual que problematiza y sospecha de sí, de su presencia, su existencia, sus prácticas singulares, sociales, académicas y culturales (2012, p., 153). Cabe anotar que el pensamiento crítico no solo se forma en la academia sino que es un compromiso del ciudadano con la existencia misma y la Historia. El sujeto curioso y crítico es el punto de inicio de la alfabetización crítica. "El ejercicio de esa actividad crítica, en el análisis de práctica social, de la realidad en proceso de transformación permite el acto de conocimiento y asimismo, permite asumir frente a su cotidianidad una posición más curiosa" (2012, p., 135). La posición de quien indaga constantemente acerca de su propia práctica, acerca de los hechos que han sido naturalizados en su entorno. Es decir, un individuo con libertad intelectual que tenga la capacidad de indagar sobre sí mismo, sobre el mundo y su carácter problemático y, al mismo tiempo, pueda ofrecer razones para reflexionar sobre el ser y el hacer. Todo esto impulsado por un pensamiento autónomo, crítico y responsable.

B:

*El lenguaje es la forma material de la conciencia*
Voloshinov

Gracias al interés por dilucidar las razones por las cuales el Análisis del Discurso se constituye como un elemento fundamental en el quehacer de los estudiosos del lenguaje, se ha decidido emprender una reflexión que indague por las nociones y características asociadas a este campo, y de manera particular, por las relaciones que se establecen entre este y el proceso de enseñanza-aprendizaje de la lectura y la escritura. En este breve acercamiento se parte de un análisis de las estrategias discursivas. Principalmente se busca una aproximación a los sistemas de signos que constituyen una cultura, teniendo en cuenta un momento histórico concreto y buscando analizar cómo las características sociales son asociadas a características sígnicas.

Así, parece evidente la respuesta al interrogante de cuál es la relación entre lectura, escritura y el Análisis Crítico del Discurso (en adelante ACD), pues el uso del lenguaje constituye un lugar privilegiado para observar las configuraciones de sentido y las prácticas sociales. Tal como lo afirma

Raiter: “Desde esta perspectiva, podemos recuperar las formas empleadas, las condiciones de producción, formular hipótesis sobre la recepción, determinar los lugares simbólicos construidos, las imágenes del mundo […] En la medida en que comparemos varios discursos, podremos avanzar en formular hipótesis sobre procesos de cambio y diferenciación, redes discursivas, imaginarios sociales, etc.” (1999, P. 13). La pertinencia de la indagación de las relaciones entre lectura y escritura a través del estudio de las prácticas comunicativas, y más específicamente con ayuda del ACD, está dada por la elaboración de una metodología consistente para el estudio de las condiciones sociales de producción de las prácticas discursivas, siendo esta una propuesta interdisciplinaria.

Apelar a las producciones discursivas interesa no sólo porque se pueda encontrar en tal análisis los valores, las opiniones y los juicios a los que el público lector o escritor atiende para construir su imaginario sobre algún aspecto de la realidad, sino principalmente porque a través del análisis se pueden reconocer las estrategias discursivas que subyacen a su formación. En términos generales, la funcionalidad de este espacio está dada porque realiza un aporte a todos aquellos esfuerzos orientados a generar procesos de reflexión y de toma de conciencia social de los momentos que intervienen en la comprensión y producción discursiva.

OBJETIVOS:
De acuerdo con lo anterior, esta ponencia busca presentar al ACD como una opción para fomentar el pensamiento crítico en el aula y, especialmente, en los docentes en formación. Para tal efecto, se tiene en cuenta la propuesta teórica que incluye los avances del ACD, puesto que los rasgos constitutivos de una sociedad se dan a través del discurso, y este necesariamente manifiesta los temas que los actores sociales consideran importantes en el desarrollo de la vida social; así, las producciones discursivas dan cuenta de los conceptos que son centrales en la realidad social construida por los diferentes grupos que actúan en ellas. Cabe anotar que los discursos que circulan en una sociedad tienen un lugar privilegiado para observar las creencias, los eventos y, entre otras cosas, las acciones de sus miembros. A través de su análisis se busca determinar un imaginario de época para comprender sus funciones, metas y alcances en una situación socio-histórica específica. En suma, se indaga el entrecruce de orientaciones que den cuenta del discurso y el pensamiento crítico en el aula.

*¿Qué aporta el ACD?*

Dentro de las perspectivas teóricas y metodológicas que analizan el uso del lenguaje en relación con la sociedad, y más específicamente, las que estudian las estrategias discursivas que buscan persuadir con sus contenidos a los individuos, se encuentra el ACD. Esta corriente busca analizar las relaciones de poder, abuso de poder y su relación con la producción y reproducción de estos conceptos por medio del discurso. El núcleo central del ACD, en palabras de Van Dijk, consiste "en saber cómo el discurso contribuye a la reproducción de la desigualdad y la injusticia social determinando quiénes tienen acceso a estructuras discursivas y de comunicación aceptables y legitimadas por la sociedad" (1994, p. 7). En esa misma línea, el ACD se pregunta sobre la manera en que el hombre configura su visión de la realidad y la forma en que incide esta visión en los componentes cotidianos; este enfoque discursivo sostiene que las propiedades de la realidad son el resultado de las actividades simbólicas desarrolladas por los individuos, ya sea desde el lugar simbólico desde el que se emite o se interpreta.

Desde el ACD se busca cualificar el desempeño en el proceso de lectura y escritura, no sólo a partir del conocimiento básico del sistema lingüístico, sino teniendo en cuenta lo que afirma Cisneros (2001) puesto también las ideas que traspasan este proceso (ideologías, creencias, valores, actitudes y opiniones) para encontrar y entender el qué, el cómo, el por qué y el para qué de lo que se dice. Adicionalmente, la consideración de la lectura y la escritura desde un enfoque discursivo supone el llegar más allá de las condiciones culturales e intelectuales del individuo evitando que éste inicie de cero su proceso lecto-escritor, ya que le posibilita no sólo el hecho de reconocer las influencias que hacen parte de su propio discurso como individuo productor de sentido, sino que también da lugar a discusiones abiertas en donde se logre elegir el conocimiento que se considere útil, y así facilitar las condiciones de producción y recepción de nuevos discursos. De allí que se pueda afirmar recurriendo a Jurado y Bustamante que "se puede vehiculizar el deseo de saber, la crítica de la identidad, la capacidad de pensar en sí mismo, la profundización en los campos del saber, la reconstrucción del conocimiento, la capacidad de síntesis, el rigor analítico, la precisión; condiciones requeridas, en distinta medida, por el saber, la escuela y el sujeto" (1995, p. 122).

Así, el ACD es importante en tanto que en toda práctica discursiva se intercambian ideas, opiniones, actitudes y valores, es decir, los elementos que en el campo actitudinal o en el campo informativo, darán lugar

respectivamente a las actitudes y conceptos que integrarán la estructura conceptual de las aquello de lo que se conoce. De este modo, y de acuerdo con Ibañez (1989), las prácticas discursivas brindan los "materiales de construcción" de las representaciones sociales, a la vez que difunden sus contenidos cuando ellas ya están configuradas.

*El fomento del pensamiento crítico*

Se entiende por pensamiento crítico a la interacción de habilidades de naturaleza cognitiva con el objetivo de analizar la información y desde allí, determinar su pertinencia; en palabras de Campos: “El pensamiento crítico es el pensar claro y racional que favorece el desarrollo del pensamiento reflexivo e independiente que permite a toda persona realizar juicios confiables sobre la credibilidad de una afirmación o la conveniencia de una determinada acción” (2007, p. 19). Así, el pensamiento crítico tiene grandes vínculos con el discurso, lo cual remite a entender a la lectura y la escritura como procesos cognitivos que dan soporte a la conceptualización o abstracción que ofrece el lenguaje.

De esta manera, el ACD cumple con tres elementos básicos a los que debe atender toda configuración del pensamiento crítico. El primero de ellos es la conformación del trasfondo o del marco general de la información ya que los conceptos que definen situaciones, relaciones sociales y modos de interpretación se dan a través de la interacción comunicativa. El segundo se refiere a que desde el ACD se reconoce la función de configurar al individuo como generador de discurso y, desde allí, se da paso a una toma de posición. En la mayoría de relaciones sociales que se establecen a diario, se emplean distintos tipos de discursos originados en una amplia gama de conocimientos ya establecidos y estructurados en el ámbito cultural. Dichos conocimientos se ven reflejados en la interacción comunicativa dejando entrever diversas intencionalidades, y evidenciando, de la misma manera, la estructura básica de la sociedad; su constitución y su forma de interacción. En tercer lugar, para generar un juicio confiable, es necesario reconocer el sentido de la información y hacer algo con ella.

Al respecto Freire (1997) afirma que el pensamiento crítico propicia nuevos discursos los cuales se caracterizan por ser transformadores, es decir, su aporte no está dado solamente en términos de hacer una radiografía de la realidad sino en incidir sobre ella. Así, el ACD, con quien comparte el adjetivo “*crítico”*, tiene por objeto realizar no sólo un examen

riguroso al discurso para evidenciar a través de él problemas sociales y políticos, sino que también hace evidente que los investigadores desde esta perspectiva, asumen una posición y, por ende, apoyan el cambio social que implica la resistencia contra el dominio social y la desigualdad. Se trata de hacer una mirada crítica de la realidad a través de su manifestación textual y cotidiana con el ánimo de subvertirla.

Los elementos anteriormente mencionados se van consolidando a través de la experiencia que los sujetos adquieren en el desempeño de sus roles y van tomando una forma más definida cuando entran en contacto directo con cada una de las esferas –política, económica, *educativa*, etc.- que consolidan la sociedad, siendo esta la manera en que se estructuran de una forma más elaborada y compleja, asumiendo a su vez el nombre de pensamiento crítico. Dicho pensamiento reúne en sí todas las concepciones que poseen los sujetos en determinados momentos de la sociedad; organizando visiones de mundo -naturalmente diferentes- en un sólo entramado del cual los mismos sujetos se nutren a la hora de entablar algún tipo de interacción social.

Los procesos de elaboración del pensamiento crítico gracias a una perspectiva de análisis discursivo determinan las actitudes y las acciones de los sujetos en un contexto específico, y son fácilmente reconocibles en el diario quehacer comunicativo que estos sostienen.

*La formación de docentes desde el ACD*

El ámbito educativo y más exactamente el aula escolar se ha convertido en uno de los focos de más atención a lo largo de los últimos años por ser, después de la familia, el segundo agente de socialización más influyente en el individuo. El aula escolar por ser un espacio en el que circulan y se reconstruyen mundos simbólicos reúne en sí varias problemáticas que subyacen a una realidad cotidiana suscrita a los procesos que se presentan en la sociedad y que generan formas de establecer relaciones sociales mediadas por la cultura.

Estas relaciones sociales están manejadas en el aula escolar de una manera unidireccional y parcializada que deja ver estructuras de poder y asigna roles muy definidos a los que en ella participan. Estos, llamados también profesor-estudiante, establecen cierto tipo de relaciones que buscan de alguna forma mediar en el proceso de aprendizaje; aunque la mayoría de veces dicha mediación es simbólica y autoritaria por parte del

docente que se constituye así en el controlador de las acciones que llevan a cabo sus educandos en el aula haciendo visible dicha práctica en el discurso que él mismo utiliza.

Al asumir que el discurso, bajo la perspectiva actual, se aborda como *unidad de sentido* situado en un contexto específico y con una intencionalidad determinada, es necesario entonces hacer énfasis en considerar que comprender el discurso implica interpretar las variables que definen el significado y el sentido, es decir, tener la capacidad de reconocer y descifrar lo que se oculta detrás de los enunciados, su nivel pragmático (intencionalidad) y aún su función social, de allí que la institución escolar no sólo deba formar lectores y escritores sino lectores y escritores críticos, más aún si estos tienen como profesión la docencia ya que se consideran como actores facilitadores de estos procesos. Eso quiere decir que el docente es por antonomasia un analista crítico del discurso puesto que en él confluye la responsabilidad de incentivar el acercamiento a dichos procesos a través de diferentes tipos de materiales.

Como planteara el filósofo François Lyotard, el papel de la educación da a entender que “La transmisión de los saberes ya no aparece como destinada a formar una elite capaz de guiar a la nación en su emancipación, proporciona al sistema los “jugadores” capaces de asegurar convenientemente su papel en los puestos pragmáticos de los que las instituciones tienen necesidad” (1989, p. 90). De acuerdo con lo anterior, para fomentar el pensamiento crítico a través del ACD en los docentes en formación, se debe partir del reconocimiento de la intencionalidad que subyace a los discursos desde el punto de vista de quien los crea, los actores que involucra, las condiciones que lo enmarcan (en términos de producción y recepción) y, en segundo lugar, asumir que el análisis no se restringe a la identificación de los elementos constitutivos del corpus; sin embargo, sin el conocimiento básico de los niveles de la lengua no se puede avanzar en su puesta en diálogo con las condiciones sociales que representan.

Asimismo, dentro de las posibles aplicaciones metodológicas se encontrarían los estudios de caso, por ejemplo: análisis de noticias, publicidad, libros de texto, entre otros, los cuales se toman no sólo como un corpus de un discurso actual, pues estos no se dedican simplemente a reflejar las opiniones y los intereses de su público, sino porque ellos crean y difunden los modelos cognitivos, y más específicamente, las representaciones sociales con las que los sujetos sociales han de

interpretar y orientar la realidad social y sus comportamientos. Lo que las personas necesitan no es más información –pues de hecho ya tienen demasiada– sino mayores herramientas sobre la forma en que ésta se construye y se vehicula. De esta forma, el ACD contribuye al desarrollo del pensamiento crítico en tanto que no sólo ayuda al diseño de procesos discursivos sino a su interpretación.

A MODO DE CONCLUSIÓN:

Acumular conocimiento no genera pensadores críticos. Seguramente si se privilegia un proceso pedagógico en el que se tengan en cuenta los diversos contextos, los discursos y las situaciones que generan nuevos significados, nuevas realidades, nuevos problemas, interpretaciones y alternativas de respuesta, se puede pensar entonces en una nueva escuela. En otras palabras, una escuela participativa e interactiva en la que se reconoce al otro. En síntesis, “la comunicación comienza y fenece al establecerse como discurso; desde allí, los interlocutores, fugazmente, se encuentran entre ellos mismos, con los mundos de otros discursos y con sus sometimientos a los discursos sociales” (Ramírez, 2004, p. 5), pues el proceso se muestra como circular y de retroalimentación continua: “Si pensamos en todos los tipos de actividades que se puedan desarrollar con los textos, alrededor de los textos, teniendo en cuenta los textos y a propósito de los textos veremos que se pasa de hablar a leer, de leer a escribir, de escribir a hablar y volver a leer de manera natural circulando por la lengua escrita sin necesidad de enfatizar cuando hay que leer” (Ferreiro, 2004, p. 33). Así, las dinámicas de lectura y escritura ligadas al discurso y a la formación de docentes no parten del texto como producto acabado sino como proceso pues allí aparecen las huellas de las condiciones de producción e interpretación de los discursos.

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# Comunicaciones orales

COMUNICACIONES ORALES

# A la alfabetización de adultos debe sumarse la alfabetización mediática.

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PALABRAS CLAVE: alfabetización, adultos, medios de comunicación.

RESUMEN: Se realizó una investigación etnográfica en Ecatepec, municipio del Estado de México que conforma la zona conurbada de la Ciudad de México a un grupo de adultos que están en proceso de alfabetización. La intención, a parte, de conocer el uso y consumo que hacen de la televisión fue establecer la contribución del contenido televisivo en la percepción de su realidad social, qué tanto la lectura que hacen de las emisiones televisivas les permiten desarrollar un sentido crítico y reflexivo para comprender su entorno, puesto que carecen de una formación escolar, son los medios de comunicación audiovisuales (radio, cine y televisión) a los que tienen acceso y estos se han convertido en sus alfabetizadores. Sin embargo, ellos no han sido alfabetizados para hacer una recepción crítica de los medios en general y en particular de la televisión. En México la población analfabeta representa una proporción significativa, se estima, según datos del Instituto Nacional de Estadística y Geografía (INEGI) que el 6% de la población a nivel nacional no cuenta con educación de ningún tipo. Si tomamos en cuenta que de acuerdo con el Instituto Federal de Telecomunicaciones (IFT), los que más ven televisión son los sectores de menores recursos socio-económicos, tenemos que la gran mayoría de los televidentes son analfabetas funcionales que leen los contenidos audiovisuales con una nula formación intelectual y un espectro cultural limitado.

INTRODUCCIÓN:

De acuerdo con datos de la encuesta intercensal 2015 realizada por el Instituto Nacional de Estadística y Geografía (INEGI), el 5,8% de la población a nivel nacional (en México) no cuentan con educación de ningún tipo y en el caso de las personas que sí tuvieron una educación formal, sólo un poco más de la mitad tiene el nivel básico, o sea, el 53,5%. Esto quiere decir que cerca de siete millones de personas en México no saben leer y escribir. Y si esto lo relacionamos con datos que proporciona el Instituto Federal de Telecomunicaciones (IFT) en su informe trimestral

de 2015, el cual señala que los sectores que más ven televisión pertenecen a las clases baja y media baja con el 59,5%, se puede constatar que una baja o mínima educación escolar y una marginación económica son factores que se vinculan con el consumo televisivo.

Establecer una relación entre la educación (la escuela) y la televisión (medios de comunicación social) data ya de muchas décadas, puesto que ambas instancias son instituciones sociales que permiten que el sujeto desarrolle su cosmovisión del mundo. En este caso la televisión representa a la llamada comunicación social; la cual juega un papel importante en el proceso de socialización del individuo, pues al ligar su contenido con la vida cotidiana del sujeto, este ve representada en la televisión el sistema de valores morales, sociales, sexuales, etc. Que rigen su entorno social, la televisión muestra y privilegia un estilo de vida e informa el acontecer político y económico según sus intereses, que por lo regular son de corte comercial.

Como ejemplo de relacionar la educación con la comunicación tenemos la obra de Paulo Freire cuyos principios pedagógicos contribuyeron a promover y facilitar las apropiaciones ciudadanas en lo mediático e inspiraron a las corrientes democratizadoras más progresistas. “Freire fue defensor de la comunicación como proceso facilitador de la alfabetización social, con el objetivo de generar la apropiación de conocimiento y herramientas fundamentales para el autogobierno del destino” (Chaparro, 2015: 96).

Conforme a lo que este pedagogo brasileño postuló en América Latina, la comunicación tiene un papel primordial en el aprendizaje integral, la alfabetización en la vida y la recuperación de espacios legítimos. En su obra Pedagogía del oprimido (1975) pone de manifiesto los mecanismos de alienación creados por el sistema capitalista, el interés de las élites y los medios para manipular a las masas, la invasión cultural y el sistema de dependencias que genera.

El punto aquí es tratar de analizar cómo se puede revertir estas formas de marginación y dominación de los sectores populares de la población y que los grupos sociales más vulnerables se puedan ir transformando en ciudadanos con mayores posibilidades de participación en las actividades públicas de sus localidades.
Por ello es importante investigar, qué relación se establece entre la televisión, el medio dominante y de mayor penetración aún en la sociedad

actual en México, y un sector de la población que es poco o nada tomado en cuenta en los estudios de recepción mediática, pero que son los más asiduos consumidores de los contenidos de la televisión y a la vez los más proclives a la manipulación.

Porque resulta paradójico que la televisión pública dirigida a la promoción de la educación y la cultura es la menos vista por los grupos que más requieren de una educación que les permita desarrollar sus niveles de conciencia social, una educación en contra de la ingenuidad, contra los dogmas impuestos y los convierta en sujetos de transformación y no de adaptación, pero sus contenidos y esfuerzos de la televisión pública están dirigidos a satisfacer necesidades de los sectores de mayor nivel intelectual; en contraparte, la televisión de corte comercial cuyo fin es el lucro, sus contenidos están basados en el rendimiento publicitario, a mayor audiencia más demanda de espacios por parte de los publicistas y a menor costo de producción y mayor rendimiento publicitario entonces mayor ganancia. Por lo cual, a este tipo de emisoras no le interesa informar, educar, politizar, sino simplemente entretener, divertir aun en los espacios supuestamente dirigidos a informar y/o analizar, para captar audiencia hay que sorprender y ponderan el sensacionalismo, la espectacularización y el amarillismo. Y este tipo de televisión es la que tiene mayor presencia entre los sectores más vulnerables de la sociedad.

Ahora bien en cuanto el adulto analfabeta o el analfabeta funcional se incorpora a la alfabetización o a continuar su educación básica en un sistema de educación para adultos puede ser la oportunidad de no sólo instruirlos en la escritura y la lectura, que ya de por sí es importante, sino que también pudieran ser alfabetizados en materia de medios de comunicación, para alfabetizarlos para la vida social, generando receptores críticos y reflexivos de los mensajes televisivos e ir gestionando ciudadanía.

OBJETIVOS:
Conocer la contribución que hace la televisión en la percepción de la realidad social de un grupo de sujetos en proceso de alfabetización para adultos en el municipio de Ecatepec, Estado de México.

Determinar el uso y consumo que un grupo de analfabetas hace del medio televisivo.

DESCRIPCIÓN DE LA INVESTIGACIÓN:

El diseño de la investigación para conocer la contribución de la televisión en la conformación de la percepción de la realidad social del adulto analfabeta se realizó entre la población que asiste a los cursos de alfabetización para adultos que lleva a cabo el Instituto Nacional de Educación para adultos (INEA).
Se estableció una metodología etnográfica que consistió en la realización de entrevistas a profundidad y semiestructuradas para conocer la interacción que tienen los entrevistados con la televisión, sus preferencias sobre determinados tipos de programas y el aprendizaje que obtienen de dichos contenidos.
Estas entrevistas se realizaron a 17 individuos que estudian en un centro de capacitación del INEA ubicado en San Cristóbal Centro, cabecera municipal de Ecatepec, Estado de México, municipio que colinda con la Ciudad de México.
Para la elaboración de la matriz de entrevista se establecieron cuatro ejes temáticos:

1. Perfiles socioculturales
2. Consumo televisivo
3. Encuentro con la TV. Educativa-cultural
4. Contribución de la televisión en la percepción de la realidad social.

Cada eje temático se orientó a conocer de manera detallada sus intereses con respecto a la televisión y la forma en las que las emisiones son interpretadas. En relación al perfil socio-cultural se pretendió conocer las condiciones en las cuales el sujeto se ha formado como ser social; desde su situación económica, características de su familia, hasta el capital cultural que posee, es decir, conocer a que actividades recreativas y de estimulación educativa-culturales asiste frecuentemente.

El segundo eje se destinó a conocer los gustos y preferencias de los entrevistados por los programas de televisión, qué tipo de televisión ven (TV. Abierta o de paga), las gratificaciones que encuentran en los programas de su preferencia, las temáticas que llaman su atención, así como su interpretación de los contenidos que consumen.

El tercer eje temático se diseñó con el fin de establecer el nivel de conocimientos que tienen los entrevistados con respecto a los contenidos televisivos denominados como educativos y/o culturales, sí los reconocen y los ven, sí están presentes dentro de sus hábitos de exposición y sí estos contenidos han tenido algún impacto en sus saberes.

Por último está el eje temático sobre la contribución de la televisión en su percepción de la realidad social. Este eje se estructuró para conocer cómo es que los entrevistados exteriorizan el aprendizaje o enseñanzas que los contenidos televisivos les han impactado en sus esquemas mentales y cómo lo visto en la televisión lo incorporan en su visión que tienen sobre su realidad social.

Estos cuatro ejes temáticos fueron la base de la entrevista desarrollada a cada individuo de la investigación, la entrevista fue semiestructurada por lo que hubo preguntas abiertas para todos los entrevistados, y en cada caso hubo preguntas particulares para obtener información más detallada y respuestas más espontáneas.

Ahora bien, para la interpretación del discurso de cada informante, se utilizó la codificación abierta, una técnica de interpretación de los datos que Uwe Flick retoma de los investigadores Strauss y Corbin (2004) y que consiste en establecer un proceso analítico por el cual los conceptos se identifican y desarrollan desde el punto de vista de sus propiedades y dimensiones, así el resultado final es una lista de categorías que se asignaron al texto.

Algunos aspectos que caracterizan el contexto sociodemográfico del municipio de Ecatepec, Estado de México al cual pertenecen los entrevistados son: que Ecatepec forma parte de la zona conurbada del valle de México por su cercanía con la Ciudad de México. De acuerdo con el último censo de población y vivienda 2010 realizado por el INEGI, este es el municipio más poblado a nivel nacional con 1 millón 656 mil 107 habitantes.

Aunado a la sobrepoblación se registran datos que dejan ver condiciones difíciles para la convivencia, pues según reporta el Sistema Nacional de Seguridad Pública (SNSP) en el año de 2016 se registró un índice de 40 incidentes violentos por cada 100mil habitantes, mientras que el índice nacional fue de 13. Dentro del Estado de México es uno de los municipios con mayor incidencia delictiva, los delitos que se cometen con mayor frecuencia son los homicidios, secuestros, extorsiones, robo a traunsentes y de vehículos automotores, según el SNSP.
En el rubro de los servicios públicos la situación también es delicada, de acuerdo al reporte de 2013 del Sistema Municipal de Información Estadística y Geográfica de Ecatepec (SMIEGE) a pesar de que la zona es urbana, la población vive una situación de precariedad. Del total de la

población el 37,29% vive con ingresos de hasta dos salarios mínimos, aún el 0,10% de las viviendas particulares están sin energía eléctrica, un 2,38% de las casas no tienen agua entubada, 1,98% de las viviendas tienen piso de tierra y 33, 87% de las viviendas tiene algún tipo de hacinamiento irregular.

En materia de educación el 2,7% de la población de 15 años o más es analfabeta, también existe un porcentaje importante de rezago escolar pues el 31,15% de las personas adultas no han completado su educación básica, incluso la situación se agrava pues se tiene registrado que el 3,63% de la población de seis a 14 años no acude a algún centro escolar, esto reportaba el SMIEGE en el año 2013.

Cabe señalar, que Ecatepec como parte de la zona conurbada de la Ciudad de México, buena parte de su población está conformada por sujetos que migran del campo a la ciudad y al no encontrar albergue en la ciudad se desplazan a las zonas más cercanas. Esta migración es de individuos con escaza o nula formación escolar.

RESULTADOS:
Iniciamos con el perfil sociocultural de los entrevistados. Se realizaron 17 entrevistas a profundidad y semiestructuradas a nueve mujeres y ocho hombres; cuyas edades oscilan entre los nueve y 66 años; sus ocupaciones son dentro de la industria de la construcción, vendedores ambulantes, empleadas domésticas y amas de casa.

Dentro del INEA están cursando su instrucción básica, algunos terminando la primaria y otros la secundaria. Hay quienes iniciaron su escolaridad y otros intentan retomar y terminar su instrucción básica. Casi todos los entrevistados tienen acceso únicamente a la televisión abierta. Sólo dos a la televisión de paga.

Como es de esperarse el grupo de entrevistados no tiene el hábito de la lectura, pues su condición de alfabetizados recientes no les había permitido acercarse a los libros y medios impresos, ahora que ya saben leer y escribir sólo leen esporádicamente alguna publicación que llega a sus hogares o los textos que les dejan leer como tarea en el INEA. Algunos textos referidos son periódicos de corte sensacionalista o amarillista, libros de superación personal o revistas del corazón (del medio del espectáculo).

Con respecto a otras actividades culturales, como el teatro, la asistencia

a museos, exposiciones artísticas, conciertos, etc. No son su costumbre, pues refieren que por su costo no pueden asistir, por lo que no desarrollan actividades de corte cultural fuera de su domicilio. En algunos casos mencionaron que no conocen el teatro, inclusive el cine es poco frecuentado por el grupo de informantes, su consumo cinematográfico es el que pueden ver a través de la televisión.

Es así que, lo que si consumen con regularidad y en diferentes horarios del día y son su fuente principal de información, entretenimiento y ventana cultural es la radio y la televisión.

*Consumo televisivo*

Con respecto a este rubro, lo que se encontró en las entrevistas es que los informantes dedican un tiempo significativo a sintonizar la televisión a lo largo del día, pues su visionado es mientras hacen sus labores y cuando llegan a su casa después de trabajar.

Refieren ver preferentemente programas de corte informativo, infantil (por sus hijos), deportes y de entretenimiento. De forma particular, lo que más sintonizan son las telenovelas, siguen programas de revista (magazine), los noticiarios y programas de comedia.

Las telenovelas son el tipo de programas más vistos por los entrevistados y las razones que dan son que tratan problemáticas actuales como las adicciones, el abuso y la violencia de género. Además comentan que se sienten identificados con determinados personajes de las telenovelas; ya sea por su forma de ser, al reconocer algún valor moral que es admirado por el entrevistado; o por la identificación de sus propias situaciones familiares o porque se imaginan vivir la vida como es representada en las telenovelas.

Con respecto a los programas noticiosos, refieren que los ven porque consideran necesario conocer la situación y los acontecimientos que suceden en su localidad y el mundo y a decir de ellos la televisión les da ese panorama. La televisión es su principal y, en algunos casos, única fuente de información, pues no leen revistas ni periódicos, aunque también escuchan a la radio, ese medio lo utilizan solamente para oír música y no programas hablados.

Otros programas que son vistos con frecuencia por el grupo de

entrevistados son los de comedia o cómicos, emisiones basadas en la representación de sketches o monólogos de comediantes en los que se cuentan gags o chistes. También son vistos los espacios denominados talk shows, cuya temática es presentar problemas de tipo familiar pero con un alto grado de sensacionalismo, vulgarizando las situaciones que se presentan y con una buena dosis de violencia visual y verbal.

*Encuentro con la TV. Educativa-cultural*

La mayor parte de los entrevistados dice conocer programas denominados educativos aunque admiten no verlos. Esta situación se torna paradójica dado que al preguntarles sobre lo que les gustaría que se incorpore a la televisión responden que se creen programas educativos, respuestas obviamente cuidando su imagen de gente positiva, y aunque varios indicaron conocer programas de corte educativo, lo cierto es que la mayoría no supo explicar qué es lo que hace a una emisión sea catalogada como educativa. Los que dicen saber qué es un programa educativo expresaron que es el dar información y proveer de conocimientos.

Entre los programas mencionados como educativos se encontraron emisiones de los canales estatales, que su contenido versa sobre temas de difusión de la ciencia (física, química, biología, etc.) y que su tratamiento está diseñado para apoyar tareas escolares. También mencionaron programas de corte documentalista, algunos de la televisión de paga (National Geographic, Discovery Channel, etc.). Los documentales que mencionaron como de su agrado son los que tratan temas de la naturaleza, historia de México y universal. Así como también los que presentan las costumbres y tradiciones de las distintas regiones de México y el mundo.

A pesar de este reconocimiento no mencionaron a los canales públicos dentro de sus preferencias, los mencionan por referencias de terceros, lo que implica que interactúan poco con este tipo de canales de televisión.

*Contribución de la televisión en la percepción de la realidad social*

En este eje de análisis quedó de manifiesto que, por un lado, reconocen que la televisión les ayuda a comprender algunos valores sobre todo de corte moral, y por otro, no le otorgan al medio televisivo les enseñe algo que dicen no conocer; aunque reconocen que los noticiarios les muestran la situación que se vive en su localidad. Cuando argumentan no obtener

enseñanza alguna de la televisión, es porque ésta es promotora principalmente de antivalores.

De los entrevistados que mencionaron que la televisión los ayuda a rescatar valores morales refieren que son las telenovelas y las revistas los programas que más presentan valores como la perseverancia, el respeto, la tolerancia y la responsabilidad. Por el contrario los informantes que no reconocen a la televisión como educadora manifiestan una percepción negativa del medio. Para ellos el contenido de las pantallas televisivas no aporta nada y lo único que promueve son antivalores y sólo contribuye a enrarecer el ambiente social, al presentar demasiada violencia e incitar a los jóvenes con demasiadas imágenes de tipo erótico.

CONCLUSIONES:

Finalmente se pudo constatar empíricamente que la televisión que según el Estado está destinada a promover la educación y la cultura es la que menos impacta y está demasiada alejada de los sectores que más requieren procesos de educación y culturización. En este estudio los analfabetas adultos que no tienen acceso fácil a la diversidad de medios de comunicación social se reduce su oportunidad de recibir información y elementos de la cultura a la televisión y de manera particular a la comercial, la cual tiene como objetivo promover valores de tipo comercial y consumistas, además de ensanchar la brecha digital, pues su condición de analfabeta no sólo los margina de los medios impresos sino también de las tecnologías de la información y la comunicación, lo que limita sus posibilidades de tener contacto con otras fuentes de información e interacción con las redes sociales y demás sujetos. Cooptan la atención del televidente analfabeta sin que éste tenga conciencia clara de los propósitos de los contenidos televisivos volviéndose un grupo vulnerable a la manipulación ideológica, pues hay que añadir que en México la televisión comercial opera con un alto nivel de concentración, la propiedad de los medios está en muy pocas manos y son estos pequeños grupos los que dictan que es lo que la población debe saber y conocer respecto al sistema político, económico, social y cultural. La única fuente que tiene este sector de la población para desarrollar su espíritu y sus emociones es la televisión. Por lo cual es nula la posibilidad de que comparen confronten y diversifiquen la información que conocen vía la televisión, pues a pesar de que la oferta televisiva sea grande, este sector en su mayoría sólo tienen acceso a la televisión abierta y los canales pertenecen a dos cadenas televisivas cuyas líneas editoriales no difieren en nada.

Con respecto a la contribución que hace la televisión en la estructura de sus esquemas mentales tenemos que dada su tendencia aspiracionista el medio inculca estereotipos de abnegación, sumisión, conformismo e individualismo, de tal suerte que el grupo de entrevistados está convencido de que el Estado y la política del país no tiene que ver con sus condiciones de vida y que es con su esfuerzo y trabajo como pueden revertir sus dificultades de vida. Como lo deja ver los valores que dicen promueve la televisión: tolerancia, respeto y perseverancia. Sus modelos a seguir son los personajes de las telenovelas y de ellos admiran la forma en que resuelven sus dificultades de vida y se superan socialmente.

Se pudo comprobar que las personas entrevistadas no pudieron distinguir el objetivo mismo de los programas de su preferencia, lo que propició la aceptación y no la interpretación de dichos contenidos. Ante este panorama, la verdadera autonomía del espectador frente a los contenidos mediáticos sólo podrá tenerse en la medida en que se incrementen sus saberes individuales. El hecho de poseer un bagaje cultural, contribuye al reconocimiento de su realidad circundante, para reflexionar sobre sus propios ideales y así se pueda actuar en consecuencia de ellos.

En el supuesto de que la mayoría de la gente comience a ver televisión de manera más crítica y reflexiva va a derivar en la conformación de una programación televisiva más instructiva, que contribuya a elevar el nivel cultural del televidente, una tarea ardua no sólo por la responsabilidad que significa para los medios de comunicación sino para el Estado mismo.

Ahora bien, es necesario aclarar que la televisión no va a reemplazar a la escuela como institución educativa, pues no es su deber, pero la escuela sí debe tomar el análisis de los medios como una asignatura para desarrollar individuos con mayor capacidad de análisis y posibilidades de discernir entre la información y la realidad social. Pues hay que reconocer que la televisión es un detonador de ideas, pues ya sea de manera directa o indirecta, impacta en el televidente por medio de la reproducción de ideologías, normas sociales, así como pautas de conducta que van a servir como modelo para el público, por lo cual se convierte en un agente socializador que requiere ser analizado.

Por lo anterior, la alfabetización social debe incluir la alfabetización mediática para lograr que los grupos marginales se integren al conjunto social buscando el cambio y la transformación de los sujetos en ciudadanos activos. Como lo mencionamos en los inicios del presente

texto, la televisión es uno de los medios representativos de la comunicación social y si la comunicación debe ser democrática debe buscar ser horizontal y esto sólo se consigue si al individuo se le empodera para conseguir los intercambios que promueve la comunicación horizontal, este empoderamiento será posible sólo si el sujeto tiene una participación más activa en el proceso comunicativo y este proceso se convierta en un factor de empoderamiento ciudadano para la construcción de sociedades más equitativas.

En este sentido, sería más acertado reivindicar una comunicación con el objetivo de facilitar el empoderamiento siguiendo los postulados de Freire. Para que la comunicación facilite la reflexión, la toma de decisiones, de conciencia y la acción se requieren sujetos con capacidad de análisis y de reflexión para interpretar los contenidos mediáticos.
Por ello, la propuesta es que en el proceso de alfabetización de los adultos se incorpore el análisis crítico y reflexivo de la televisión; aunque ya de manera inercial los sujetos tengan una postura crítica frente al medio televisivo; sin embargo, no alcanzan a dimensionar la forma en que la televisión privilegia un estilo de vida sobre otros.
Ante este panorama donde las condiciones macroeconómicas del mercado determinan las acciones de los monopolios televisivos y por ende, el contenido que se produce, lo que queda por hacer para las instituciones alfabetizadoras es establecer una alfabetización para la vida que incluya una alfabetización mediática que reduzca la brecha digital y propicie ciudadanos activos en la vida pública de sus localidades.

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## La retroalimentación formativa en el aprendizaje de la escritura académica: un estudio de caso sobre el Curso de Español de la Universidad de los Andes.

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PALABRAS CLAVE: aprendizaje, escritura académica, evaluación formativa y retroalimentación (feedback).

RESUMEN:
Este estudio analiza el rol de la retroalimentación en relación con la evaluación formativa y el aprendizaje en estudiantes de un curso de español. En él se examinan los propósitos de la retroalimentación y su desarrollo a lo largo de un semestre para los tres tipos de textos académicos que plantea el curso. Particularmente, en los nueve estudiantes analizados bajo el método de estudio de caso se lograron destacar los propósitos intrínsecos de las retroalimentaciones recibidas en cada entrega escrita. La información fue recolectada a partir de los portafolios de los estudiantes, sus respectivos textos reflexivos y entrevistas semiestructuradas.

Como resultado central de la investigación fue posible distinguir dos tipologías de retroalimentación divididas en dos propósitos: *Valorativo* y *No valorativo.* El alcance reflexivo central dentro del estudio fue la comprensión de los enfoques de la evaluación y su incidencia en el aprendizaje.

INTRODUCCIÓN:
En esta investigación quise revisar la relación entre los principios de la

evaluación formativa y la retroalimentación o feedback en el acompañamiento de la escritura académica en un curso de español en educación superior. Este interés hace parte de las reflexiones logradas a lo largo de mi experiencia docente en el área de Español y Literatura. Puntualmente, las reflexiones sobre mi práctica docente tuvieron lugar en la cotidianidad escolar y los resultados académicos de los estudiantes al final de cada año. Intereses sobre cómo medir los alcances del curso y los logros individuales de los estudiantes surgieron de cuestionamientos alrededor de mis prácticas evaluativas. Algunos de ellos fueron: ¿cómo mejoro mis prácticas de enseñanza en el aula? y ¿cómo es posible hacer seguimiento a los aprendizajes que los estudiantes construyeron? De esta manera, el enfoque de mi investigación se centró en lo formativo y en conocer cómo se daba la retroalimentación en es escenarios de enseñanza de la escritura académica en educación superior. Además fue necesario reflexionar sobre la diferencia entre la evaluación del aprendizaje y la evaluación para el aprendizaje frente al proceso de enseñanza. El ejercicio de decodificación permitió hacer una reflexión detallada sobre el contenido y la forma en que se retroalimentan los textos del curso de español. Puntualmente fue posible entrever el lenguaje y los recursos que potencian, o no permiten el avance  o reflexión individual en el proceso de aprender a escribir académicamente. Por último, se resalta el valor del ejercicio dialógico en la evaluación formativa del curso de español y su rol al tener en cuenta las particularidades en el aprendizaje de cada estudiante. Es decir, permitir a los estudiantes valorar su proceso y generar procesos autónomos en la comprensión de la escritura académica en escenarios de aprendizaje en educación superior.

OBJETIVOS:

*Objetivo general*

Describir y analizar cómo es el proceso de retroalimentación formativa en el aprendizaje de la escritura académica de estudiantes de pregrado de un curso de español de la Universidad de los Andes.

*Objetivos específicos*

1. Describir la concepción pedagógica del Centro de Español y su relación con las dinámicas de aprendizaje de la escritura académica propuesta en el curso de español.
2. Caracterizar los comentarios que conforman el tipo de

retroalimentación de los cursos de español en el acompañamiento del aprendizaje de la escritura académica. Lo anterior, desde el análisis documental de los portafolios y algunas perspectivas de los estudiantes que participaron en el curso de español seleccionado.

3. Identificar las relaciones que establecen los estudiantes con respecto a su proceso de aprendizaje en la escritura académica y la retroalimentación formativa recibida en el curso de español.

PREGUNTA DE INVESTIGACIÓN:

La pregunta central que orientó el desarrollo de mi investigación fue: ¿Cuál es el rol de la retroalimentación formativa en un curso de español para el aprendizaje de la escritura académica? De la cual se derivaron tres preguntas que permitieron una mayor comprensión sobre la retroalimentación y sus posibilidades para potencializar el aprendizaje continuo de la escritura de los estudiantes.

- ¿Cómo se define la evaluación formativa?
- ¿Cuál es la relación entre evaluación formativa y la retroalimentación?
- ¿Qué características debe tener la retroalimentación para el aprendizaje?

*Contexto*

La investigación La retroalimentación formativa en el aprendizaje de la escritura académica, un estudio de caso sobre los cursos de español de la Universidad de los Andes surgió de un interés personal por comprender el rol de la retroalimentación en relación con la evaluación formativa y el aprendizaje. Identifiqué que el Centro de Español de la Universidad de los Andes podría ser un espacio propicio para comprender las prácticas de enseñanza de la escritura académica debido a su enfoque formativo. Adicionalmente, luego de rastrear distintos centros de escritura a nivel nacional e internacional, el curso de español de la Universidad de los Andes mostró tener una estructura de acompañamiento a los estudiantes de pregrado que busca reforzar prácticas de escritura que son transversales a todas las carreras profesionales ofrecidas. En cada una de las estrategias de acompañamiento a la escritura del Centro de Español (Tutorías, Cursos de Español y Cursos E), se busca potenciar en los estudiantes habilidades y competencias de la comunicación escrita. Además, cada una de ellas cuenta con un proceso de retroalimentación y evaluación para el aprendizaje que tienen por objeto hacer un ejercicio de

seguimiento continuo sobre el nivel y evolución a los procesos de aprendizaje de los estudiantes. Frente a lo anterior mi interés personal fue comprender el potencial que, a nivel del aprendizaje, proveen los procesos de retroalimentación en una de sus estrategias, “El curso de español”.

Específicamente, el curso de español cuenta con un programa académico en el que los estudiantes tienen la posibilidad de aproximarse a los diferentes tipos de texto (resumen, reseña y texto argumentativo) con el fin de alcanzar altos niveles de desempeño al momento de expresar sus ideas de manera escrita.

Uno de los aspectos a resaltar son los procesos retroalimentación es que tiene como propósito orientar al estudiante sobre sus fortalezas, aquellos aspectos que debe mejorar y ofrece recursos para orientar cómo mejorar continuamente. De esta manera, la retroalimentación al ubicarse transversalmente en las dinámicas de evaluación del curso es una herramienta pertinente para el profesor en el seguimiento de los avances de cada estudiante.

En promedio cerca de dos mil estudiantes hacen parte las cuarenta secciones del curso de español. Por lo tanto, decidí analizar una de sus secciones, pues al tener un programa académico base para cada uno de estos cursos, las recomendaciones y observaciones de este estudio pueden ser aplicadas a las secciones que no fueron parte de la investigación. Particularmente, nueve estudiantes de la sección N°1 aceptaron hacer parte del análisis de sus portafolios y contar su experiencia en entrevistas individuales.

*Teorías y conceptos centrales del proyecto*

Aspectos centrales como el aprendizaje, la escritura académica, la evaluación formativa y la retroalimentación fueron tratados desde la concepción pedagógica que fundamenta el Centro de Español, es decir, la perspectiva psicosocial de Vygotsky. Bajo esta perspectiva del aprendizaje, la interacción con el mundo, con la cultura y con otros seres humanos genera conflictos cognitivos que proporcionan experiencias en las cuales el aprendiz tiene oportunidad de construir activamente su aprendizaje. Lo anterior ocurre en la medida en que genera conexiones significativas entre sus conocimientos previos y los conocimientos que le proveen las nuevas experiencias. En consecuencia, el Centro de Español busca proponer ambientes de aprendizaje que posibiliten comprensiones

perdurables y significativas para quien aprende a escribir en la universidad. Adicionalmente, el Centro de Español cuenta con estrategias que proveen al estudiante experiencias de aprendizaje que permiten desarrollar la autorregulación y la meta cognición frente a los aprendizajes obtenidos en su escritura tales como: los procesos de co - evaluación entre estudiantes. Aquí, los estudiantes al revisar sus comprensiones y las de sus compañeros pueden reflexionar sobre su propio proceso y la manera en que suceden o se limitan sus conocimientos en escritura.

A la luz de los anteriores conceptos, la interacción entre el profesor como compañero, más capaz, es clave para guiar las comprensiones logradas y visualizar el estado del aprendizaje del estudiante con el fin de potenciarlo hacia habilidades más complejas. Al respecto, el curso de español en su componente evaluativo busca acompañar al estudiante activamente. Lo anterior, con el propósito de hacer visibles los avances, los retrocesos y los recursos que influencian el aprendizaje en la escritura. De esta manera, la evaluación que se despliega en cada una de las estrategias del Centro de Español es formativa, es decir, para el aprendizaje.

*Metodología de investigación*

Para el alcance de los objetivos anteriormente planteados adopté el enfoque cualitativo. El método de análisis fue el estudio de caso. A través del estudio de una sección del curso de español del primer semestre de 2016, se delimitó la población con la que se trabajó en la investigación. Esta delimitación facilitó la profundización, el seguimiento, la caracterización y el establecimiento de las directrices necesarias para responder a la pregunta guía de esta investigación. La información fue recolectada a partir de los portafolios de los estudiantes, sus respectivos textos reflexivos y las entrevistas semiestructuradas. De allí, con ayuda del software N-VIVO, se analizaron los datos y se establecieron dos categorizaciones sobre el proceso de retroalimentación formativa. Una primera tipología de categorías fue alimentada de los portafolios la sección seleccionada y la literatura sobre el tema. La segunda tipología o versión de categorías final fue reforzada con las entrevistas y los portafolios de los estudiantes. Finalmente, para realizar el análisis de las experiencias de los estudiantes frente a la retroalimentación acudí a la triangulación de datos.

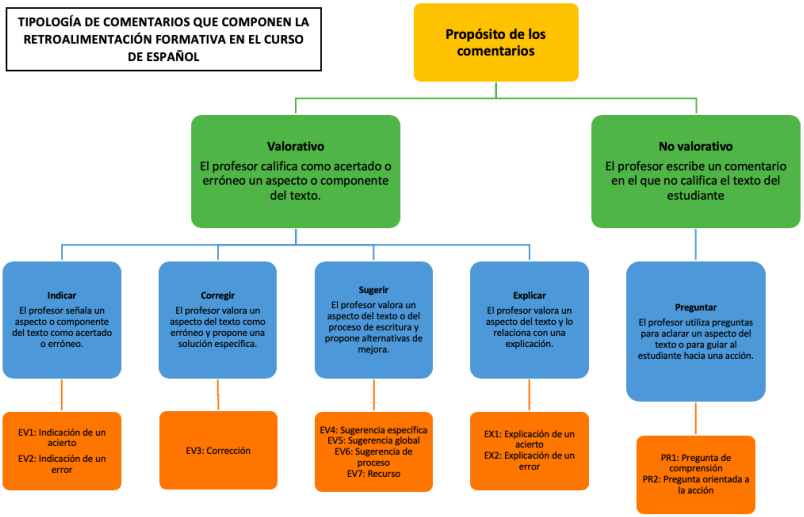
ALCANCE Y RESULTADOS DE LA TESIS:

Un primer aspecto a resaltar como logro dentro de la investigación fue la comprensión de los enfoques de la evaluación y su incidencia en el aprendizaje. Particularmente revisar la distinción entre la evaluación del aprendizaje y la evaluación para el aprendizaje frente al proceso de enseñanza y cómo regular los alcances del estudiante y los del profesor en la enseñanza de una disciplina. Esto bajo el marco pedagógico que orienta las acciones de enseñanza de los profesores con los que cuenta en Centro de Español.

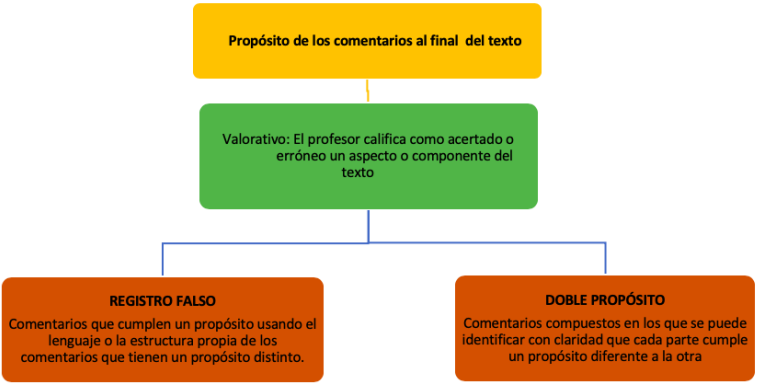
Por otra parte, de acuerdo al análisis de la información recolectada, se establecieron categorías inicialmente divididas en dos propósitos: *Valorativo* y *No valorativo.* Lo anterior, debido a la naturaleza de los comentarios del profesor en cada una de las versiones de los textos de los estudiantes. Las subcategorías se delimitaron a partir de acciones como indicar, corregir, sugerir, explicar y preguntar. Cada una de estas se encuentran definidas en la figura 1. Durante la interpretación de datos surgieron categorías que complementaron los propósitos encontrados inicialmente. Estas categorías son *Registro falso* y *Doble propósito.*

Al momento de analizar los textos reflexivos y las entrevistas de los estudiantes, una tercera categoría emergente permitió visualizar aspectos relacionados con el aprendizaje de la escritura académica desde la perspectiva de los estudiantes. Esta categoría es la *descripción* y se encuentra definida en la figura 2. Todo lo anterior, con el fin de proporcionar una tipología de comentarios que permita la reflexión sobre el quehacer del profesor en la retroalimentación propia del curso de español.

**CATEGORIAS SEGUNDA VERSIÓN – FIGURA 1**




**CATEGORÍAS EMERGENTES - Figura 2.**




CONCLUSIONES Y REFLEXIONES SOBRE EL PROCESO DE APRENDIZAJE DE LA TESIS:

La presente investigación se enmarcó en el ejercicio de profundizar y analizar las formas de acompañar desde la retroalimentación los textos de los estudiantes. De esta forma, los elementos centrales que desde la teoría de McMillian, López y Black and William fueron un soporte teórico claro para relacionar las características de la evaluación formativa con la

práctica vista en el seguimiento de los comentarios para los nueve estudiantes del curso de español.

El ejercicio de decodificación permitió hacer una reflexión detallada sobre el contenido y la forma en que se retroalimentan los textos del curso de español. La reflexión puntualmente permitió entrever el lenguaje y los recursos que permiten el avance o no en el proceso de aprender a escribir en la universidad. La pregunta por ¿cómo acompañar formativamente al estudiante? Tuvo respuesta en el análisis y clasificación de acuerdo a los propósitos establecidos en la clasificación de comentarios. A saber, propósito *Valorativo* y *No valorativo.*

Haber podido establecer los dos propósitos anteriores como elementos centrales de las formas de retroalimentación propia del curso de español, se considera como el valor agregado o aporte que esta investigación propone. Lo anterior, debido a que, desde mi perspectiva, puede aportar a la reflexión de los profesores en su formación sobre el papel de la evaluación en el transcurso del curso para cada estudiante.
El ejercicio dialógico que permite la evaluación formativa del curso de español es esencial para tener en cuenta las particularidades en el aprendizaje de cada estudiante. Específicamente, permitir a los estudiantes valorar su proceso, por ejemplo, desde sus observaciones en el texto reflexivo, da herramientas al profesor para enfatizar en aspectos que cada estudiante requiere.

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# Mídias, jogos e atividades digitais no ciclo de alfabetização: como as crianças leem e escrevem em ambientes digitais.

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PALAVRA-CHAVE: letramento digital; alfabetização, suportes e instrumentos de escrita.

RESUMO:
Trabalhando com pressupostos da história da leitura e do livro, do letramento digital e multimodalidade aplicada à alfabetização com dispositivos digitais e Internet, o artigo visa divulgar reflexão sobre contribuições que atividades de alfabetização, letramento e jogos no computador proporcionam em criança no processo de aquisição inicial da leitura e da escrita alfabética. Os dados apresentados fazem parte de pesquisa financiada pela FAPEMIG/CAPES realizada no laboratório de informática de uma escola pública em Belo Horizonte, Minas Gerais, Brasil, envolvendo turma de alunos, durante os três primeiros anos do ensino fundamental. Na análise dos resultados comentamos ocorrências e produtos relacionados a três tipos de atividades: jogos digitais, produção de texto e leitura na tela. A partir delas, realçamos o potencial dos dispositivos digitais e da Internet como mais um instrumento de alfabetização utilizado pela escola, evidenciando os multimodos e formatos que o texto digital pode apresentar à criança desde o início do processo de apropriação do sistema de escrita alfabética.

INTRODUÇÃO:
O artigo visa refletir sobre contribuições que atividades de alfabetização e letramento com dispositivos digitais e Internet proporcionam às crianças, no processo de alfabetização. O trabalho toma pressupostos da alfabetização numa perspectiva interacionista, da história da leitura e do livro e do letramento digital e multimodalidade aplicados à alfabetização em ambiente digital. Os dados apresentados fazem parte de pesquisa financiada pela FAPEMIG/CAPES realizada no laboratório de informática

de escola pública em Belo Horizonte, Minas Gerais, Brasil, envolvendo turma de alunos, durante os três primeiros anos do ensino fundamental. Para desenvolvê-la contamos com uma equipe articulada de pesquisadoras da Faculdade de Educação da Universidade Federal de Minas Gerais e professora da escola básica. Na análise dos resultados aqui divulgados comentamos intenções pedagógicas que subsidiaram atividades de ensino da língua escrita, o trabalho com habilidades linguísticas e de uso das tecnologias, os gestos e comportamentos envolvidos no uso e produção/leitura de textos na cultura digital, as ocorrências e interações produzidas no momento das atividades e produtos escritos desenvolvidos pelas crianças. Em função dos dados, realçamos o potencial dos dispositivos digitais e da Internet como mais um suporte para a alfabetização utilizado pela escola, evidenciando os multimodos e formatos que o texto digital pode apresentar à criança no início do processo de apropriação do sistema de escrita alfabética e a possibilidade de exercitarem várias linguagens e formatos, mesmo em processo inicial de aquisição da escrita.

OBJETIVOS:

Apresentar atividades de ensino da língua escrita e o trabalho com habilidades, gestos e comportamentos envolvidos no uso e produção da escrita e leitura em ambiente da cultura digital, realizados com crianças da mesma turma, ao longo do ciclo de alfabetização, evidenciando alguns processos e produtos desenvolvidos durante a execução das atividades no laboratório de informática para realçar o potencial dos dispositivos digitais e da Internet como mais um recurso para a alfabetização e letramento a ser utilizado pela escola.

DESCRIÇÃO DA PESQUISA:

Diante do avanço tecnológico e das necessidades sociais de comunicação surgem alguns suportes e gêneros textuais que trazem novos desafios para o ensino. Os gêneros textuais veiculados pelo computador, pelo celular e outros dispositivos digitais possibilitam variados comportamentos e modos de ler e de escrever e, considerando a importância dos usos sociais da escrita na cultura digital, o ensino para crianças em fase de alfabetização não pode prescindir desse enfrentamento e das dimensões do letramento neles envolvidos (SOARES, 2004). O ensino da escrita na contemporaneidade, então, precisa incorporar as tecnologias digitais não pela sua novidade, mas porque os usos sociais da escrita passam a funcionar com elas, como nos indica Emilia Ferreiro (2013). É preciso compreender como estas tecnologias impactam o uso de instrumentos

para inscrever, a leitura e a produção de textos, assim como algumas circunstâncias e perspectivas discursivas instituídas com os novos gêneros textuais digitais.

Tendo como base estes pressupostos, apresentamos dados que refletem como crianças interagem com a escrita e leitura na tela, enquanto adquirem conhecimentos sobre o sistema de escrita alfabético; como lidam com a leitura de sites e com a produção de textos; como utilizam recursos semióticos e tecnológicos disponíveis e também como começam a compreender os processos de comunicação com o outro através da experimentação das práticas de leitura e escritura na tela. Os eventos de aula selecionados para analisarmos neste artigo são a experiência com jogo digital de alfabetização, com a leitura de blogs e a produção de revista em quadrinhos.

*Experiência com jogo digital Caça Palavras*

O primeiro evento de letramento que apresentamos, ocorreu no ano de 2014, com alunos do 1º ano do Ensino Fundamental. Neste ano, como a maioria dos alunos estava em processo de alfabetização, várias atividades realizadas pela equipe se voltaram, em especial, para capacidades iniciais de apropriação do sistema de escrita alfabético, além daquelas voltadas para o letramento. Ao mesmo tempo, fatores como usabilidade e modos de lidar com o teclado, o uso do mouse e as formas de acessar sites, entre outros, que chamamos de alfabetização digital (FRADE, 2005,2014), eram por nós observados e tratados. Neste evento, ocorrido no laboratório de informática da escola, a professora solicitou aos alunos que acessassem a internet e abrissem o site Escola Games de português. A professora escrevia no quadro do laboratório de informática a sequência de jogos que eles poderiam optar naquela aula (Caça Palavras, Sopa de letrinhas, Ditado, Fábrica de Palavras). No trecho, transcrito abaixo, a professora explica à turma como acessar a Internet, digitar o nome do site na barra de endereço do site de busca e localizar o jogo Caça Palavras.

> **Professora:** A Isabele e a Fernanda vão dividir o fone. ... Então agora vamos começar com o jogo. Atenção! Quero ver quem consegue agora entrar na internet. Tem gente que até já entrou. Quem consegue digitar “Escola Games”. Onde que digita? Lá no G. Agora aqui, vou só contar pra vocês uma coisa...
> **Joice:**Es-co-la. Es...
> **Aluno:**E e S?

**Joice:** Isso! Co...
**Aluno:** C e O?
**Joice:** Isso! La
**Aluno:** L e A?
**Joice:** Isso, vê se apareceu lá Escola Games? Apareceu. Clica lá. Agora vamos esperar a professora Fátima falar.
**Professora:** Agora vamos achar o português, que é o P. Ah, mas tem gente que tá correndo na minha frente. Nem é o "Alfabeto de Sabão", não! Eu quero "Cruzadinha". Não, não! É "Cruzadinha" ou "Caça Palavra"? "Caça Palavra" né?!

As crianças estavam em processo de aquisição do sistema de escrita alfabética e iniciando os conhecimentos referentes ao uso de tecnologias digitais e Internet na escola, ou seja, de alfabetização digital. Em pesquisa feita alguns anos antes, na mesma escola, várias crianças nunca tinham acessado um teclado ou um computador. (GLÓRIA,2011 ). No entanto, as crianças da pesquisa, no ano de 2014, chegaram à escola com conhecimentos advindos do espaço doméstico e a maioria dos alunos conseguiu encontrar o ícone de acesso à internet com rapidez.

Verificamos que o próprio ato de digitar o endereço do site já provoca reflexões sobre o funcionamento do sistema alfabético de escrita, além do que acontece durante realização do jogo planejado para essa prática escolar. Os alunos iam experimentando todos os jogos e permaneciam mais tempo naqueles que os interessavam. No trecho, transcrito abaixo, dois alunos realizavam o jogo Caça Palavras.

**Descrição:** A Juliana e a Fátima estão indo nas mesas para auxiliar quem está precisando de ajuda. As crianças estão concentradas tentando concluir a atividade.
**Aluno:**Tem música o "Caça Palavra"?
**Professora:** Não, pode tirar. Mas não precisa tirar do computador não, só do ouvido.
**Joice:** E aí João, achou? Sabe o que está escrito aqui? Sapo. Começa com que letra?
**Descrição:** O Felipe localiza as palavras para o João Vitor e pede que ele marque.
**Joice:**Achou, João?
**Aluno:** Estou procurando "sapo".
**Joice:** Deixa eu te ajudar. Com que letra que começa sapo.
**Aluno:**S.Começa com S.
**Joice:** Começa com S. Vamos procurar o S aqui?
**Aluno**: Aham!
**Joice:** Aí não é, né?! Aí também não! Ah, eu achei uma palavra. Vamos

procurar “Tesoura”. Com que letra que ela começa?
**Aluno:** Com T.
**Joice:** Com T. Vamos procurar? Olha por aqui....achou?
**Aluno**: Achei!
**Joice:** E agora, qual que é a outra?
**Aluno:** Tambor!
**Joice:** Com que letra que começa?
**Aluno:** Com TA.
**Joice:** Com TA? Vai procurando aonde tem o TA. Olha o que tem aqui.

A organização em duplas permite uma troca de conhecimentos entre os alunos, mas para que isso ocorra de forma eficiente as decisões sobre quais alunos formarão as duplas não é aleatória. A professora seleciona os alunos por níveis aproximados de apropriação do sistema de escrita alfabética. O papel da pesquisadora que acompanha o evento é essencial como mediação para que os alunos pensem em estratégias e também localizem as palavras. Durante o jogo, o aluno utiliza da estratégia de localizar a letra inicial da palavra para encontrar a palavra completa e depois vai agregando a vogal seguinte , considerando a sílaba inicial da palavra. Isso pode ocorrer devido à falta de compreensão da pergunta da pesquisadora ou do conceito de letra e sílaba, mas, também, pelo emprego de uma estratégia para diferenciar tambor de tesoura, o que auxilia no jogo. Abaixo apresentamos três telas iniciais do jogo Caça palavras.

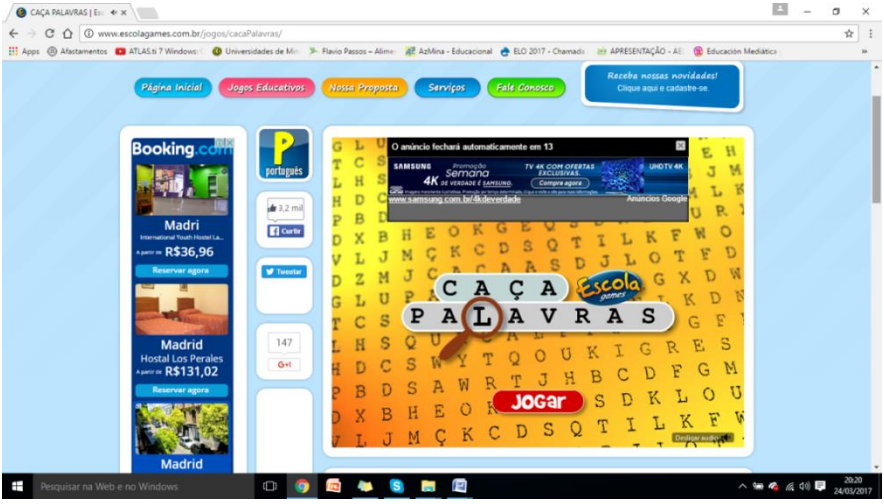


***Figura 1:*** *Página inicial do Jogo Caça Palavras do site Escola Games. O aluno*

*precisa clicar no link Jogar para iniciar o jogo.*
*Fonte:* ***http://www.escolagames.com.br/jogos/cacaPalavras/*** ***acessado em 24/03/2017***

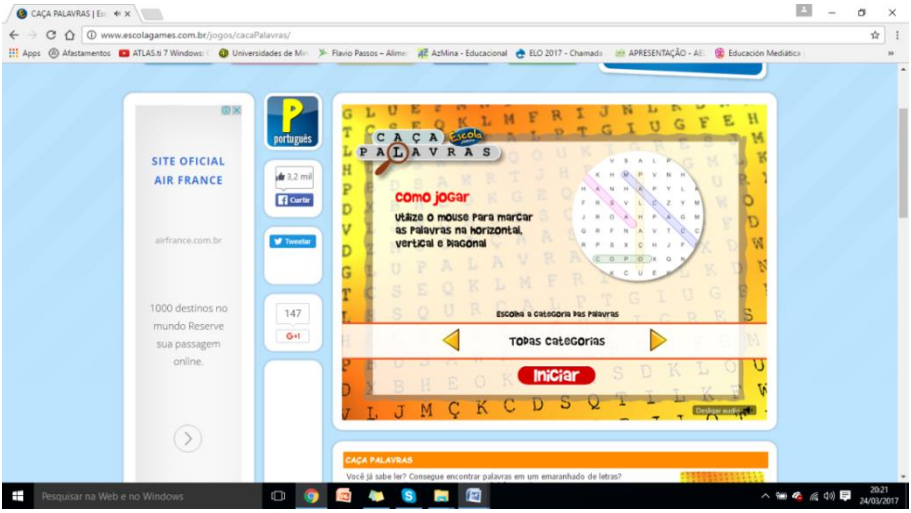


***Figura 2:*** *Na segunda página surgem as instruções do jogo e a possibilidade da criança escolher as categorias das palavras do jogo.*
***Fonte:*** ***http://www.escolagames.com.br/jogos/cacaPalavras/*** ***acessado em 24/03/2017***

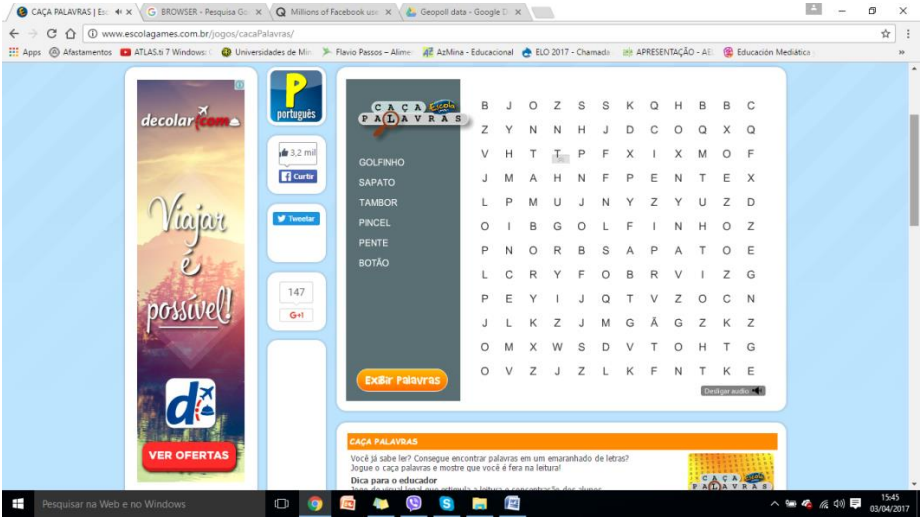

***Figura 3:*** *Na terceira aparece a lista de palavras que o jogador deverá encontrar ao lado. Ao encontrar, a criança seleciona com o mouse todas as palavras e recomeça o jogo. Não existe feedback quando a criança erra ou acerta.*
***Fonte: http://www.escolagames.com.br/jogos/cacaPalavras/ acessado em 24/03/2017***

As telas indicam que um site de jogo digital de alfabetização, por exemplo, apresenta vários tipos de linguagem como a sonoridade, ícones, movimento, texto, cores, ilustrações, que jogam com diferentes sentidos. Nelas, também são apresentados vários apelos de consumo, mostrando que há uma rede marketing que sustenta os sites. Nesse sentido, há dimensões éticas, estéticas e semióticas que configuram e repercutem nos ambientes acessados que precisam ser tratadas ao trabalhar com as diferentes mídias e, especialmente, com as tecnologias digitais.

Consideramos que a cultura digital implica em convergência de conteúdo, de linguagens e em alterações nos modos de comunicação e que os processos implicados na mídia podem ser objeto de trabalho crítico na escola e estão presentes nas tecnologias digitais e, em especial, nos jogos digitais de alfabetização que porventura sejam utilizados na escola.

*Experiência com a leitura de blogs*

Nesse tópico analisamos trechos de diálogos ocorridos em evento de aula planejada com o intuito de propiciar experimentação e reflexão, com as crianças, sobre o processo de navegação com o gênero blog. O evento ocorreu no mês de maio do ano de 2015, com a mesma turma do evento anterior, que já estava no segundo ano do ciclo de alfabetização. A maioria das crianças encontrava-se alfabética, segundo a teoria da psicogênese da escrita. (FERREIRO e TEBEROSKY, 1985). A proposta era navegar e conhecer vários Blogs; no caso, as crianças já haviam visitado o Blog da escola e o da Loren - que tratava de maquiagem- e tiveram a oportunidade de conversar com ela por meio de videoconferência. Abaixo, segue a transcrição da aula, na qual a professora relembra os blogs lidos pela turma e informa sobre a leitura de um novo blog:

> PROFESSORA: Agora, tcha, nã, nã, na! Todo mundo, na hora que eu falar já... Todo mundo vai escutar primeiro né, a ordem, vai entrar na internet. O que a gente vai fazer hoje na internet? Nós vamos dar uma olhada em alguns outros blogs. Porque nós vimos só o da Loren e o da escola, não é?
> ALUNO: Ali tá escrito o nome da Loren.

> PROFESSORA: É. Está escrito o nome da Loren. Nós vamos entrar nos outros sites que eu passei para vocês, de endereço, para a gente ver mais coisas sobre blog. E nós vamos fazer uma discussão depois, na hora que a (palavra incompreensível) chegar, sobre um blog. Porque eu fiquei preocupada com a conversa da Loren em alguns pontos sobre criar um blog. Então nós vamos decidir algumas coisas hoje sobre blog, tá bom? Então vocês vão conhecer outros blogs hoje, depois que a gente conhecer outros blogs a gente vai fazer uma discussão sobre eles. Então a gente tem que acelerar para a aula render.

Nessa aula, em especial, a turma tem a oportunidade de consultar Blog que trata sobre assunto relacionado à temática de ensino de ciências estudado pelos alunos naquele instante, isso é, o cosmos. A princípio a professora dá os comandos necessários para que as crianças entrem no site a ser visitado. Em seguida, estabelece com os alunos o que irão fazer no Blog, conforme trecho abaixo:

> ALUNO 1: E agora?
> PESQUISADORA: Agora é para conhecer o site. Pronto. Agora é para conhecer o site. O que foi? O que não tá dando certo aí?
> ALUNO 1: Nada.
> PESQUISADORA: Não, não é assim não. Desce o blog. Olha, tem uma tirinha.
> ALUNO 2: Eu já li já.
> PESQUISADORA: Desce mais. Tem um mapa. O que está falando nesse mapa? Esse mapa é de agora ou é antigo? Vocês não sabem. Desce mais, pode descer mais. Olha o tanto de coisa para ler e que vocês não leram. Desce.
> ALUNO 1: Eu não vou ler isso não.
> PESQUISADORA: Não tem problema. Tem uma coisa lá no espaço e vocês não sabem o que é. Desce mais. Olha o tanto de coisa que tem para fazer aí e vocês nem sabem. É a Lua isso aqui? O que é isso aqui? Lê para mim.
> ALUNO 1: Marcúrio.
> PESQUISADORA: Mercúrio. Mercúrio é a Lua ou é um planeta? É um planeta.
> PESQUISADORA: Clica aqui. (...)
> PROFESSORA: Moçada, presta atenção. Dentro desse blog tem vídeo, tem fotografia.
> ALUNO 2: Vídeo?
> (...)
> PROFESSORA: Vocês vão explorar isso aí para descobrir o que tem.

Na fase de incentivar os alunos a explorarem o hipertexto digital, pesquisando informações sobre planetas, a professora destaca a

presença de vídeo, textos, fotografia, elementos que reforçam os multimodos com os quais o texto digital se apresenta quando o sujeito está em navegação. Nesse caso específico, assiste a vídeos, tem contato com a palavra (às vezes animada) que se apresenta em tela brilhante, tecla, clica, ouve áudio e utiliza diversos recursos semióticos. O tipo de estímulo à navegação mostra que os movimentos dos leitores em fase inicial têm que ser mais incentivados pela professora, ao mesmo tempo em que ela respeita suas demandas. A professora promove algumas conversas para refletir a respeito da experiência de navegação em blog, destacando a diferença entre um blog de maquiagem feito por uma adolescente e um blog acadêmico que trata de planetas.

> PROFESSORA: É. Por isso que é importante a gente ter responsabilidade nos sites. Vamos passar para o Gaia, que é o site, o primeiro que a gente viu hoje, o primeiro blog. Ele fala sobre o que?
> ALUNO: Sobre a Terra.
> ALUNO: Sobre informações e pesquisas.
> (...)_ALUNA: E sobre os planetas.
> PROFESSORA: Sobre os planetas. Quem que era responsável por aquele blog?
> ALUNO A: UFMG.
> ALUNO: Gaia.
> (...)PROFESSORA: Não. Universidade lá do norte de Minas, do Vale do Mucuri.
> PESQUISADORA: UFMG. As duas.
> PROFESSORA: Senta, Guilherme. Naquele site de pesquisa é informação científica ou é uma informação assim, que eu acho que é?
> ALUNOS: Científica.
> PROFESSORA: Eles vão lá, pesquisam, testam e vão lá e colocam...
> ALUNO: Vai que um cientista que sabe de quase tudo do mundo vai lá e fala que é mentira?
> PROFESSORA: Ou então ele vai tentar provar que é verdade, né? Então aquele blog lá é um blog de informação, sabe Maria Luiza... as pessoas vão lá e estão interessadas em descobrir sobre o que?
> ALUNO: Os planetas.
> ALUNO: Sobre a Terra.
> (...) PESQUISADORA: Se, por exemplo, entrei no blog, esse blog que vocês entraram, a gente pode confiar nesse blog da Gaia? Vocês acham?

A seguir, apresentamos trecho em que a professora discute aspectos éticos e de segurança envolvendo um dos blogs em que os alunos fizeram contato com a autora:

> PROFESSORA: (...) o segundo blog que nós pesquisamos,sobre o quê

era?
(...)
ALUNO: O da Loren.
PROFESSORA: O da Loren. O blog da Loren Santos fala sobre o que?
ALUNOS: Maquiagem.
PROFESSORA: Sobre maquiagem, sobre beleza, de uma forma geral. Ela agora colocou lá no blog dela sobre roupas da moda.
ALUNO: Pode ver ela de novo?
PROFESSORA: Depois a gente vai ver ela de novo. Até porque ela respondeu à pergunta do Douglas e à pergunta do Kauã. (...)o que aconteceu quando eu trabalhei com o blog da Loren? Vocês conhecem a Loren?
ALUNOS: Não.
PROFESSORA: Vocês já encontraram...
ALUNO: A gente conhece só conversando.
PROFESSORA: E dá para saber se ela é uma pessoa boa ou uma pessoa ruim?
ALUNO: Dá.
PROFESSORA: Dá?
ALUNOS: Não!
ALUNO: Não dá.
PROFESSORA: Só de eu conversar... Se eu conversar com ela pela internet eu consigo saber se ela é uma pessoa legal ou não, se é uma pessoa legal e confiável?
ALUNOS: Não.
PROFESSORA: Será que, se eu encontrar com ela na rua,eu posso conversar com ela, e ela pode falar assim: “Fátima, vamos lá”, e eu vou com ela assim, sem conhecer?
ALUNOS: Não!
PROFESSORA: Qual é a mãe aqui que ensina para vocês assim: “Não pode conversar com pessoas que vocês não conhecem”?
ALUNOS: (levantam as mãos).
PROFESSORA: Muito bem. Abaixa a mão. E quem é que aqui na escola, quando entra na internet já sai mandando mensagem para a Loren?
ALUNO: O Douglas e ...
PROFESSORA: Porque foi isso que aconteceu, antes de vocês saberem que ela era a minha sobrinha, foi antes de saber que ela era minha sobrinha, algumas pessoas já saíram conversando com ela, mandando mensagem, inclusive. Se vocês veem a Loren lá na tela do computador e encontram com ela na rua, sabe o que acontece? A Loren fala assim: “Oi! Você me conhece lá do blog, vamos comigo?”.
ALUNO: Não!

Sem dúvida, esse não é um diálogo de quem está apenas alfabetizando, mas de quem está ensinando a realizar práticas de leitura na tela do

computador. A professora conduz seus alunos a uma reflexão sobre as relações com o texto e com sua autora no ambiente digital. O foco de todo diálogo promovido é na conduta social: como me comportar na internet? Os alunos têm oportunidade de perceber o texto em seu propósito de promover informação e interação social. Nesse caso, por estar em contexto digital, é preciso levar em consideração como lidar com a informação adquirida e qual conduta tomar em contexto virtual de comunicação. Numa perspectiva discursiva surge a necessidade de refletir sobre atitudes, valores, comportamento e condutas.

*Experiência com produção de revista em quadrinhos*

Um terceiro evento de letramento realizado com a mesma turma, do 2º ano do Ensino Fundamental, no mês de agosto, teve como propósito utilizar o texto em quadrinhos. Iniciamos a sequência de atividade com a produção de avatares pelas crianças. Os alunos foram convidados, durante a semana, a usar o tablet da professora que continha os aplicativos *Bitstrips* e *Bitmoji*, possibilitando que as crianças criassem seus próprios avatares. Esses seriam personagens de suas histórias em quadrinhos elaboradas através do programa *Orgimpress*, do Linux. Abaixo, alguns avatares criados pelos alunos da turma.

***Figura 4: Imagens dos avatars criados pelos alunos do 2º año do Ensino Fudamental***
***Fonte: Banco de dados da Pesquisa***

Abaixo, segue a transcrição da aula, na qual os alunos criaram seus avatares. A pesquisadora conversa com um aluno sobre a criação do seu avatar. Fica evidenciado no diálogo que esse aluno conhece muito bem o que significa um avatar e, inclusive, os comandos necessários no programa de criação para que consiga inserir as características do seu avatar, ou seja, ele possui um nível diferenciado de alfabetização digital.

PESQUISADORA: Que isso aí, hein Lígia? (pesquisadora se refere ao

tablet que está nas mãos da aluna com um jogo que monta avatar)
ALUNO: Primeiro eu estou escolhendo o cabelo.
PESQUISADORA: E o que é um avatar?
ALUNO: Um avatar é quando você faz um desenho que se parece com você.
PESQUISADORA: Entendi, e essa atividade a Fátima propôs lá na sala de aula?
ALUNO: As vezes a gente faz lá na sala de aula e as vezes aqui na informática.
PESQUISADORA: Entendi, e aí você está escolhendo o cabelo agora?
(...)
PESQUISADORA: Isso, é o quê?
ALUNO: É o comando da pele.
PESQUISADORA: Ah tá. E você já tinha feito esse avatar antes ou a Fátima que ensinou como faz?
ALUNO: Primeiro a Fátima ensinou a gente como que faz.

Ressaltamos com isso que atividades com o uso de tecnologias digitais transcendem o espaço do laboratório de informática e usam mais de um dispositivo digital. A professora inicia algumas atividades em sala de aula e finaliza no laboratório de informática e também realiza uma sequência de atividades que se complementam nos dois espaços. Após a criação dos avatares, a professora os enviou para o e-mail da turma, criado por ela e, no laboratório de informática, os alunos tinham que copiar a imagem, abrir o programa Orgimpress e colar a imagem, para que pudessem iniciar a criação do HQ. Para além dos conhecimentos sobre o gênero textual que estavam elaborando, a professora teve que mobilizar conhecimentos sobre o uso da tecnologia digital, trabalhando com letramento e também com a alfabetização digital. Segundo a professora, outros conhecimentos foram importantes nesta atividade.

> Como os computadores da escola são equipamentos com pouca memória, trabalhar com imagem é uma tarefa lenta e exigiu paciência dos alunos para carregar as informações. Algumas duplas começaram a descobrir o desafio de colocar os balões de fala e abrir a caixa de texto para registrar os diálogos. Foi realmente um exercício grande, pensar nos quadrinhos, em uma situação de diálogo e contextualizá-la, organizando esteticamente a história no papel. (PROFESSORA)

Abaixo, apresentamos três histórias diferentes, criadas pelos alunos. Verificamos que algumas possuem uma maior complexidade textual e gráfica e outras um pouco menos, mas todos conseguiram criar sua história, utilizando o recurso de diálogos diretos entre dois personagens.

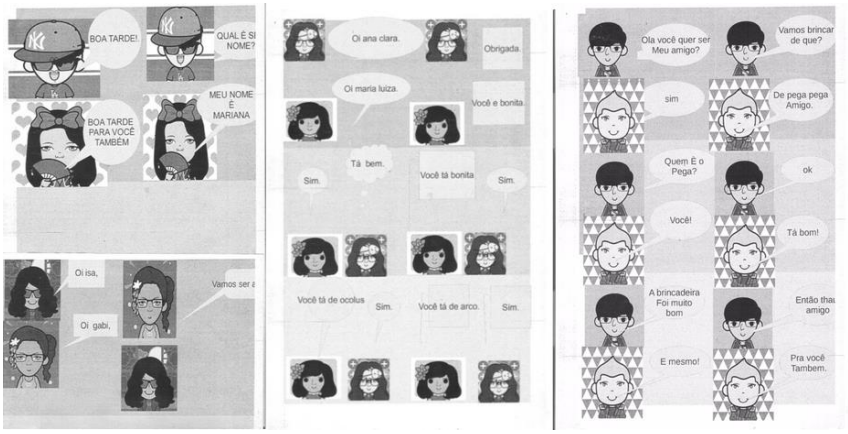


***Figura 5: HQ's Produzidos pelos alunos do 2ª ano do Ensino Fundamental***
***Fonte: Banco de dados da Pesquisa***

Segundo Brian Street (2014)a multimodalidade é o conjunto de modos de comunicação existentes e " essa diversidade de modos de comunicação foi incorporada tanto pelos meios de comunicação mais tradicionais, como livros e jornais, quanto pelos mais modernos, como computadores, celulares, televisão...". Na produção do texto digital, as crianças vão se apropriando, em uma situação real de criação, das capacidades de produção de um texto digital, tomando decisões não somente sobre o enredo da história em quadrinhos, mas, também sobre elementos multimodais dos avatares como cores, tamanho, estilo e sobre aspectos gráficos do texto relacionados ao tipo de letra, tamanho, formato dos balões. Para o autor, "a questão central permanece sendo a de que somos produtores de significados e a de que os modos e os meios de comunicação são recursos dos quais nos apropriamos para produzir significados". Assim, os professores deveriam ir além do ensino das técnicas de utilização dessas mídias, preocupando-se em trabalhar "também o metaconhecimento que é necessário para compreender, de maneira integrada e significativa, as diferentes mídias e seu funcionamento. Isso já vem ocorrendo – e deverá ampliar-se cada vez mais – já a partir dos anos iniciais de escolarização". (STREET, 2014, p.229-230).

Fica explícito que o envolvimento nesta criação permitiu às crianças se apropriarem de vários conhecimentos, inclusive aqueles referentes à existência de recursos disponíveis para utilização de dispositivos digitais

e da Internet. Isso se constitui num avanço na compressão sobre a cultura digital, haja vista que uma pesquisa realizada no Brasil, em 2015, pela empresa *Quartz*, apontou que 55% dos entrevistados compreendem que a Internet se restringe a rede social *Facebook*. Podemos observar, no trecho abaixo, da entrevista com um dos alunos da turma, após as aulas de produção da revistinha em quadrinhos, a apropriação de uma linguagem na qual diferencia os aplicativos, os programas e os dispositivos digitais utilizados na criação do HQ.

> PESQUISADORA: Alexandre, conta para mim desde o começo. Você sabe me contar tudo, como que foi... A primeira coisa que vocês fizeram foi o que?
> ALEXANDRE: Colocar o avatar em quadrinhos e colocar o balão de conversa.
> PESQUISADORA: Ótimo. Mas onde você fez o avatar?
> ALEXANDRE: No LibreOffice.
> PESQUISADORA: O avatar?
> ALEXANDRE: Não, no tablet da professora.
> PESQUISADORA: No tablet da Fátima. E foi fácil fazer o avatar?
> ALEXANDRE: (sim com a cabeça).
> PESQUISADORA: Foi legal?
> ALEXANDRE: (sim, com a cabeça).
> PESQUISADORA: Já tinha mexido no tablet?
> ALEXANDRE: (não, com a cabeça).
> PESQUISADORA: Não?
> ALEXANDRE: Nunca mexi.
> PESQUISADORA: Nunca mexeu?
> ALEXANDRE: (não, com a cabeça).
> PESQUISADORA: Você achou igual mexer no computador ou achou diferente?
> ALEXANDRE: Achei diferente.
> PESQUISADORA: Mas mais legal ou...?
> ALEXANDRE: Mais legal.
> PESQUISADORA: Mais? Por quê?
> ALEXANDRE: Porque foi legal colocar os balões de conversa parecendo que os personagens estavam conversando.

O aluno demonstra uma compreensão sobre a cultura digital, seus ambientes e gêneros digitais disponíveis para uso em práticas de leitura e escrita. Destacamos a empolgação da criança em realizar essa atividade de produção de texto, que poderia ser realizada em suporte impresso e manuscrita e teria outros contornos estéticos e multimodais. Com a utilização do suporte digital e da Internet além dos conhecimentos linguísticos e discursivos desenvolvidos, as crianças veem como

interessante as possibilidades de criar e manipular os avatares e os balões de conversação dos personagens, o que cria uma situação diferenciada de produção de texto e de produção de recursos semióticos (KRESS e BEZEMER,2009).

RESULTADOS OU CONCLUSÕES:

Os três eventos de letramento apresentados neste artigo representam possibilidades de ensino da leitura e da escrita com uso de dispositivos digitais e de Internet em turmas do ciclo de alfabetização. Acreditamos que, pelo uso intenso das tecnologias digitais no espaço social, a alfabetização tem que contemplar também este ambiente com o qual as crianças já convivem fora da escola (FERREIRO,2013). Logo, elas devem ter direito a conhecer e refletir melhor sobre os gêneros e ambientes digitais, na escola, sabendo que há configurações, regras e condutas específicas desse contexto assim como diferenças em relação aos textos orais e impressos. Salientamos ainda o papel fundamental do professor alfabetizador e a importância de sua mediação quando este considera que as crianças estão em processo de apropriação do sistema de escrita, mas podem transitar por suportes e gêneros digitais, não sendo necessária a consolidação de capacidades de leitura e escrita para que possam se envolver em atividades de alfabetização e letramento digital(ARAÚJO, 2013), mostrando que alfabetização e letramento se complementam.(SOARES, 2004). Analisando os dados, observamos as ampliações que as linguagens presentes na cultura digital provocam nos processos de comunicação e nos repertórios de escrita do grupo de crianças, assim como as alterações de gestos e comportamentos envolvidos nos momentos de escrita em telas e teclados. Por fim, ressaltamos a necessidade de uma abordagem crítica do funcionamento dos dispositivos digitais e da Internet, acreditando que esse uso pode auxiliar na socialização das crianças quando as educamos de forma ética para o uso adequado das tecnologias.

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## "Conversa de profesor": uma comunidade de prática voltada para a alfabetização e o letramento em contexto de desigualdade social

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RESUMO:
O trabalho apresenta um estudo de caso exploratório de feição

interpretativa sobre a experiência de autoformação vivenciada pelos membros do Grupo de Pesquisa Conversa de Professor (COP) durante o ano de 2016. O objetivo do trabalho é analisar concepções dos membros do grupo sobre sua participação nesse coletivo interinstitucional, que reúne professores do ensino superior e da educação básica e situa suas discussões em uma escola pública municipal localizada no município de São Gonçalo, na periferia do Rio de Janeiro. O COP vem se constituindo como uma comunidade de prática (Wenger, 1998) cujo empreendimento comum é o desenvolvimento de propostas de ensino de alfabetização e letramento situadas no contexto da escola pesquisada. Analisamos diferentes documentos escritos pelos membros do grupo para identificar categorias recorrentes que nos permitissem mapear suas concepções sobre as teorias estudadas e o projeto temático de alfabetização e letramento realizado coletivamente, bem como o impacto da participação no grupo em suas práticas pedagógicas. Identificamos uma mudança significativa nas concepções dos participantes do grupo acerca do ensino em contexto de desigualdade sociocultural, especialmente no que concerne à percepção dos mecanismos de exclusão decorrentes das tensões étnico-raciais no contexto escolar.

## INTRODUÇÃO:

*Dedicamos este texto aos membros do grupo Conversa de Professor e aos colegas da Faculdade de Formação de Professores da UERJ, que resistem na defesa cotidiana do ensino público, gratuito e democrático.*

Apresentamos neste trabalho um estudo de caso exploratório sobre a experiência de autoformação vivenciada pelos membros do Grupo de Pesquisa Conversa de Professor (COP FFP-UERJ – CIEP 250) nos meses de março a dezembro de 2016. O grupo, que é certificado pela Universidade do Estado do Rio de Janeiro no Diretório de Grupos de Pesquisa do Conselho Nacional de Desenvolvimento Científico e Tecnológico, configura um coletivo interinstitucional que reúne professores do ensino superior e da educação básica, alunos da licenciatura em Letras e estudantes de pós-graduação. A investigação do grupo é situada no CIEP Municipalizado Rosendo Rica Marcos -CIEP 250, uma escola pública do município de São Gonçalo.

Essa cidade da periferia do Rio de Janeiro, cuja população estimada em 2016 era de pouco mais de um milhão de pessoas, apresenta um quadro socioeconômico em que a incidência de pobreza atinge 39,86% da população, sendo o valor do rendimento nominal médio mensal *per capita*

dos domicílios particulares permanentes da ordem de R$724,92 (€ 214,27 pelo câmbio de 23/2017), segundo dados do Instituto Brasileiro de Geografia Estatística (2016).

No bairro em que se localiza a escola estudada, Gradim, há quatro assentamentos urbanos informais - Favela do Gato; Favela do Pombal; Morro da Salga e Favelinha do Crime - que se enquadram na definição operacional de favela (*slum*) adotada no relatório da agência da ONU para a melhoria do futuro urbano: "A slum household is defined as a household lacking one or more of the following: improved water; improved sanitation; sufficient living area; durable housing; and secure tenure." (UN-HABITAT, 2009, p. 16). No contexto do CIEP 250, a essa lista de características soma-se a violência urbana associada à presença do tráfico de drogas. Os professores da escola, em leitura crítica coletiva da versão preliminar do presente texto, apontaram o fato de que poucas crianças são oriundas de famílias estruturadas como um traço que acentua sua vulnerabilidade social.

Considerando o entorno da escola e as características socioeconômicas do município, partimos do pressuposto de que a desigualdade escolar constatada no desempenho das crianças em situação de vulnerabilidade social reproduz as injustiças sociais vivenciadas pelas camadas populares. Entendemos, portanto, que, para não reforçar os mecanismos de exclusão social, os professores que atuam em escolas públicas precisam construir propostas de ensino situadas no contexto tendo por meta o sucesso dos estudantes de classes menos favorecidas. Tomamos como pressuposto a afirmação de Pierre Bordieu, segundo o qual:

> Com efeito, para que sejam favorecidos os mais favorecidos e desfavorecidos os mais desfavorecidos, é necessário e suficiente que a escola ignore, no âmbito dos conteúdos que o ensino transmite, dos métodos e técnicas de transmissão e dos critérios de avaliação, as desigualdades culturais entre as crianças das diferentes classes sociais. Em outras palavras, tratando todos os educandos, por mais desiguais que sejam eles de fato, como iguais em direitos e deveres, o sistema escolar é levado a dar sua sanção às desigualdades iniciais diante da cultura (1988, p. 53).

Nesse sentido, o Grupo de Pesquisa Conversa de Professor definiu como empreendimento comum o desenvolvimento de propostas de ensino de alfabetização e letramento adequadas a um contexto escolar marcado pela desigualdade de oportunidades de acesso aos bens culturais.

Através da realização de estudos teóricos e experiências pedagógicas, estamos desenvolvendo um repertório conceitual compartilhado que assume a perspectiva da educação para a justiça social. Nossa proposta é constituir uma comunidade de prática (Wenger, 1998) em que "A troca de experiências e a partilha de saberes consolidam espaços de formação mútua, nos quais cada professor é chamado a desempenhar, simultaneamente, o papel de formador e de formando" (Nóvoa, 1992, p. 14).

OBJETIVOS:
O propósito mais amplo de nossa pesquisa é desenvolver um projeto de autoformação docente que enfrente a necessidade de criar metodologias de ensino que considerem as peculiaridades dos estudantes do CIEP 250, especificamente no que concerne à alfabetização e ao letramento e, assim, contribuir para a transformação de práticas e discursos no contexto da escola pesquisada, de modo a combater localmente os mecanismos de seleção e exclusão que operam no sistema escolar.

Neste trabalho apresentamos a fase exploratória do estudo de caso que aborda a formação do Grupo de Pesquisa Conversa de Professor, cujos objetivos são: (1) analisar como se estabelecem as interações e as relações entre os participantes na dinâmica de constituição da comunidade de prática e (2) investigar se a participação no grupo se reflete no discurso e nas práticas pedagógicas dos participantes.

DESCRIÇÃO DA PESQUISA:
A investigação de natureza qualitativa cujos resultados apresentaremos a seguir configura-se com um estudo de caso único que acompanha as práticas de um grupo específico, não tendo o propósito de generalizar as conclusões obtidas. A pertinência da pesquisa relaciona-se ao fato de que "Mesmo um estudo de caso único pode ser frequentemente utilizado para perseguir um propósito explanatório e não apenas exploratório (ou descritivo). O objetivo do analista deveria ser propor explanações concorrentes para o mesmo conjunto de eventos e indicar como essas explanações podem ser aplicadas a outras situações" (Yin, 2001, p. 23). Apresentaremos uma análise da fase inicial do processo de constituição do grupo de pesquisa Conversa de Professor, que foi criado a partir da iniciativa das atuais líderes, coautoras do presente texto, que buscavam um estreitamento da relação entre universidade e escola na formação de professores, preocupando-se com a elaboração de um projeto que tomasse em conta a ideia do professor da escola básica como um

investigador e quebrasse as hierarquias internalizadas e o estranhamento que costumam entravar a parceria entre esses dois níveis de ensino.

Assim, afastando-nos do modelo tradicional dos cursos de formação continuada de professores oferecidos por profissionais exógenos, nessa experiência adotamos a concepção de "formação mais centrada nas práticas e na análise das práticas", defendida por Nóvoa (1992) e tomamos a escola como *locus* da autoformação de professores-pesquisadores. Propusemos, então, a horizontalização das relações entre os membros do grupo, desfazendo a posição de superioridade que costuma ser assumida pela universidade em relação à educação básica, daí a escolha do termo *conversa* para nomear os encontros do grupo, enfatizando o aspecto dialógico, informal e simétrico das interações entre os membros.

Realizamos dez *conversas* de duas horas de duração ao longo do ano e implementamos um projeto temático coletivo. Na duas primeiras, realizadas em abril e maio de 2016, foram definidos os seguintes objetivos: compreender o papel da escola como agência de letramento no contexto em que se localiza, tendo em vista o perfil dos alunos, da comunidade atendida, da rede pública em que está inserida e dos professores que atuam no CIEP 250; estudar teorias sobre a aquisição do sistema alfabético, os letramentos e a educação na perspectiva da justiça social; criar estratégias pedagógicas para o ensino da leitura e da escrita situadas no contexto do CIEP 250, transpondo didaticamente as teorias estudadas. As *conversas* foram registradas em atas redigidas por membros do grupo. Nosso intuito ao propor a redação de atas foi, inicialmente, registrar o conteúdo de cada encontro por um participante, responsável pela elaboração desse documento formal de registro coletivo. Houve resistência dos participantes em assumir essa tarefa, o que levou a uma concentração sobre alguns redatores, porém o caráter polifônico da ata, que deve registrar as diferentes vozes presentes ao evento, sintetizando as discussões realizadas, foi garantido, na medida em que pudemos constatar a preocupação dos redatores com a fidedignidade dos relatos, que foram revistos e/ou validados pelo grupo no início da reunião seguinte àquela descrita no documento.

Como as atas concentram-se sobre as reuniões, inúmeros acontecimentos imprevistos ao longo do ano não figuram nesses textos e foram recuperados a partir de nossas anotações de campo, tais como: a impossibilidade de realizar reuniões devido à dispensa de professores

contratados integrantes do grupo; a extensão das férias escolares devido à realização da Olimpíadas no Rio de Janeiro; a falta de merenda escolar que impediu o funcionamento da escola e a demora na investidura dos professores concursados que assumiriam as turmas deixadas pelos dispensados. Tais acontecimentos demonstraram o quanto não é possível ter um controle sobre o contexto e nem mesmo sobre a composição do grupo. O fato de que no segundo semestre letivo muitos professores saíram da escola e outros vieram para as turmas, por exemplo, ocasionou uma mudança nos sujeitos da pesquisa. or tudo isso, a metodologia do estudo de caso foi paulatinamente se construindo durante os nove meses em que desenvolvemos a fase exploratória da pesquisa. Empregamos a observação participante, que foi enriquecida por estratégias explanatórias, permitindo captar o que ainda não estava aparente nos documentos e nas práticas investigadas (Yin, 2001).

O conjunto de documentos analisados distribui-se em diferentes gêneros textuais, da seguinte forma: (1)documentos técnicos elaborados pelas líderes do grupo; (2) anotações das pesquisadoras durante a observação participante; (2) atas das reuniões contendo a memória do grupo de pesquisa; (3) sínteses dos textos teóricos discutidos no grupo; (4) tabelas preenchidas com informações sobre as atividades pedagógicas que seriam realizadas por cada dupla de professores no desenvolvimento e na culminância do projeto “Cor de gente é a nossa cor” e (5) respostas dadas no questionário avaliativo de perguntas abertas.

O questionário usado como ferramenta para a geração de dados foi aplicado no final do ano. As perguntas foram construídas com o propósito de recolher índices sobre quatro indicadores relativos ao impacto da participação no grupo sobre concepções e práticas dos participantes e organizou-se em cinco perguntas. A tabela abaixo apresenta uma análise da composição do questionário.

| Aspectos | Perguntas | Objetivos |
|---|---|---|
| Impacto da participação no grupo sobre as práticas dos docentes. | 1 - Considerando que o projeto visa contribuir para o desenvolvimento da autoria docente de todos os envolvidos, como você avalia o efeito das conversas no grupo em sua prática pedagógica? | Verificar como os participantes avaliam os efeitos das *conversas* sobre sua prática docente. |
| Concepção do grupo como uma comunidade de prática. | 2 - As três características de uma comunidade de prática são: engajamento mútuo - todos participam e colaboram no projeto; empreendimento comum - o grupo se une em torno de uma meta; repertório compartilhado - o grupo compartilha conceitos e ideias ligadas a sua meta comum.<br>Na sua visão o grupo forma uma comunidade de prática? Explique. | Evidenciar a visão dos participantes sobre o efetivo engajamento do grupo na comunidade de prática Conversa de Professor. |
| Levantamento de necessidades e interesses do grupo. sobre teorias de alfabetização e letramento. | 3 - Em 2016, as conversas abordaram as dificuldades que envolvem os processos de alfabetização e letramento.<br>a) Você considera que esse tema deve continuar sendo aprofundado?<br>b)Que outras discussões sugere para 2017? | Inventariar os interesses e necessidades dos membros de pesquisa no que respeita às teorias sobre alfabetização e letramento. |
| Percepção acerca da execução do projeto coletivo sobre docentes e discentes. | 4 - Você considera que o projeto coletivo sobre identidade negra trouxe contribuições para os professores e alunos do CIEP250? Por quê? | Identificar a relevância atribuída pelos participantes ao projeto coletivo "Cor de Gente é a nossa cor". |

*Tabela 1- Composição do questionário de perguntas abertas*

As perguntas um e quatro buscam levantar o modo como os participantes interpretam sua participação no grupo de pesquisa, bem como os sentidos atribuídos à pertença ao grupo. A segunda pergunta aciona o conceito de comunidade de prática, discutido no processo de organização do grupo, para constatar se foi possível o desenvolvimento do sentimento de pertença a uma comunidade que, na fase exploratória dessa pesquisa, compartilhou interesses, metas e práticas. A pergunta número três busca repertoriar os interesses do grupo com vistas ao planejamento da segunda fase da pesquisa, iniciada em 2017. Consideramos que o questionário foi adequado aos objetivos definidos em seu planejamento, na medida em que os dados gerados nos permitiram uma análise mais qualificada das relações estabelecidas no grupo, das posições assumidas e das concepções elaboradas pelos membros que atuam como docentes da educação infantil e do ensino fundamental no CIEP 250.

Na análise dos documentos recolhidos e das respostas ao questionário, buscamos identificar categorias recorrentes que nos permitissem mapear as concepções dos membros sobre as teorias estudadas e os projetos de alfabetização e letramento realizados coletivamente. No processo de análise dos documentos, realizamos inicialmente a leitura flutuante do conjunto, que constituiu uma primeira aproximação com a diversidade dos dados gerados. Após esse contato mais amplo, selecionamos como

*corpus* da análise, além de nossos registros de campo, as oito atas redigidas pelos participantes (A-01 a A-08) e os onze questionários preenchidos. A segunda leitura dos documentos selecionados nos permitiu elaborar hipóteses e realizar um mapeamento preliminar das temáticas neles emergentes. Comparamos também os dados presentes nas atas e relatórios com o conteúdo dos documentos que elaboramos como base para a criação do grupo ("documento zero") e a redação do projeto de pesquisa após a reescrita coletiva.

A seguir, apresentaremos a fundamentação teórica da pesquisa, que se ancora em três concepções que geraram o padrão de análise do *corpus*: comunidades de práticas, autoformação e Formação de Professores para a Justiça Social (FPJS).

O conceito de comunidade de prática é o eixo da teoria social da aprendizagem que a situa nas experiências de participação vividas no mundo e a assume como um fenômeno social. As premissas dessa teoria são: (1) os homens são seres que aprendem socialmente; (2) o conhecimento é uma questão de competência ligada a empreendimentos valorizados pelos aprendentes; (3) o saber é construído pela participação ativa na busca pela realização desses empreendimentos; (4) O sentido, entendido como "habilidade de experienciar o mundo e nele se engajar, é produzido pela aprendizagem" (Wenger, 1998, p. 4). A participação é vista nessa teoria como o processo amplo de engajar-se ativamente em práticas de comunidades sociais e nelas construir identidades. Todos participamos de inúmeras comunidades que criam paisagens de práticas, as quais, ao mesmo tempo, influenciam e são influenciadas por nosso mosaico identitário. Na figura abaixo, procuramos identificar algumas das comunidades de práticas que se entrelaçam no campo da pesquisa:

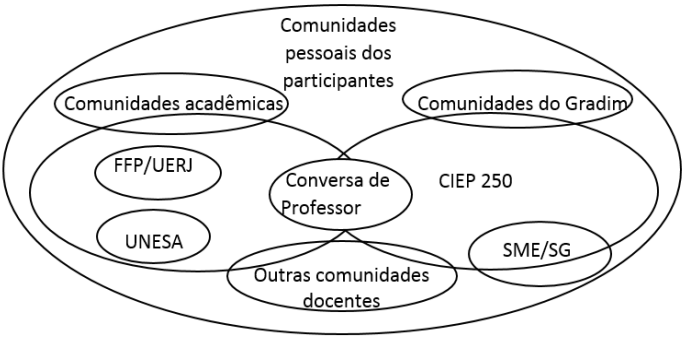

*Figura 1 – Comunidades de Práticas no Grupo de Pesquisa Conversa de Professor*

Assim, se o grupo Conversa de Professor vem se constituindo como uma comunidade de práticas que se reuniu em torno de um empreendimento comum, um engajamento mútuo em uma prática social bastante específica, e compartilha um repertório comum de práticas e rotinas (Wenger, 1998), isso não significa que as aprendizagens e identidades construídas pelos membros são geradas somente nas interações ocorridas nas *conversas*.

Com relação à autoformação, Philippe Perrenoud coloca a capacidade de gerar sua própria formação como uma das dez novas competências necessárias ao exercício da profissão no contexto contemporâneo (2000; p. 158). Nesse conjunto de competências ele insere a capacidade de explicitar as próprias práticas, considerando que

> Saber analisar e explicitar sua prática permite o exercício de uma *lucidez profissional* [...] Resta aprender a analisar, a explicitar, a tomar consciência do que se faz. Participar de um grupo de análises de práticas constitui uma forma de *treinamento*, a qual permite interiorizar posturas, procedimentos, questionamentos, que se poderão transferir no dia em que nos encontrarmos sós em nossa classe, ou melhor, ativos em uma equipa ou um grupo de trocas (p.160).

Para Perrenoud, o professor forma-se quando aprende e muda “a partir de diversos procedimentos pessoais e coletivos de autoformação. Entre esses procedimentos, podem-se mencionar a leitura, a experimentação, a inovação, o trabalho em equipe, a participação em um projeto de instituição, a reflexão pessoal regular; a redação de um jornal ou a simples discussão com os colegas” (2000, p.160). Daí a importância da incorporação da prática reflexiva e o do trabalho colaborativo como estratégias no grupo Conversa de Professor.

Acreditamos que as ideias anteriormente apresentadas estão em sintonia com a perspectiva da Formação de Professores para a Justiça Social (FPJS), pois, diante do futuro incerto e dos desníveis crescentes na educação,

> A FPJS pretende encontrar um modo de formar professores que lhes permita ensinar por forma a contribuírem para a diminuição das desigualdades que existem, nos sistemas escolares de todo o mundo, entre os filhos dos pobres e os filhos das classes média e rica, e das injustiças que subsistem nas sociedades para além do contexto das escolas – no

> acesso à habitação, à alimentação, à saúde, aos transportes, a um trabalho digno que proporcione um salário de subsistência, etc (Zeichner, in: Moreira & Zeichner, 2014, p. 135).

Aderimos a essa busca de uma formação mais democrática e mais humana, entendendo que se faz necessária "a preparação de professores que contribuam para um mundo mais igual e mais justo" (Idem, p.138), combatendo as desigualdades sociais. Na próxima seção desse trabalho, apresentaremos algumas de nossas interpretações do *corpus* analisado, buscando articular as três concepções que configuram a base teórica da pesquisa.

RESULTADOS PRELIMINARES:

A decisão de adotarmos a observação participante na investigação do percurso de constituição da comunidade de prática do Grupo de Pesquisa Conversa de Professor colocou-nos diante de alguns desafios ligados à complexidade da posição que assumimos no tecido de relações sociais e institucionais em jogo, uma vez que somos, simultaneamente, membros do grupo situado na escola básica e pesquisadoras/professoras universitárias. Vivenciamos, portanto, um desafio ético que envolve as relações universidade-escola e percebemos o quão difícil é nossa inserção como líderes acadêmicas num grupo em que as posições sociais dos membros nos colocam, mesmo a nossa revelia, em posição de superioridade, dada a nossa titulação e a representação de nossa identidade profissional construída pelos demais membros do grupo.

Essa atitude decorre da valorização do conhecimento teórico e acadêmico, em detrimento do conhecimento prático, e se revela, entre outros fatores, na hierarquização das relações entre escola básica e universidade. Assim, o fato de os professores da escola nos reconhecerem como "superiores", representação indiciada nas formas de tratamento e no léxico utilizado para se referir a nós, foi o principal problema enfrentado para a consecução da proposta de constituição de um grupo com participações equitativas.

Um exemplo bem marcante da representação que os professores do CIEP construíram sobre nós e sobre o grupo pode ser apontado na ata da reunião realizada no dia três de agosto de 2016, a qual foi redigida pela orientadora pedagógica da escola. Repetindo o padrão internalizado acerca das práticas de formação do município, ela intitulou o texto como "Ata da formação continuada". Isso nos indica que, ainda que o grupo já se reunisse há quatro

meses, persistia a imagem de um curso de formação oferecido por agentes externos.

> [A-05] Após a aceitação unânime do grupo, a professora Lúcia *explicou* aos novos membros o objetivo desses encontros do grupo de pesquisa, cujo foco principal é identificar e superar as *dificuldades* apresentadas na leitura e na escrita dos alunos do CIEP 250, do 1º ao 5º Ano do Ensino Fundamental. Foi *explicado* também como funcionam os trabalhos de pesquisa, a *metodologia aplicada* e os horários das reuniões.
> [A-05] A *dirigente* levantou a seguinte questão: Qual é o melhor caminho a trilhar para a aquisição da leitura e da escrita? Pode-se alfabetizar sem métodos? A *dirigente* relembrou [A-05] a definição de métodos de alfabetização, analisando os pontos positivos e negativos de cada método e relatou sua experiência na sala de aula com uma turma do 1º ano do Ensino fundamental na rede municipal de Niterói. (Ênfase adicionada)

Esse discurso de autoridade que o corpo docente da escola atribui às nossas falas, que comprovamos na análise das atas, gerou uma grande responsabilidade no contexto, por isso, nas situações que testemunhamos, por vezes injustas, fez muito sentido a observação de Whyte em relação ao campo de sua pesquisa: “Nesse caso, é difícil ser apenas um observador passivo” (2005, p. 332).

Conforme esse autor, “com certeza é bastante questionável da parte do pesquisador firmar sua posição social com base no entendimento geral de que não quer levar ninguém a lugar algum, e então, de repente, jogar todo o seu peso a favor de um dos lados em uma situação de conflito” (2005, p. 320). Por exemplo, alguns nós tensionais foram gerados pelas relações entre as instâncias administrativas municipais, notadamente a Secretaria de Educação, e a escola. Nas ocasiões em que o trabalho do grupo foi prejudicado, e até interrompido, devido a decisões da prefeitura, furtamo-nos a opinar, uma vez que, sendo vistas como “as professoras da UERJ”, poderíamos influenciar o comportamento do grupo. Esse cuidado foi necessário também porque membros da direção e da coordenação da escola, bem como uma supervisora do município, participam do coletivo. Assim, embora não tenham ocorrido conflitos perceptíveis na superfície das relações estabelecidas, tivemos que ser muito cautelosas e lentas em todo o processo, especialmente devido às diversas forças de poder que cruzam a escola, tendo em vista os níveis hierárquicos inerentes ao próprio sistema público escolar.

Para compreendermos nossa posição como líderes na dinâmica da

comunidade de práticas que foi se formando, tornando muito relevante a reflexão desenvolvida por Whyte sobre sua pesquisa, especialmente após percebermos pelas atas nossa predominância discursiva nas *conversas*: "Aprendi que as pessoas não esperavam que eu fosse igual a elas. Na realidade estavam interessadas em mim e satisfeitas comigo porque viam que eu era diferente. Abandonei, portanto, meus esforços de imersão total" (2005, p. 304). A partir dessa reflexão, identificamos que a aprendizagem situada na comunidade de práticas, que propunha a desconstrução das hierarquias, em uma organização horizontal, não contradiz o fato de que alguns participantes assumam o papel de membros mais experientes. Considerando que as lideranças emergem no grupo, observamos que nas conversas desenhou-se um padrão de interação que caracterizou as *conversas*, nas quais se destacou o espaço de fala ocupado pelos participantes ligados à universidade. Tendo em vista que se trata de aprendizagens que são incorporadas pelos participantes de formas diversas, observamos que alguns permaneceram em posição periférica, enquanto outros iniciaram ou aprimoraram a corporificação das teorias e práticas de alfabetização e letramento discutidas em sua prática individual.

Os professores da escola, por gestos, atitudes e palavras demonstraram valorizarem nossa presença e desejam a continuidade do grupo, como percebemos em todas as respostas dadas à questão três do questionário, em que o impacto da participação no grupo é perceptível, inclusive pela incorporação de conceitos discutidos ao longo do ano na elaboração dos enunciados:

> [Q–02] Sim, sem dúvidas, pois cada membro participante tem sempre uma prática diferente para compartilhar em torno de um mesmo objetivo, isto é da meta comum (os alunos).
> [Q-04] Os percalços que envolvem o processo de alfabetização e letramento requer[em] constantes discussões. Considero que a continuidade dessa discussão aprimorará ainda mais nossa prática. Sugiro para 2017 maiores discussões sobre o tema inclusão.
> [Q-05] Sim, porque é um grave problema que enfrentamos na nossa escola: alunos que estão [h]á 3, 4, 5 anos conosco, mas que não conseguem se alfabetizar. Poderíamos trabalhar sobre a interpretação e produção de textos, pois aqui também enfrentamos muitas dificuldades com alunos que leem, mas não interpretam (analfabeto funcional) e que não conseguem escrever pequenos textos.

Destacamos nessas respostas a ideia de coletividade, indiciada no emprego do verbo compartilhar, bem como no uso das expressões

"mesmo objetivo" e "meta comum", além dos pronomes e verbos na primeira pessoa do plural. Não obstante, a leitura crítica das atas revelou a existência de uma disputa de concepções no campo: desejo de mudança *versus* tendência à manutenção; dificuldade/fracasso dos alunos *versus* reconhecimento das diferenças; resistência à teoria *versus* valorização da teoria.

No tocante à consideração da especificidade do ensino para crianças em situação de vulnerabilidade, o não reconhecimento da condição social vivida pelos estudantes foi bastante perceptível na primeira reunião técnica da pesquisa, na leitura do "documento zero", que foi apresentado como base para a elaboração do projeto de pesquisa coletiva a ser empreendido pelo grupo. Conforme apontam nossas notas de campo, ao ser lido o trecho que descreve o objetivo do grupo, caracterizando os discentes como "em situação de vulnerabilidade social", percebemos um silêncio entre os participantes. Perguntamos se queriam fazer alguma reformulação, mas foi preciso que nós mesmas apresentássemos uma nova possibilidade de redação, para que esse mal-estar fosse vencido e as professoras do CIEP250 apresentassem seu ponto de vista. Para elas, apenas uma parcela dos estudantes poderia ser considerada nessa situação, sendo a maioria oriunda de famílias de classe média baixa. Assim, em lugar do aspecto sociocultural, o projeto contemplou somente a diferença cultural, como vemos nos trechos abaixo:

> "Documento zero" – Objetivo: Compreender o papel da escola como agência de letramento no contexto em que se localiza, tendo em vista o perfil dos alunos, da comunidade atendida, da rede pública em que está inserida e dos professores que atuam no CIEP 250, desenvolvendo propostas pedagógicas de ensino de leitura e escrita que contribuam para a aprendizagem de crianças em situação de vulnerabilidade social.
> Versão revista pelo grupo - Objetivo: Compreender o papel da escola como agência de letramento no contexto em que se localiza, tendo em vista o perfil dos alunos, da comunidade atendida, da rede pública em que está inserida e dos professores que atuam no CIEP 250, desenvolvendo propostas pedagógicas de ensino de leitura e escrita que contribuam *para a superação da desigualdade de oportunidades de acesso aos bens culturais.* (Ênfase adicionada)

A reformulação proposta, embora guarde a ideia de desigualdade, retira o caráter social que a constitui. Inúmeras vezes ao longo das conversas, o uso do pronome de terceira pessoa – eles, elas – em referência aos estudantes indicou que ainda que não verbalizada, há uma noção de que

representam o “outro”. Isso é perceptível na superfície textual da ata da conversa realizada no dia três de agosto [A-05], em que aparece três vezes a palavra *dificuldades*, sempre associada ao aluno: “*dificuldades* apresentadas na leitura e na escrita dos alunos”; “*dificuldades* que os alunos do CIEP 250 têm em passar da oralidade para a forma escrita” e “o aluno e as suas *dificuldades* em sala de aula”. [A-05] Assim, nela emerge uma categoria recorrente no discurso dos profissionais da educação: o fracasso escolar, associado à criança, à família e ao contexto sociocultural em que vivem. Nessa perspectiva, a diferença não é reconhecida e os traços socioculturais dos grupos em situação de vulnerabilidade social são tratados como carência e/ou deficiência. Essa concepção, dominante no grupo inicial, alterou-se com a entrada dos professores concursados, que afirmaram nunca ter trabalhado em escolas públicas, mas reconheceram de saída a diferença do papel do professor nesse contexto, como registra a ata da conversa realizada em trinta e um de agosto:

> [A-06] As professoras concursadas, que iniciaram o trabalho no segundo semestre, destacaram que tudo é novidade para elas, porque nunca atuaram em escolas públicas. Elogiaram a acolhida e estão gostando muito do CIEP 250, porque as crianças são receptivas, os colegas ajudam, a gestão orienta e todos as tratam muito bem. A realidade das crianças da escola pública é muito diferente dos alunos das escolas particulares. Isto foi destacado por [uma professora], porque ela trabalhou na Petrobrás com um projeto educativo desenvolvido em uma escola privada. Os professores percebem que os valores das pessoas são o resultado de uma educação familiar e escolar. Novamente [a professora] se manifestou, dizendo que fez o concurso para o magistério público porque deseja contribuir para o desenvolvimento em seus alunos dos valores e dos princípios para uma vida cidadã, democrática e honesta.

A ata da Conversa do mês de novembro assinala um momento importante do grupo, com a seleção do tema do projeto coletivo a ser realizado, o qual partiu da exigência da Secretaria Municipal de Educação de que todas as escolas da rede planejassem atividades para celebrar o Dia da Consciência Negra, vinte de novembro. Esse tema foi abraçado e enriquecido pelo grupo, como podemos observar neste registro:

> [A-07] Ao iniciar os trabalhos do grupo de pesquisa apresentou a escolha dos professores pelo tema que já vinham trabalhando sobre a diversidade, comunidade, consciência negra por serem os temas do mês de novembro. O grupo discutiu que o trabalho final poderia ser principalmente sobre a consciência negra, porque a escola possui muitos alunos que apresentam

> uma baixa autoestima por serem descendentes dos povos africanos. O realce da atividade será mostrar para eles quantos descendentes de africanos se destacaram no cenário nacional nas artes, nos grupos científicos, na magistratura, no meio empresarial. Cada professor pensa em concretizar com eles essa reflexão através de um trabalho prático com música, poesia, história, dando a eles a chance de expressar seus sentimentos e de ter um novo entendimento sobre a sua origem.

No entanto, na reunião destinada ao planejamento do projeto, em que seriam discutidas as propostas de atividades, não conseguimos consolidar nenhum documento. Pensamos que isso se deveu à falta de um texto de partida que favorecesse o desencadeamento do processo criativo, por isso, para a reunião seguinte elaboramos um documento-base, com o título - "Cor de gente é a nossa cor", contendo apresentação, justificativa, sugestões de estratégias e recursos, além de uma proposta de culminância. Nessa reunião, levamos caixas de giz de cera nas cores da pele dos brasileiros (Koralle/UNIAFRO) e discutimos a problemática gerada pelo lápis "cor de pele", cuja denominação, por seu caráter etnocêntrico, já mudou em vários países, mas persiste no Brasil. Assistimos a vídeos, manuseamos livros infantis e discutimos as relações étnico-raciais na escola. Nessa reunião, as ideias fluíram intensamente, o que contribuiu para o sucesso do projeto como um momento de aprendizagem coletiva, o que foi constatado nas respostas à questão quatro do questionário, as quais demonstram de forma contundente o quanto as leituras, interações e práticas compartilhadas influenciaram uma transformação de postura de toda a comunidade escolar:

> [Q-02] Sim, foi muito positivo, trabalhei com minhas duas turmas, de formas diferentes (Pré I e 2º Ano) percebi o quanto esse tema envolveu todos os alunos e *com resultados surpreendentes (mudança de atitudes).*
> [Q-04] Nossa comunidade escolar tinha muita rejeição quanto às diferenças, sejam estas de raça, cor ou até mesmo estética. *Acredito que o projeto trouxe um olhar diferente às nossas crianças* nesse sentido.
> [Q-05] Acho que sim. O trabalho desenvolvido na sala com debates, temas das redes sociais, confecção de cartazes e culminância foi enriquecedor para todos. Foi bom trabalhar com esse tema, embora muito discutido, tão atual. Nas conversas em sala de aula *pude observar melhor meus alunos e entender o que eles pensam, suas experiências,* enfim, esse projeto *contribuiu para nos conhecer[mos] melhor* e discutir[mos] o preconceito que existe no mundo e na sala de aula.
> [Q-08] Sim, pois nos ajudou a *quebrar o estigma* tão enraizado em nossa sociedade de que o[s] negro[s], assim como suas características físicas, são inferiores.
> [Q-09] Sim. O projeto possibilitou *maior interação entre o trabalho dos*

> *professores, os temas discutidos no grupo de pesquisa de forma prática* e foi relevante para os alunos pois representa ótima alternativa para a imobilidade das aulas tradicionais e por serem de maioria negra. (Ênfase adicionada)

Tanto a escolha do tema, quanto a avaliação positiva das práticas realizadas demonstram que houve uma grande mudança no discurso e nas ações pedagógicas do grupo, indicando um movimento em direção ao reconhecimento da necessidade de pensar a diversidade dos estudantes como elemento estruturante do currículo. Dessa forma, partindo-se de uma visão técnica do ensino, manifestada nas preocupações iniciais, mais centradas na busca de um método eficiente de alfabetização, passou-se a considerar também as condições socioculturais que permeiam as relações entre estudantes e professores e as interações destes durante os eventos de letramento escolar.

Na análise da dinâmica de autoformação participada (Nóvoa,1992) do grupo “Conversa de Professor”, pudemos constatar grandes avanços na produção de uma identidade coletiva que apresenta as três principais características de uma comunidade de práticas. O domínio de interesse e competência compartilhada foi o estudo sobre alfabetização e o letramento, com foco na justiça social, compromisso que caracteriza a proposta do grupo, na medida em que os participantes estão mutuamente engajados na construção de estratégias pedagógicas e na sistematização das experiências bem-sucedidas no contexto do CIEP 250. A comunidade constituiu-se progressivamente, unindo-se em atividades, discussões e tarefas específicas, colaborando e relacionando-se de forma intensa, aprendendo e ajudando uns aos outros a aprender. A interação quinzenal construiu uma ligação entre os participantes e os meios de comunicação digitais foram bastante utilizados. No tocante à prática, a equipe do projeto desenvolveu ao longo do ano de 2016 um repertório de recursos, experiências, conceitos e ferramentas. A solidariedade nas práticas, conforme apontamos no movimento de análise das atas, reificou-se no planejamento, organização e execução do evento de culminância do projeto coletivo, o que enriqueceu o ambiente de aprendizagem construído e criou uma rede coletiva de aprendizagem.

Cada membro do Grupo de Pesquisa Conversa de Professor traçou seu próprio percurso de aprendizagem, na medida em os sujeitos vivenciaram histórias profissionais, níveis de formação inicial (alguns com formação em nível médio, outros em nível superior ou pós-graduação) e múltiplas interações em comunidades de práticas. Assim, desenharam-se

trajetórias pessoais, próprias e não-lineares, durante a coparticipação na busca dos objetivos e metas coletivas.

Tendo em consideração nossas descobertas na fase exploratória da pesquisa, compreendemos a validade da proposta de aprendizagem situada em comunidades de práticas docentes. A tríade reflexão – negociação – participação sintetiza a dinâmica do grupo, sendo a coletividade um espaço de construção do conhecimento e de desenvolvimento individual. Não temos a pretensão de afirmar que as comunidades de práticas de autoformação docente sejam o único ou o melhor caminho para estruturar políticas de formação continuada, mas o convívio muito próximo da universidade com a escola pública de educação básica nos possibilitou o adensamento da reflexão sobre a importância dos programas de formação de professores investirem na articulação entre teorias e práticas situadas na escola, assumindo a justiça social como um componente central, partindo do pressuposto de que a escola brasileira exclui os desiguais ao ignorar as diferenças socioculturais.

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# Cuéntame cómo suena. Certamen de música y narrativa

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PALABRAS CLAVE: música, cuento, emociones, melodía, escritura.

RESUMEN:
“Cuéntame cómo suena” es una actividad de animación cultural que se ha venido llevando a cabo desde hace tres cursos en el Conservatorio Profesional de Música "Músico Ziryab" de Córdoba, enfocada fundamentalmente a los niños y niñas de edades comprendidas entre los 8 y 12 años, que comienzan sus estudios musicales en un centro de enseñanzas profesionalizadoras como el nuestro y que están en el primer o segundo ciclo de las Enseñanzas Básicas Musicales.

Este certamen consiste en que el alumnado escuche un tema musical que se le propone y a partir de esa escucha, crear y sentir una historia, para transformarla en un cuento breve.

El ganador o ganadora consigue materializar su historia en un escenario, bien de forma teatralizada o utilizando un narrador y acompañamiento musical el cual adorna dicha narración.

Todos los cuentos de los niños y niñas presentados al certamen se recogen en un librito que se regala a los participantes como recuerdo y agradecimiento a su participación.

INTRODUCCIÓN:
Es indiscutible que un Conservatorio de Música tiene la primordial función de enseñar música, de formar alumnos y alumnas que en un futuro podrán

optar por la música como profesión o que, en este largo trayecto, habrán acumulado un enriquecimiento personal que a buen seguro contribuirá a que sean seres humanos más sensibles, más cultos y, por qué no, mejores personas. Pero, no es menos cierto que el arte de la música, también se ve enriquecida con las aportaciones de otras disciplinas artísticas como la Danza, Pintura, Literatura, Fotografía, Cine, Poesía…

El Conservatorio Profesional "Músico Ziryab" de Córdoba apostó, desde hace mucho tiempo, por estas colaboraciones, y así en nuestro centro se han presentado libros, exposiciones de pintura, espectáculos de danza clásica, flamenco, danza vertical o étnicas, proyecciones fotográficas, estrenos de cortos, recitales de poesía, etc.

En esta ocasión, la iniciativa, entusiasmo y sensibilidad de nuestra compañera Inmaculada Muñoz, alma mater de esta idea, ha hecho posible que lo que arrancó en el curso 2013/2014 como una actividad extraescolar en el seno de su departamento de cuerda frotada, a día de hoy se haya consolidado como un concurso literario-musical infantil, con la implicación de otros centros como el Conservatorio Profesional de Música de Jaén, en la persona de Harold Hernández o del CEP Luisa Revuelta con Mª Mercedes Arias, sin olvidarnos de las aportaciones de alumnado y profesorado de la Escuela Superior de Arte Dramático de Córdoba o del Conservatorio Superior "Rafael Orozco" de nuestra ciudad; a lo que tenemos que unir la excelente acogida entre nuestros alumnos de Enseñanzas Básicas.

Inmaculada Muñoz ha sabido unir en este proyecto la narrativa corta infantil con la música, la ilustración, el teatro y la expresión corporal, para proponer a los participantes que plasmen en un papel, a través de la palabra escrita, los sentimientos que la música hace que afloren en su interior.

Proyectos como "Cuéntame cómo suena" no hacen más que demostrar la inquietud y calidad del profesorado de nuestros Centros de Enseñanza de Régimen Especial, la colaboración de nuestros CEP y la imaginación y sensibilidad de nuestros alumnos.

A todos ellos mi enhorabuena y agradecimiento por hacerlo posible.

Ernesto Blanco
Rodríguez

OBJETIVOS:

- Fomentar la escucha reflexiva de una audición musical.
- Desarrollar el lenguaje del alumnado en relación a la expresividad musical.
- Desarrollar la creatividad y la imaginación, partiendo de una base musical.
- Promover la participación en actividades culturales que complementen su formación musical.
- Implicar a las familias en actividades del Conservatorio.
- Conocer y comprender mejor al alumnado a través de una actividad de creación propia y que está más relacionada con sus actividades diarias llevadas a cabo en el colegio de Primaria.

DESCRIPCIÓN DE LA EXPERIENCIA PRESENTADA

¿Por qué un certamen de cuentos en un Conservatorio de Música? Porque escribir lo que te hace sentir la música, consigue unirte más a ella, y éste es evidentemente el cometido de este proyecto.

Hemos podido escuchar las historias de los alumnos y alumnas en estos tres años, y con ilusión podemos comprobar que muchos de ellos tienen muchas cosas que decir acerca de la música, que de otra forma, en clase de instrumento o de lenguaje musical no podrían decirlas. A su manera, con su lenguaje y su vocabulario expresan lo que aún no son capaces de transmitir con su instrumento, en la mayoría de los casos. Lo que suma otro punto a favor de la actividad.

Por otro lado, se puede ver con otra perspectiva a este alumnado y ello nos ofrece al profesorado una herramienta valiosa con la que poder llegar a conocerlos un poco mejor.

Este certamen alimenta una idea que nos gusta mucho: materializar los sentimientos y las sensaciones que produce una melodía en un niño o una niña, hasta construir una historia breve alrededor de estas primeras emociones.

Esta actividad se ha celebrado durante tres años consecutivos en el Conservatorio Profesional de Música "Músico Ziryab" de Córdoba, en el curso 2013-2014, 2014-2015 y 2015-2016.

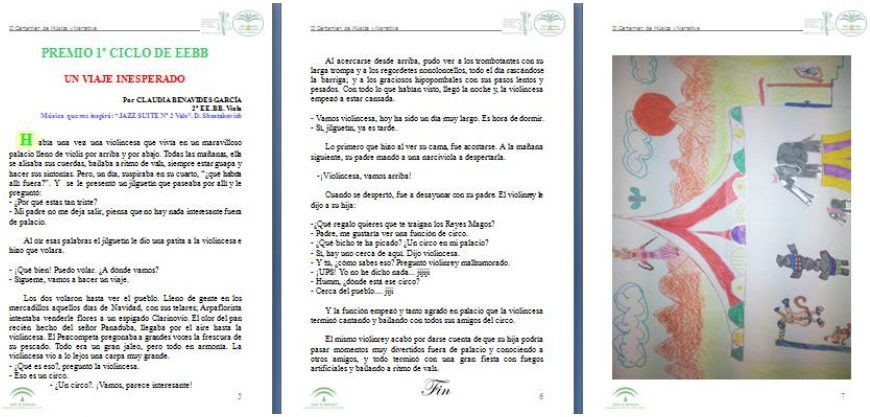
Surgió con la idea original de Inmaculada Márquez Muñoz, a la que se fue dando forma poco a poco con las aportaciones de algunos miembros del claustro de profesores de este Conservatorio y otro profesorado perteneciente a las enseñanzas de régimen especial allegado y relacionado con la labor desarrollada en este Conservatorio. En sus comienzos, la actividad se desarrolló como una actividad complementaria del Conservatorio. Después, con la ayuda del Centro del Profesorado de Córdoba, se convirtió además en actividad formativa para el profesorado y el alumnado del Conservatorio.

*Ilustración 1. Cartel anunciador del Certamen en su segunda edición*

La experiencia de estos años ha sido diferente en cada edición, y habría que valorar cada una en su justa medida, ya que el resultado final ha sido distinto en cada ocasión. Pero esta metamorfosis, que ha sido producto más de las condiciones, participación y posibilidades de cada momento, va conformando y consolidando una actividad que en definitiva es reclamada por padres, madres y alumnado cada curso. Este objetivo de consolidación del certamen, como una actividad de animación cultural del centro, se está logrando a pasos pequeños pero firmes.

En la primera edición, en la que solo participaron alumnos y alumnas del departamento de cuerda frotada, fueron los mismos ganadores los que narraron sus cuentos y hubo una actuación musical a cargo de todos los participantes. Los cuentos no tenían una temática muy concreta, ya que las bases estaban todavía en ciernes. Este fue uno de los objetivos fundamentales para el curso siguiente: dar más concreción a las bases y a la temática de los cuentos, ya que los alumnos realmente escribían sin unas pautas concretas sobre música y los cuentos no se centraban en lo que realmente queríamos conseguir, que era inspirar un cuento con temática musical.

En la segunda edición, con las bases ya más definidas, incluyendo la ilustración de los cuentos como una manera más de expresión natural de los niños y niñas, la participación fue muy exitosa. No tanto en la cantidad de cuentos como en la celebración del certamen, entrega de premios y representación teatral de los cuentos ganadores. A este éxito de participación contribuyó mucho el hecho de que se pudo organizar la puesta en escena de los dos cuentos ganadores, con la colaboración de la Escuela de Arte Dramático de Córdoba, y muchos alumnos de otras especialidades instrumentales también colaboraron interpretando la música que un joven alumno del Conservatorio Superior de Córdoba compuso para el teatro. La asistencia a la representación y entrega de premios fue un lleno absoluto. Por otra parte, representar un cuento en un centro sin medios económicos ni materiales, supuso un desgaste tremendo para todo el profesorado participante. Además, la logística fue muy complicada ya que el auditorio donde se realizó la representación es un espacio muy solicitado y por tanto, hubo muy poca disponibilidad, y todo se preparó con mucha premura. Todos estos inconvenientes se lograron solventar gracias a la grandísima ilusión que pusimos todos en el proyecto.



PREMIO 1º CICLO DE EEBB

UN VIAJE INESPERADO

Por CLAUDIA BENAVIDES GARCÍA
2º E.E.BB. Viola
Música que me inspiró: "JAZZ SUITE Nº 2 Vals". D. Shostakovich

Había una vez una violincesa que vivía en un maravilloso palacio lleno de viola por arriba y por abajo. Todas las mañanas, ella se alisaba sus cuerdas, bailaba a ritmo de vals, siempre estar guapa y hacer sus sintonías. Pero, un día, sospechaba en su cuarto, "¡que habrá allí fuera?". Y se le presentó un jilguerito que paseaba por allí y le preguntó:
- ¿Por qué estás tan triste?
- Mi padre no me deja salir, piensa que no hay nada interesante fuera de palacio.

Al oír esas palabras el jilguerito le dio una patita a la violincesa e hizo que volara.

- ¡Qué bien! Puedo volar. ¿A dónde vamos?
- Sígueme, vamos a hacer un viaje.

Los dos volaron hasta ver el pueblo. Lleno de gente en los mercadillos aquellos días de Navidad, con sus telares; Arpaflorista intentaba venderle flores a un espigado Clarinovio. El olor del pan recién hecho del señor Panadoba. llegaba por el aire hasta la violincesa. El Peracompera preguntaba grandes voces la fresctura de su pescado. Todo era un gran jaleo, pero todo en armonía. La violincesa vio a lo lejos una carpa muy grande.
- ¿Qué es eso?, preguntó la violincesa.
- Eso es un circo.
- ¡Un circo?. ¡Vamos, parece interesante!

Al acercarse desde arriba, pudo ver a los trombotantes con su larga trompa y a los regordetes oooolooooellos, todo el día cascadoos la barriga, y a los graciosos hipopombales con sus pasos lentos y pesados. Con todo lo que habían visto, llegó la noche y la violincesa empezó a estar cansada.

- Vamos violincesa, hoy ha sido un día muy largo. Es hora de dormir.
- Sí, jilguerito, ya es tarde.

Lo primero que hizo al ver su cama, fue acostarse. A la mañana siguiente, su padre mando a una sarciviola a despertarla.

-¡Violincesa, vamos arriba!

Cuando se despertó, fue a desayunar con su padre. El violinrey le dijo a su hija:

-¿Qué regalo quieres que te traigan los Reyes Magos?
- Padre, me gustaría ver una función de circo.
- ¿Que bicho te ha picado? ¿Un circo en mi palacio?
- Sí, hay uno cerca de aquí. Dijo violincesa.
- Y tú, ¿como sabes eso? Preguntó violinrey malhumorado.
- ¡UPS! Yo no he dicho nada... jjjjj
- Humm, ¿donde está ese circo?
- Cerca del pueblo... jiji

Y la función empezó y tanto agradó en palacio que la violincesa terminó cantando y bailando con todos sus amigos del circo.

El mismo violinrey acabó por darse cuenta de que su hija podría pasar momentos muy divertidos fuera de palacio y conociendo a otros amigos, y todo terminó con una gran fiesta con fuegos artificiales y bailando a ritmo de vals.

Fin

*Ilustración 2. Miniatura de uno de los cuentos premiados en la segunda edición.*

En la tercera edición, la experiencia del curso anterior nos orientó en un sentido más práctico del certamen. Teniendo en cuenta que el alumnado al que va dirigido tiene horarios muy diversos y sobrecargados, tomamos la decisión de no aumentar sus responsabilidades en cuanto a interpretación y ensayos, y la balanza se inclinó a dejarles más tiempo para desarrollar sus cuentos. Se organizaron varias sesiones formativas

en la biblioteca del centro para explicarles al alumnado cuáles eran los requisitos del certamen y cómo debían utilizar la música para encauzar su historia inventada. También se les explicó la forma que deben tener los cuentos y cómo se podían describir a los personajes, dando algunos ejemplos e ideas para que los niños y niñas entendieran bien esta actividad. Se contó con la inestimable ayuda en esta ocasión de Juana, maestra jubilada de Educación Primaria que colaboró con el Conservatorio con muchísima alegría, ilusión e implicación.

Una vez más, el condicionante del espacio para la celebración del certamen nos hizo transformar la entrega de premios y la temática de los cuentos, que se realizó en fechas cercanas a la Celebración del Día de Andalucía. La música propuesta ese año tenía un carácter más regional y folklórico, y en las bases se pedía que se concretara más, siendo el tema elegido: “El viaje de un músico por Andalucía”. Los profesores y profesoras de Guitarra Flamenca, Baile y Cante colaboraron en la entrega de premios escenificando un cuadro flamenco. Profesores del Conservatorio Superior de Música “Rafael Orozco” acudieron también a la llamada y se interpretaron dos arreglos de música de Manuel de Falla, escritos para esa ocasión. Finalmente se añadió un gran valor, que fue la figura de un narrador. Se trató de Ramón L. Luengo Fernández, un alumno del centro, de la especialidad de Percusión, con unas grandes dotes para la narración, y que le dio a la entrega de premios un plus de calidad.

*Ilustración 3. Foto del narrador con un grupo de profesores y profesoras que participaron como intérpretes de la música seleccionada.*

Me llamo Ramón Luis Luengo Fernández,soy alumno del Conservatorio Profesional de Música Músico Ziryab en Córdoba, actualmente estudio segundo curso de profesional de percusión. La profesora Inmaculada Muñoz,me ofreció la oportunidad de narrar los cuentos ganadores a lo que me pareció maravilloso, poner voz a la imaginación de dos niñas y he de decir que volví a aquellos años de infancia, (bueno, en sí creo que nunca los abandoné) así que me introduje en los cuentos para intentar ponerme en la piel de las niñas ganadoras. Poco a poco analizaba las frases y fui dándole color a la imaginación. Puesto que el cuento debía tratar sobre un "Viaje por Andalucía", ya que se celebró el Día de la Comunidad Andaluza y que a esas edades no resulta fácil comprender el concepto de Autonomía, solo me límite a contar con mi voz lo que para ellas significaba,sin darle otro énfasis que que no fueran los cuentos de ellas.

*Ilustración 4. Foto con las alumnas premiadas y algunos de los protagonistas de esta tercera edición.*

RESULTADOS Y/O CONCLUSIONES:

Hasta el curso presente, las dos tiendas de música, en las que los alumnos y alumnas realizan sus compras de material, ha podido colaborar con cheques-regalo. Esperamos que puedan seguir realizando esta valiosa contribución, pero aún así seguimos buscando apoyos y patrocinadores.

El Centro del Profesorado de Córdoba, ha gestionado la publicación de los cuentos presentados. Es muy importante que sigamos contando con la colaboración inestimable del CEP, en la publicación de los cuentos presentados, pues para los no premiados éste es un recuerdo entrañable de su participación y esfuerzo.

El Conservatorio es cada año más receptivo a la realización de este evento. Y en toda la comunidad educativa se va conociendo el certamen y va ganando credibilidad. Es muy complicado realizar un certamen literario en un centro que está pensado en su totalidad (formación académica, horarios, asignaturas, espacios, profesorado…) para la formación musical profesional. Pero la idea de escribir un cuento basándose en una música, realmente no es una idea original. De maestros de instrumento y de grandes músicos, hemos podido escuchar en muchísimas ocasiones: “Imagínate cuando estás tocando este pasaje esta u otra historia...” Si pensamos por ejemplo, en la música de Mozart, nos encontramos al analizarla que las frases musicales en una misma pieza

son como personajes diferentes de una ópera. Y el carácter musical varía como estados de ánimo.

Por tanto, consideramos que dar un espacio en el conservatorio para crear una pequeña historia musical, enriquece tanto en tantos sentidos educativos, que la apuesta de seguir desarrollando el certamen es segura.

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## A criança de 8 anos e o processo de alfabetização e letramento

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RESUMO:
O trabalho que será apresentado foi desenvolvido com crianças que não estavam alfabetizadas aos oito anos, idade considerada adequada para a alfabetização no Brasil. Apresentaremos o processo de apropriação da escrita de três crianças, que foram monitoradas, em pequenos grupos, por estudantes do curso de pedagogia dentro do Programa de Iniciação à docência (PIBID/UFMG). No decorrer do ano de 2016, foram elaboradas sequências didáticas (Schneuwly & Dolz, 2004) para trabalhar os gêneros textuais quadrinha e verbete, direcionadas para as necessidades e interesses das crianças, cujos temas versaram sobre suspense/terror e esportes olímpicos, respectivamente. As crianças iniciaram o ano em diferentes níveis do processo de apropriação do sistema de escrita e, ao final do ano, todas já compreendiam a natureza alfabética da escrita e liam textos curtos como autonomia, tais como títulos, quadrinhas, poemas, legendas, manchetes e verbetes. Entretanto, enfrentavam problemas

relacionados à leitura e registro de palavras com estruturas silábicas mais complexas, causando lentidão na fluência e na compreensão da leitura de textos de média extensão.

INTRODUÇÃO:

A política pública brasileira definiu que "a idade certa" para alfabetizar todas as crianças é até os 8 anos de idade. Essa orientação foi instituída, primeiramente, no Decreto n°6.094 (2007) que convoca os entes governamentais para "alfabetizar as crianças até, no máximo, os oitos anos de idade, aferindo os resultados por exame periódico específico". A Resolução nº 7 (2010), que fixa as "Diretrizes Curriculares Nacionais para o Ensino Fundamental de 9 anos", visa garantir o direito de a criança ser alfabetizada nos três primeiros anos iniciais do Ensino Fundamental, esse período foi denominado como ciclo da alfabetização. Essa resolução também apresenta o pressuposto da progressão da aprendizagem, repudiando a retenção no ciclo da alfabetização. Além disso, ao se considerar os tempos, ritmos e processos cognitivos próprios de cada aluno, exige-se a elaboração de outros instrumentos de avaliação. Já a meta 5 do Plano Nacional de Educação (PNE), Lei n° 13.005 (2014), reforça a necessidade de alfabetizar todas as crianças até os oito anos de idade.

Sabe-se, historicamente, do reiterado fracasso da escola brasileira em alfabetizar todas as crianças, essas orientações legais apenas pretendem indicar metas, muitas outras ações precisam ser efetivadas para que essas metas sejam alcançadas, uma delas diz respeito ao desenvolvimento profissional dos professores alfabetizadores, além da garantia de condições favoráveis de trabalho nas escolas. Podemos citar algumas políticas públicas que buscam atingir tais metas, como, por exemplo, as políticas voltadas para distribuição de materiais didáticos nas escolas (Programa Nacional do Livro Didático, Programa Nacional de Bibliotecas Escolares) e a formação continuada de professores alfabetizadores proposta no Pacto Nacional pela Alfabetização na Idade Certa. Entretanto, as descontinuidades e as mudanças na ordem política têm emperrado a efetivação de resultados.

Além de definir a "idade certa" para a alfabetização, esses documentos indicam também qual a concepção de alfabetização que se pretende implementar nas escolas e exploram a relação entre alfabetização e letramento. Isso significa que não basta a criança compreender os princípios que constituem o sistema de escrita e realizar reflexões acerca

das relações sonoras e gráficas das palavras. É preciso também que a criança reconheça e domine as práticas, os usos e as funções sociais da leitura e da escrita.

A alfabetização na perspectiva do letramento está circunscrita à cultura do escrito, que diz respeito aos modos e as relações estabelecidas pelo sujeito com a escrita na sociedade. Essa abordagem foi introduzida no Brasil por Soares (2006, p.47), segundo a autora

> Precisaríamos de um verbo "letrar" para nomear a ação de levar os indivíduos ao letramento ... Assim, teríamos alfabetizar e letrar como duas ações distintas, mas não inseparáveis, ao contrário: o ideal seria alfabetizar letrando, ou seja, ensinar a ler e a escrever no contexto das práticas sociais da leitura e da escrita, de modo que o indivíduo se tornasse, ao mesmo tempo, alfabetizado e letrado. (Grifos da autora)

Essa perspectiva denota um outro modo de pensar e praticar a alfabetização, entretanto sem perder de vista a sua especificidade, ou seja, sua faceta linguística. Como bem nos lembra Soares (2016), a *faceta linguística*, caracteriza a aprendizagem inicial da língua escrita como aprendizagem de um sistema de representação e um sistema notacional. Além dela, é preciso considerar também "a *faceta interativa* da língua escrita – a língua escrita como veículo de interação entre as pessoas, de expressão e compreensão de mensagem; e a *faceta sociocultural* da língua escrita – os usos, funções e valores atribuídos à escrita em contextos socioculturais" (Soares, 2016, p.28 e 29). A autora conclui que para alcançar uma prática bem-sucedida de alfabetização e letramento é preciso conjugar as três facetas: linguística, interativa e sociocultural.

Apesar dos avanços teóricos sobre alfabetização e letramento e da promulgação do Decreto n°6.094 (2007), que instituiu o ciclo da alfabetização, ainda há fracasso na alfabetização nas escolas públicas brasileiras, não garantimos a equidade e o pleno domínio da leitura e escrita para todas as crianças. O Censo de 2010 apresentou dados sobre a taxa de analfabetismo aos oito anos de idade, revelando que 15,2% das crianças nessa idade ainda não sabem ler e escrever. Nas regiões Norte e Nordeste, essa taxa é ainda mais elevada. Para chegar a esses resultados, o informante do Censo pergunta nos domicílios se as crianças sabem ler e escrever.

Corroborando os resultados do censo, os dados da Avaliação Nacional da Alfabetização - ANA (Brasil, 2015), mostra que ainda temos 22,21% de

crianças no nível 1 da escala de proficiência de leitura, isso significa que as crianças são capazes apenas de ler palavras com sílabas canônicas e sílabas não canônicas, não são ainda capazes de ler com fluência textos curtos, como por exemplo, piadas, parlendas, poemas, fragmentos de contos, histórias em quadrinhos, curiosidades científicas e extrair deles informações explicitas. No que se refere à escrita, os dados revelam que 34,46% das crianças brasileiras com idade de 8 anos não conseguem escrever textos com proficiência. Além disso, ainda encontramos um número significativo de crianças (11,64%) que não escrevem palavras alfabeticamente, não produzem textos ou produzem textos ilegíveis, portanto, não estão alfabetizadas.

Deste modo, as avaliações externas demonstram que nem todas as crianças brasileiras estão alfabetizadas aos 8 anos, principalmente aquelas provenientes de um contexto de desigualdade social e que frequentam, majoritariamente, as escolas públicas. Considerando esses dados, e partindo do princípio de alfabetizar todas as crianças aos 8 anos, desenvolvemos uma pesquisa de intervenção inserida no “Programa Institucional de Bolsa de iniciação à docência” (PIBID), que é um projeto promovido pela Capes/Ministério da Educação, em parceria com a Universidade Federal de Minas Gerais. O objetivo do PIBID é promover a inserção dos discentes das licenciaturas no contexto das escolas públicas, desde o início da sua formação acadêmica para que desenvolvam atividades didático-pedagógicas sob orientação de um docente da universidade em parceria com um professor da escola de educação básica. Deste modo, cria-se uma atmosfera propícia ao aperfeiçoamento e a valorização da formação de professores para a educação básica.

A escola de educação básica, parceira da UFMG, é uma das mais tradicionais escolas da rede estadual de Belo Horizonte, foi criada em 1906. Em 2016, o Instituto de Educação de Minas Gerais, doravante IEMG, contava com 8 turmas do 1º ano (194 alunos), 7 turmas do 2º ano (182 alunos) e 8 turmas do 3º ano (200 alunos), totalizando 576 alunos matriculados no ciclo de alfabetização. Após reunião com diretora e vice-diretora, a demanda apresentada pela escola indicava à necessidade de atendimento às crianças do 3º ano do ciclo de alfabetização que ainda não estavam alfabetizadas, cerca de 15%, segundo informação das professoras. A partir da demanda da escola, elaboramos um projeto voltado para o atendimento de 23 crianças em fase de alfabetização, que foram organizadas em pequenos grupos. Esse monitoramento foi feito por estudantes do curso de pedagogia integrantes do PIBID, subprojeto

Pedagogia Anos Iniciais.

O trabalho que será apresentado aqui foi desenvolvido com três crianças, que não estavam alfabetizadas "na idade certa" e tem por objetivo apresentar o processo de apropriação da escrita de três crianças (uma menina e dois meninos), que participaram do projeto de acompanhamento pedagógico, em 2016. Para a seleção das três crianças, que compõem nossa análise, seguimos os seguintes critérios: crianças que se encontravam em processo inicial de alfabetização em março de 2016, tinham 8 anos e participaram assiduamente do projeto durante o ano. As crianças serão identificadas com nomes fictícios de Ricardo, Yasmim e Geraldo.

*As crianças de 8 anos em processo inicial de alfabetização: o diagnóstico de leitura e de escrita*

No final do mês de março de 2016, iniciamos as atividades no IEMG com a aplicação de uma avaliação de leitura, visando investigar algumas habilidades envolvendo a leitura de palavras isoladas, bem como a fluência e compreensão textual. A primeira atividade consistia em apresentar fichas individuais contendo 10 palavras regulares, 10 palavras irregulares e 10 pseudopalavras. As fichas foram impressas com letra tipo Arial, fonte 24, em preto sobre fundo branco, e apresentadas de modo aleatório, por tempo indeterminado, até a leitura da criança (em voz alta). Caso a criança fizesse autocorreções imediatas, estas eram consideradas como acertos.

A partir da leitura de palavras isoladas é possível investigar qual estratégia utilizada pela criança: decodificação grafema-fonema ou reconhecimento visual direto da ortografia (Soares, 2016, p. 256), esse tipo de processamento na leitura é denominado "Modelo de dupla rota". O uso de pseudopalavras, ou seja, de palavras inexistentes e sem significado induz a criança a usar a rota fonológica e possibilita analisar o sucesso ou insucesso no processamento da leitura de palavras pelas crianças. Pesquisas indicam que o desenvolvimento de estratégias de leitura de palavras pode contribuir para a construção de leitores fluentes, ou seja, leitores que além de identificar as palavras, também conseguem construir significado na leitura (Monteiro & Soares, 2014).

As três crianças realizam a tarefa de leitura de palavras isoladas e todas elas apenas conseguiam decifrar letras e sílabas iniciais e, a partir dessa

decifração inicial, tentavam “adivinhar” as palavras, como, por exemplo, “varro” era lido como ”vassoura”, “caridade” como “carro”, “jenipapo” como “janela” e “cochicho” como “comigo” e arbusto com “abacaxi”. O mesmo acontecia na leitura das pseudopalavras, por exemplo, as crianças ao tentarem ler a palavra inventada “calão”, disseram que ali estava escrito “cascão” ou “calado” ou “carvão”. Isso significa que essas crianças usavam a rota fonológica inicialmente, mas em seguida tentavam adivinhar as palavras, contudo, sem sucesso.

As crianças que se encontram em processo inicial de alfabetização, geralmente, usam a rota fonológica, ou seja, a conversão grafofonêmica, porque estão no processo de descoberta do sistema de escrita. Ainda não constituíram um léxico mental abrangente que garanta sucesso na leitura pela rota lexical. Nos casos analisados, as crianças não investiam na rota fonológica, deste modo, não obtinham sucesso na tarefa de decifração das palavras e, consequentemente, não conseguiam construir significado na leitura.

Posteriormente, ainda compondo a avaliação diagnóstica, as crianças ouviram a leitura do poema de José Paulo Paes (fig.1) e responderam questões envolvendo a identificação de informações explicitas no texto, tais como: “Onde estava o mostro?” Como o personagem acordou do sonho?” E questões envolvendo a construção de inferência: “o mostro era realmente medonho? O que o levou a essa conclusão?

**POEMA**
***AUTOR: JOSÉ PAULO PAES***
CERTA NOITE EU SONHEI
QUE EMBAIXO DA CAMA HAVIA UM MONSTRO MEDONHO
ACORDEI ASSUSTADO
E FUI OLHAR: DE FATO,
EMBAIXO DA CAMA ESTAVA UM MONSTRO MEDONHO.
ELE ME VIU, SORRIU
E ME DISSE, GENTIL:
“DURMA! SOU APENAS O MONSTRO DOS SEUS SONHOS.

*Fig. 1: Poema de José Paulo Paes.*

Todas as três crianças responderam adequadamente às questões de identificação de informações explícitas no texto. Também compreenderam que o mostro não era tão horrível assim e o caracterizaram como

bonzinho, ou seja, seguiram a lógica argumentativa do autor, que usou palavras como “sorriu” e “gentil” para se referir ao monstro, sugerindo que nem todo monstro é horrível e assustador. Entretanto, as crianças não compreenderam o significado da palavra “medonho”, que foi traduzida por elas como “alegre” ou “medroso”.

Na sequência da atividade, foi solicitada às crianças que escrevessem um título para o poema. Esta atividade permitiu investigar a capacidade de a criança identificar o assunto do texto e também o nível de apropriação do sistema de escrita que se encontra.

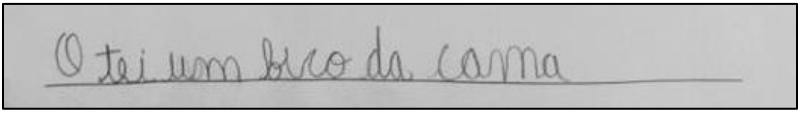



*Fig.2. Tradução da escrita de Ricardo: “O poema tem um bicho debaixo da cama.”*

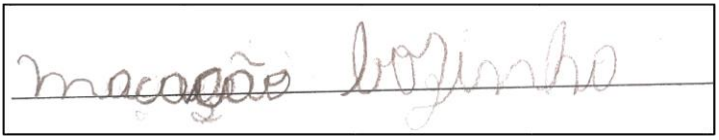



*Fig.3. Tradução da escrita de Yasmim: “macaco bonzinho.”*

Ao analisar os títulos dados pelas crianças, percebemos que Ricardo foi aquele que melhor conseguiu traduzir o assunto do texto e criou o título: “O poema tem um bicho debaixo da cama”. Yasmim acrescentou um personagem novo, o macaco. Geraldo usou a seguinte sequência de letras O E IOPA E E ATOE – “o menino acordou debaixo da cama”, não compreendeu que o personagem do poema não acordou embaixo da cama, mas que “olhou embaixo da cama”.

Com relação ao ditado das palavras: medo, fantasma, susto, curioso e sonho, foi possível constatar níveis diferenciados de processo de apropriação da escrita entre as três crianças.

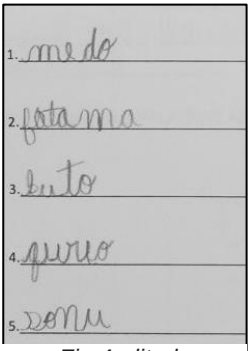



*Fig.4: ditado Ricardo*

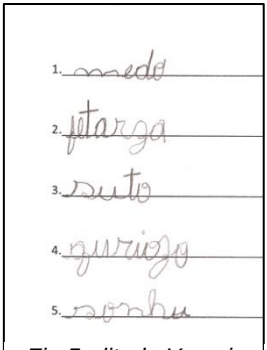



*Fig.5: ditado Yasmin*

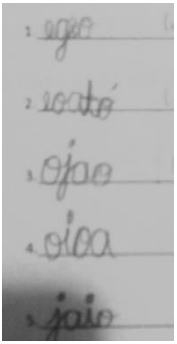



*Fig.6: ditado Geraldo*

Ao analisar a produção escrita de palavras apresentadas pelas crianças Ricardo e Yasmin (fig.4 e 5), percebemos que as crianças já conseguem estabelecer uma relação entre pauta sonora e escrita. Na palavra curioso, sílabas são grafadas com duas letras (**qu**/cu), em outras, com apenas uma letra, **r** /ri – **e**/o - **o**/so – caracterizando a hipótese silábico-alfabética. Em contrapartida, na escrita de palavras com sílabas canônicas, como em medo, há correspondência alfabética das sílabas. Constata-se também que as duas crianças ainda não conseguem analisar e grafar todos os sons das sílabas que fogem ao padrão consoante-vogal (CV). Também não conseguem registrar a marcação da nasalidade, como na escrita da sílaba FAN em fantasma. Também há traços da oralidade (son**u** para sonho).

A outra criança, que nomeamos de Geraldo, apresentou uma escrita não alfabética, sem correspondência entre pauta sonora e escrita, ou seja, na escrita das palavras, usou letras sem correspondência com seus valores sonoros e sem correspondência com o número de sílabas das palavras, por exemplo, escreveu EGEO para medo. Considerando a psicogênese da língua escrita (Ferreiro & Teberosky, 1986), a criança respeitou a hipótese da quantidade mínima de letras: para que algo possa ser lido ou escrito deve conter pelo menos 3 letras. Também considerou as variações intra e interfigurais, isso significa que não repetiu uma única letra no interior da palavra e usou uma sequência de letras diferentes para escrever palavras diferentes. Constata-se que as crianças se encontram em diferentes fases do processo de apropriação da escrita, sendo que Yasmim já se apropriou do princípio alfabético (nível plenamente alfabético). Ricardo está no processo de transição, iniciando o processo

de análise da sílaba em suas unidades menores (fonemas) e combina na escrita de palavras, letras representando uma sílaba e letras representando os fonemas da sílaba (nível parcialmente alfabético). Já Geraldo encontra-se na fase inicial da alfabetização, em que letras são usadas de modo aleatório, sem correspondência com os sons que representam. Esse nível é definido por Gentry (apud, Soares, 2016) como pré-alfabético e Ferreiro & Teberosky (1986) o nomeia como pré-silábico.

*As crianças de 8 anos e o processo de apropriação da escrita: alfabetizar letrando*

No período de abril a dezembro de 2016, foi feito um trabalho sistemático com as 23 crianças, que foram organizadas em pequenos grupos, sendo que as crianças Ricardo, Yasmim e Geraldo integravam esses grupos. O tema da sequência didática do 1º semestre versou sobre terror e suspense, dado o grande interesse das crianças pelas histórias do gênero. No segundo semestre de 2016, o tema trabalhado foi sobre esportes, uma vez que vivíamos imersos nas Olimpíadas Rio 2016, tema frequente no jornal impresso e falado.

Sob o eixo da leitura, foram definidos os seguintes objetivos de aprendizagem: compreender textos, antecipar sentidos, ativar conhecimentos prévios, reconhecer finalidades de textos, localizar informações explicitas e realizar inferência de gêneros textuais lidos pelo/a monitor/a. Os gêneros textuais selecionados foram histórias (fig.7), parlendas, quadrinhas e poemas.

*Fig.7: libros lidos no primeiro semestre/2016*

Sob o eixo da apropriação do sistema de escrita, as atividades privilegiavam as seguintes habilidades: escrever o próprio nome, reconhecer e nomear as letras do alfabeto (letra inicial e final em palavras); reconhecer rimas, identificar sílabas que faltam em palavras, reconhecer

palavras em textos. Um procedimento tradicional – o ditado, também foi usado, não se prestando apenas a um exame de avalição, mas como instrumento em que a criança se concentra na escrita de palavras. E em uma das suas variações, o ditado pode servir de ponto de comparação entre as hipóteses de escrita da criança e a escrita convencional (fig.8). No exemplo, as palavras ditadas pertenciam ao mesmo campo semântico e foram retiradas do poema lido anteriormente em sala de aula. Outro aspecto importante sobre o ditado, destacado por Chartier (2014, p.94), é que ele pode se constituir como um momento de aprendizagem útil, "quando se torna um exercício modulável aos diferentes níveis dos alunos de uma mesma turma."

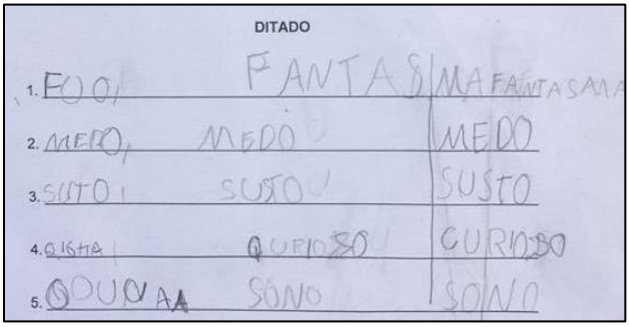



*Fig. 8 – Ditado com confronto de palavras junho/2016 (Ricardo).*

Outro procedimento didático utilizado foi o texto lacunado (fig.9), no exemplo, foi trabalhado o texto da quadrinha oralmente e depois foi entregue a folha para as crianças preencherem as lacunas com as palavras que faltavam. A atividade foi muito apreciada pelas crianças, porque estava em sintonia com o tema de suspense e apresentava um toque de humor. Nessa atividade, também foi trabalhado o conceito de rima, tratada na sua perspectiva pedagógica e literária, ou seja, "rima como designação da semelhança entre os sons finais de palavras" (Soares, 2016, p.178). A rima é considerada como uma das dimensões da consciência fonológica que pode ter relações com a aprendizagem da leitura e da escrita.

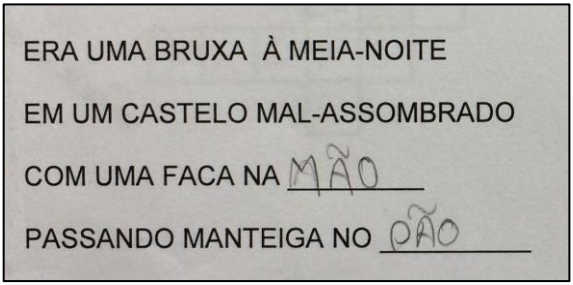



*Fig.9 – Reconhecimento de rimas em textos, junho/2016 (Geraldo).*

Com relação ao eixo da produção escrita, foi feita produção coletiva de quadrinhas, a partir da compreensão da sua estrutura composicional, atendendo a finalidade do gênero textual. Para trabalhar com o gênero textual quadrinha foi elaborada uma sequência didática, segundo (Schneuwly & Dolz, 2004), permitindo que as crianças interagissem e analisassem diversas quadrinhas. Após a produção, foi feita a revisão e edição dos textos. As quadrinhas foram organizadas em um livro intitulado "Bruxarias no castelo mal-assombrado", que
ficou exposto e disponível para leitura das crianças dos grupos e das turmas do 3º ano (fig.10).

*Fig.10 - Produção coletiva do livro de quadrinhas.*

Para finalizar a análise do processo de apropriação da escrita das três crianças, vamos apresentar o ditado realizado por elas no final do mês de outubro de 2016, contendo palavras relacionada ao tema "esportes olímpicos". As palavras ditadas foram: natação, remo, ciclismo, salto,

equipamento, treinador, agilidade e foco. Constatamos o avanço das três crianças no processo de apropriação da escrita, tanto no que se refere à sua natureza alfabética quanto à sua natureza ortográfica.

Yasmim que no início do ano encontrava-se no nível plenamente alfabético, obteve avanços no campo da leitura de palavras isoladas e, no final do ano, já realizava a leitura de palavras com sílabas canônica e não canônicas. Entretanto, com relação ao registro das palavras, ainda não conseguia grafar sílabas compostas por CCVC, como aparece na palavra ci**clis**mo e CCVV como em **trei**nador. Também não fez a marcação da nasalidade de modo convencional, como na palavra equipa**men**to, que foi produzida como "equipa**mei**to" (fig.11). Na escrita do verbete sobre futebol, Yasmim não comete erros ortográficos: "O futebol é para menino que sabe jogar" e também demonstra conhecer a estrutura composicional do gênero e apresenta a definição do ponto de vista de uma menina de 8 anos.

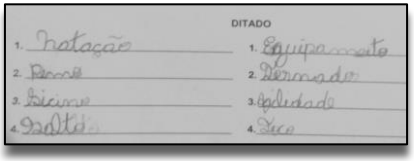



*Fig. 11 – escrita de Yasmim, em out., 2016.*

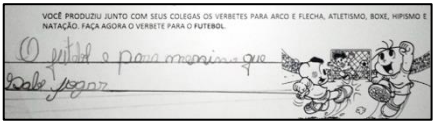
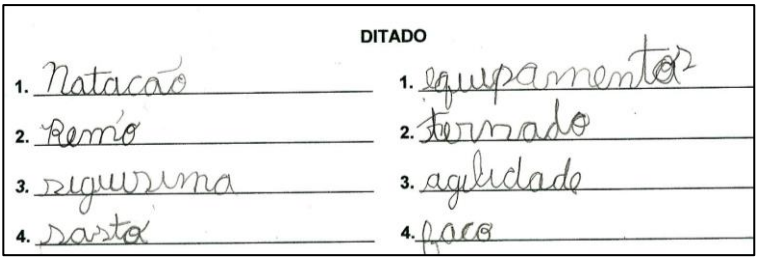



*Fig.12 – escrita de Yasmim, em 06/11/2016*

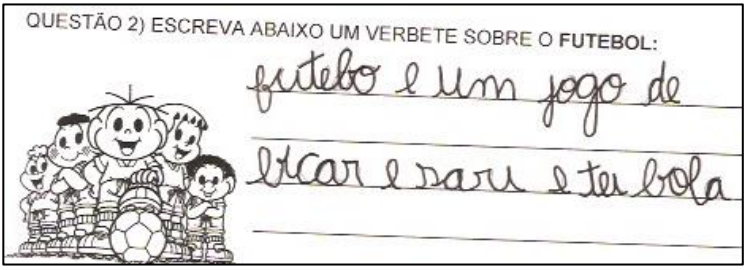
Ricardo, no início do ano se encontrava no nível parcialmente alfabético ou silábico-alfabético, no final do mês de outubro já grafava as palavras dentro do princípio alfabético e já apresentava domínio ortográfico na marcação da nasalização como nas palavras natação e equipamentos, também já faz registro convencional das palavras compostas por sílabas canônicas (remo, agilidade, foco, jogo, bola). Assim como Yasmim, também erra a escrita das palavras ciclismo e treinador (fig.13). Ainda enfrenta dificuldades na análise de estruturas silábicas não canônicas, como por exemplo, nas palavras brincar (bicar) e sair (sari) (fig.14). Na escrita do verbete, produziu a seguinte definição para futebol: "futebol é um jogo de brincar e sair e tem bola", demonstrando conhecer o gênero, cuja função é definir um termo.


DITADO

1. Natacão
2. Remo
3. siguzima
4. sasto

1. equipamento
2. Termado
3. agilidade
4. faco

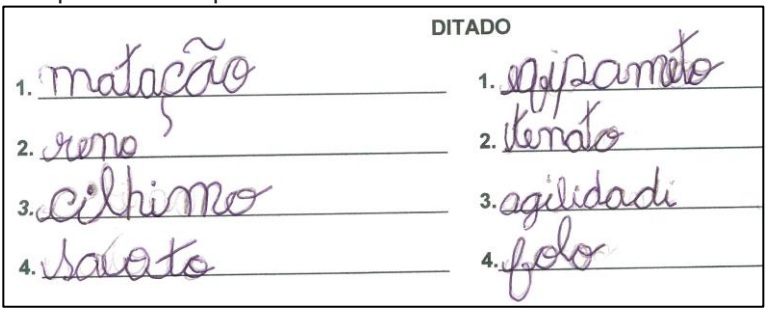
*Fig.13- escrita de Ricardo, em out.,2016.*


QUESTÃO 2) ESCREVA ABAIXO UM VERBETE SOBRE O **FUTEBOL:**

futebo e um jogo de
bicar e saru e ter bola

*Fig.14 – escrita de Ricardo, 07/11/2016.*

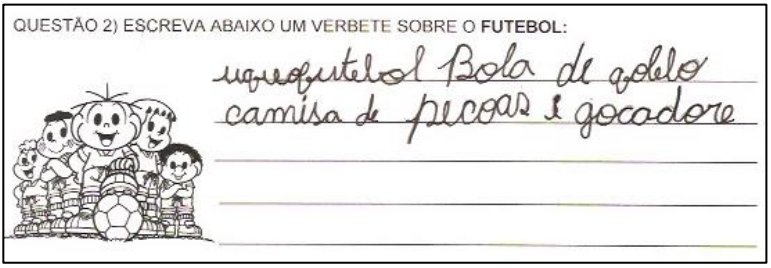
Geraldo que iniciou o ano sem realizar a correspondência entre escrita e pauta sonora, em outubro, alcançou o nível alfabético. Nota-se, na sua escrita, algumas trocas de letras N/M em natação e remo, T/D em treinador, L/C em foco (Fig.15). Na escrita do verbete sobre o futebol, cuja tradução é: “o que é o futebol: bola de goleiro, camisa de pessoas e jogadores” (fig.16), Geraldo ainda comete erros relacionados às regularidades diretas com o uso de G e J diante da vogal O (muda o som), escreve “gocadore” para jogadores e trocas C/G. Entretanto, demonstra habilidade para reconhecer os traços constitutivos do gênero, e começa com a expressão: “O que é o futebol”.


DITADO

1. matação
2. reno
3. cilhimo
4. sáato

1. equipamento
2. treinato
3. agilidadi
4. foto

*Fig. 15 – escrita de Geraldo em out/2016*


QUESTÃO 2) ESCREVA ABAIXO UM VERBETE SOBRE O **FUTEBOL**:

uquefutebol Bola de gobelo
camisa de pecoas 1 gocadore

*Fig.16 – verbete produzido por Geraldo, em out/2016.*

No decorrer do ano de 2016, foram elaboradas sequências didáticas para trabalhar o gênero quadrinha e verbete, direcionadas para as necessidades e interesses das crianças, cujos temas versaram sobre suspense/terror e esportes olímpicos, respectivamente. As crianças iniciaram o ano em diferentes níveis do processo de apropriação do sistema de escrita e, ao final do ano, todas já compreendiam a natureza alfabética da escrita e as produções nos mostram alguns indícios de aquisição de habilidades ortográficas, principalmente, no que tange aos casos regulares.

As crianças que fizeram parte deste estudo frequentaram pré-escola, eram assíduas e não apresentavam nenhum diagnóstico de deficiência, isso indica que, apesar da idade de 8 anos, algumas crianças precisam de uma atenção diferenciada e um acompanhamento mais individualizado, no que se refere à compreensão das relações entre letras e fonemas e das convenções ortográficas do nosso sistema de escrita. Outro elemento relevante diz respeito ao trabalho sistemático envolvendo consciência fonológica e fonêmica, aliado ao contexto de letramento.

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## O ensino da língua escrita na escola: um estudo sobre a “fabricação” das práticas docentes

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PALAVRAS-CHAVE: prática docente; língua escrita; cultura do escrito.

Esse estudo investigou as práticas de ensino de uma professora que lecionava em uma turma do 2º Ano do 1º Ciclo, em uma escola municipal da cidade do Recife/PE/Brasil, com o objetivo de refletir sobre os movimentos e os saberes por ela mobilizados na “construção” e na “condução” de suas aulas no tocante ao ensino da língua escrita. Como aporte teórico, nos apoiamos em alguns estudos que discutem o ensino da língua escrita na escola, desenvolvidos por Soares (1998, 2003 e

2010), Kleiman (2001) e Rockwell (1985), entre outros. Numa abordagem qualitativa e de cunho etnográfico, observamos as práticas de ensino da docente e realizamos entrevistas semiestruturadas e minientrevistas não estruturadas com a mesma durante e após a nossa coleta em sua classe. Os dados apontaram que a professora recorria a diferentes caminhos metodológicos para atingir o seu objetivo – formar leitores e escritores proficientes – revelando os esforços constantes da professora em aproximar as práticas de leitura e de escrita por ela proposta na sala de aula daquelas vivenciadas e praticadas pelos indivíduos em contextos extraescolares.

INTRODUÇÃO:

Ao longo da história da alfabetização no Brasil, as práticas de ensino da leitura e da escrita têm passado por mudanças tanto de natureza didática como pedagógica, modificando a forma de ler e de escrever na escola. Tais mudanças têm revelado novas facetas do fenômeno da alfabetização refletindo, ao mesmo tempo, o cruzamento de vários aspectos: social, político, antropológico, histórico, linguístico e pedagógico.

Até a década de 1970, o ensino da língua consistia no ensino e na produção de textos curtos, construídos com as famílias silábicas. Tratava-se de textos vazios de significação, na maioria das vezes um amontoado de frases, enfim, textos que não existiam fora do espaço escolar e, com isso, passava-se aos alunos (ainda que de forma implícita) a seguinte mensagem: “ler e escrever não tem função fora da escola”. As crianças não viam praticidade ou utilidade nesses atos e o trabalho com a leitura e a escrita centrava-se unicamente na codificação e decodificação de palavras e frases.

A partir de meados dos anos 1980 e início da década de 1990, com o avanço das pesquisas e de estudos provenientes da área das ciências linguísticas, o desenvolvimento de novas teorias sobre a leitura e a escrita, a partir da divulgação das ideias construtivistas e socioconstrutivistas e, ainda, a partir de questões de natureza sociopolítica, a língua passou, então, a ser vista, como enunciação, como discurso (SOARES, 1998).

Pensar a língua enquanto um processo histórico e sociocultural tem gerado mudanças, no decorrer dos anos, mudanças também nas práticas dos professores, que passaram a propor o ensino da língua materna em uma perspectiva de letramento, cujo termo emergiu em nosso país, da necessidade de se explicar algo mais amplo do que o domínio da

tecnologia da leitura e da escrita: passou-se a entender que a atividade de leitura e de escrita, "[...] não é pura e simplesmente um conjunto de habilidades individuais; é um conjunto de práticas sociais ligadas à leitura e à escrita em que os indivíduos se envolvem em seu contexto social" (SOARES, 2003, p.72). Dito em outras palavras, o letramento está diretamente relacionado ao saber fazer uso da leitura e da escrita nas práticas sociais; o ensino e a aprendizagem dessas habilidades, por sua vez, passaram a ser vinculados aos usos que os indivíduos fazem da língua em seu caráter dialógico, tanto em contextos escolares como também, extraescolares.

Nesse contexto de rupturas e mudanças, em artigo publicado nos anos de 1998, Soares chama a atenção para a necessidade de se compreender que o fato de se conceber que o ensino da leitura e da escrita se dá a partir da interação do sujeito com o objeto de conhecimento, não significa descartar o uso de "metodologias" para alfabetizar e acrescenta que o acesso ao mundo letrado, ou seja, ao mundo da leitura e da escrita pode se dar por meio de duas vias: a primeira relaciona-se ao aprendizado de uma técnica que está associada ao fato de que para ler e escrever é preciso estabelecer relações entre sons e letras, fonemas-grafemas, saber codificar e decodifica, manusear o lápis com destreza, usar os instrumentos com os quais se escreve, saber a direção da escrita no papel, entre outros aspectos, ou seja, a técnica "(...) refere-se à aquisição da escrita enquanto aprendizagem de habilidades para leitura, escrita e as chamadas práticas de linguagem" (op. cit, 1998, p. 10). A segunda via, por sua vez, diz respeito ao uso dessa técnica em situações em que as práticas sociais de uso da leitura e da escrita lhes exigem: tal uso "focaliza os aspectos sócio históricos da aquisição da escrita" (op. cit.).

Assim, em meados dos anos de 1980, começou a ser introduzido no cenário educacional brasileiro o termo "letramento", usado pela primeira vez por Kato em 1986, no livro de sua autoria intitulado "Entrando no mundo da escrita" e, algum tempo depois, no ano de 1988, por Tfouni, em seu livro intitulado "Adultos não alfabetizados: o avesso do avesso", ganhando anos mais tarde, o status de termo técnico no léxico dos campos da Educação e das Ciências Linguísticas.

No entanto, as mudanças paradigmáticas, resultantes desse conceito, apontados como "estado ou condição de quem não apenas sabe ler e escrever, mas cultiva as práticas sociais que usam a escrita" (SOARES, 1998, p. 47) só passaram a ganhar uma maior visibilidade no final dos

anos de 1990: a observação de fenômenos mais amplos externos à escola passou a ser considerado permitindo a compreensão de que os aspectos referentes às condições socioculturais e históricos exercem influências no processo de aprendizagem do educando. Sobre esses aspectos, Soares (1998) defende que uma vez que se propõe tratar do fenômeno da linguagem, é particularmente relevante considerar tanto a perspectiva sociopolítica que evidenciam os fatores externos (sociais, políticos, econômicos, culturais), como a perspectiva linguística que engloba as ciências linguísticas e as concepções de linguagem que subjazem à proposta pedagógica de ensino da mesma.

Rockwell (1985), buscando analisar os processos de ensino e de aprendizagem da leitura e da escrita nas relações e práticas institucionais, cotidianas, nas quais os aprendizes se encontram imersos, destacou que não seria possível compreendê-los tomando por base apenas o processo individual (psicogenético), que defende que a criança aprende por meio de um processo complexo, único e autônomo, visto que o conhecimento que a criança constrói não é resultado apenas da internalização e/ou reflexo dos conhecimentos históricos que a escola seleciona e busca transmitir ao longo dos anos, pois, que “dentro da escola os conhecimentos não existem “em abstrato” para que as crianças o assimilem; assumem determinadas formas e são “dados” à criança para que “faça alguma coisa” com eles, para que os use de alguma maneira” (op. cit., p. 86).

Nesse sentido, essa estudiosa chama a atenção para o fato de que os resultados advindos da pesquisa social apontam uma grande variedade tanto histórica, como social de conhecimentos, presentes nas práticas de ensino e de aprendizagem da leitura e da escrita, que fazem com que a língua escrita adquira uma “existência social”.

Dialogando com essa discussão, Soares (2010), pontua que o ideal seria *alfabetizar letrando*, ou seja, “(...) ensinar a ler e a escrever no contexto das práticas sociais da leitura e da escrita, de modo que o indivíduo se tornasse, ao mesmo tempo, alfabetizado e letrado” (p. 47). Assim, a fim de garantir que o indivíduo se torne um leitor e um produtor de textos autônomo e proficiente, Albuquerque (2002) esclarece que, a escola precisa assegurar a todos os alunos – diariamente – a vivência de práticas reais de leitura e de produção textual, a fim de que os mesmos entrem em contato com os diferentes usos da língua, com o objetivo de que percebam o porquê e o para quê utilizam a escrita, aproximando assim, essas

práticas de situações vivenciadas e praticadas por ele, daquelas que fazem parte do seu cotidiano.

Mas, como tem acontecido o trabalho com a língua escrita na sala de aula? Que atividades têm sido propostas aos alunos? Rockwell (1985), ao realizar um estudo etnográfico em oito escolas (estadual/federal, completas/unitárias, etc.), localizadas na zona agrícola e industrial de um estado da República Mexicana, com o objetivo de analisar todos os acontecimentos ocorridos nessas instituições que fossem permeados pela língua escrita, destacou que, embora houvesse uma variação histórica e individual em determinadas formas de ensino e certos pressupostos implícitos (independente do método de ensino adotado) dos professores a respeito do sistema de escrita, havia, também, um conjunto de conceitos e de práticas generalizadas, que por sua recorrência, já eram previstas para acontecerem na sala aula, por se constituírem como uma “tradição” escolar.

No que se refere aos usos da língua escrita na sala de aula, mais especificamente, Rockwell (1985) destaca que ao longo dos anos, que o que a escola geralmente tem ensinado aos alunos a fazer com a língua escrita (embora conte com excelentes práticas de ensino) ainda parece estar distante do representativo leque social de usos da leitura e da escrita; “os alunos, muitas vezes, se veem obrigados a aceitar contradições entre o sistema de usos escolares e o sistema da língua escrita” (op cit., p.94).

Rockwell também observou que várias atividades envolvendo a língua escrita eram realizadas na classe, tanto pelos alunos como pelos professores. Tais práticas por revelavam os conhecimentos e a percepção que possuíam a respeito das finalidades e funcionalidades da língua escrita, ou seja, o entendimento de que a escrita servia para “realizar algo mais” do que aquilo que era solicitado pelos docentes tanto na sala de aula, como fora dela. Nessa mesma proposição, as práticas de leitura e de escrita dos docentes pareciam servir aos alunos como “modelos” de “como”, “o quê” e “para quê” ler e escrever.

Outro ponto elucidado por essa estudiosa nessa pesquisa diz respeito à complexa relação entre o uso da língua escrita e a apropriação dos conteúdos acadêmicos na escola. Os resultados de suas análises demonstraram que para obter “novos conhecimentos”, o educando precisa fazer uso tanto dos seus conhecimentos prévios para compreender os

textos escritos, como também entender esses textos numa perspectiva social, o que pressupõe extrapolar os muros da instituição escolar. Discorrendo ainda sobre esse processo, essa teórica acrescenta que na escola, pelo menos em nível de Primeiro Grau, este processo é mediado pelo professor, numa relação professor, texto escrito e aluno.

Ao concluir a sua pesquisa, essa autora chama a atenção para o fato de que há uma complexa relação entre a língua escrita e o contexto escolar, em função do processo social de apropriação e enfatiza que seria um erro optar apenas por um ou outro processo – psicogenético (de apropriação do sistema de escrita) e sócio genético (de apropriação de usos e significados sociais diversos) – para compreender o ensino e a aprendizagem da leitura e da escrita na sala de aula, já que ambos os processos não são excludentes, mas complementares, nesse processo.

OBJETIVOS:
Esse estudo teve como objetivo investigar as práticas de ensino da língua escrita de uma professora que lecionava em uma turma do 2º Ano do 1º Ciclo, em uma escola municipal da cidade do Recife/PE/Brasil, buscando refletir sobre os movimentos e os saberes por ela mobilizados na "construção" e na "condução" de suas aulas.

*Abordagem investigativa e percurso metodológico*

Nessa pesquisa, optamos pela perspectiva da pesquisa qualitativa de cunho etnográfico, a partir da realização de estudos de casos, exatamente porque, estudos dessa natureza, pela profundidade e riqueza de suas análises, oportunizam ao pesquisador uma maior aproximação com a realidade escolar possibilitando-lhe refletir sobre o processo de ensino/aprendizagem dentro de um contexto sociocultural mais amplo, apreendendo, também, as particularidades que permeiam esse espaço, particularidades essas, até então invisíveis (ANDRÉ, 2005).

Para a coleta dos dados, fizemos a opção pela observação participante pelo fato de esta possibilitar "um contato pessoal e estreito do pesquisador com o fenômeno pesquisado" (LÜDKE & ANDRÉ, 1986, p. 26). Para tal, fizemos uso de gravação em áudio e de anotações no diário de campo, uma vez que tínhamos como pretensão conhecermos mais de perto a forma pela qual a docente "fabricava" as suas práticas relacionadas ao ensino e ao uso da língua escrita na sala de aula. A coleta dos dados ocorreu no período compreendido entre os meses de agosto a outubro de

2013, totalizando um quantitativo geral de 12 aulas.

Realizamos também entrevistas estruturadas e minientrevistas não estruturadas com a docente antes, durante e após o período das nossas observações. A nossa escolha por entrevistas dessa natureza se deu por estas permitirem que o pesquisador venha a conhecer mais particularidades a respeito dos entrevistados, bem como fazer as adaptações na estrutura do roteiro e condução da conversa, quando estas se fizessem necessárias (LÜDKE & ANDRÉ; 2005).

A professora Joana (com o objetivo de manter o anonimato da professora investigada, nesse estudo estaremos adotando o nome “Joana” para identifica-la) já estava no exercício da docência há 12 anos e, no período da nossa coleta, ministrava as suas aulas em uma turma do 2º Ano em uma escola da rede municipal da cidade do Recife/Pernambuco, no horário da tarde. Ela possuía bastante experiência de ensino em turmas dos anos iniciais do Ensino Fundamental e era graduada em Pedagogia e pós-graduada em Psicopedagogia.

*Análise dos dados*

Durante as entrevistas realizadas com a professora Kelly, ela nos relatou que antes de planejar as atividades com a língua materna a serem desenvolvidas com a sua turma, recorria sempre aos resultados dos testes diagnósticos que realizava com os alunos no início e no decorrer do ano letivo. Uma vez que, a maioria deles ainda se encontrava no processo de alfabetização, oscilando entre os níveis silábicos e silábico-alfabéticos, a docente disse que buscava priorizar as atividades de leitura e de escrita que possibilitassem aos discentes avançarem nas suas hipóteses de escrita e consolidarem a alfabetização, objetivo por ela “perseguido” durante todas as nossas investigações. Desse modo, pudemos ver a mestra fazer uso de materiais escritos variados, tais como o alfabeto ilustrado que havia afixado na parede da sala, livros de literatura, tarefas xerocadas, cartazes com escritas de palavras e textos produzidos coletivamente pelos alunos.

Em relação ao trabalho com a leitura, mais especificamente, verificamos que Joana fez uso com bastante frequência do livro didático de Língua Portugues que ela e os seus alunos possuíam e que este servia como um importante “recurso” no momento em que ela pensava as suas aulas (planejamento). A mestra nos relatou que os textos nele presentes eram

tomados, muitas vezes, como ponto de partida para desenvolver as atividades de leitura com os alunos.

Desse modo, ao trabalhar com a leitura, a partir do manual referendado, a docente buscava explorar os conhecimentos prévios e as ideias e opiniões dos aprendizes acerca das temáticas abordadas nos textos. Nessa mesma perspectiva, Joana propôs atividades de compreensão/interpretação oral dos textos, de reconhecimento das características estruturais e composicionais dos gêneros abordados, além de explorar a finalidade e funcionalidade dos mesmos. Verificamos, também, que as formas de vivenciar as atividades de leitura a partir desse material foram variadas: ora era a professora quem lia os textos presentes no livro (geralmente os textos mais longos), ora ela pedia que os alunos a realizassem, primeiramente de forma silenciosa e, em seguida, coletivamente e/ou acompanhando-a no desenvolvimento da mesma (geralmente a leitura dos textos mais curtos e os enunciados das questões dos exercícios).

O extrato da aula, a seguir, nos fornece um panorama da dinâmica desenvolvida por ela ao trabalhar com uma das atividades propostas pelo livro de Língua Portuguesa:

> **Aula ministrada no dia 12/08/2013.**
> Após explorar uma atividade de escrita (SEA) no manual de Língua Portuguesa, Kelly pediu que os alunos o abrissem em outra página, por ela indicada:
> ***P:*** *Vocês vão abrir o livro na página 116, mas não vão escrever nada, vocês vão ler, vão apenas ler silenciosamente... (depois de alguns minutos, após os alunos realizarem a leitura solicitada, a mestra pediu para que um aluno realizasse a leitura - uma história em quadrinhos da Turma da Mônica).*
> ***P:*** *Agora Pedro vai ler o texto em voz alta para a toda a turma!*
> Pedro deu início à atividade e quando percebeu após a leitura de um trecho da história, que se tratava de uma pergunta, reiniciou a leitura do parágrafo e mudou a entonação da voz. Os demais colegas da classe, ao ouvi-lo, sem em que ele ou a mestra solicitasse, os demais responderam a questão. Como boa parte da turma estava desconcentrada no momento da leitura, interrompendo várias vezes o colega que a estava desenvolvendo, por não estarem entendendo a leitura, Kelly, ao perceber esse movimento, fabricou uma “tática” para assegurar que o objetivo que ela tinha com a atividade, fosse alcançado.
> ***P:*** *Vocês precisam prestar bastante atenção, porque eu agora vou pedir para outro aluno continuar a leitura, depois outro, outro... E assim por diante! Tem que prestar atenção porque vocês não sabem a quem eu vou*

> *pedir pra ler!*
> Após esses momentos, Mônica também fez a leitura completa do texto e das questões de compreensão sugeridas pelo manual para que os alunos as respondessem oralmente. À medida que eles explicitavam as suas respostas, a docente ia registrando no quadro e lendo para toda a turma, buscando direcionar a atividade de modo que todos chegassem a um consenso sobre elas para, em seguida, as copiarem em seus cadernos.

Conforme podemos visualizar no fragmento de aula apresentado e com base no que observamos durante o decorrer da aula, verificamos que as atividades sugeridas pela mestra a partir do livro didatico de língua portuguesa limitaram-se à leitura e à exploração do conteúdo presente no texto, sem buscar estabelecer qualquer relação com outros textos que circulam socialmente, não sendo proposto por ela, uma ampliação da discussão da temática nele abordada. Nessa mesma dinâmica, as atividades de compreensão também se limitaram às perguntas sugeridas pelo manual, que tinham como proposição o levantamento dos conhecimentos prévios dos alunos acerca da estrutura composicional do gênero (a forma de organização espacial, a exploração dos balões de fala e dos sinais de pontuação utilizados nos diálogos e a finalidade do gênero), ficando a cargo do professor refletir com os aprendizes sobre a temática que o texto propunha. Aos aprendizes, nesses momentos, Kelly solicitou, apenas, que respondessem as perguntas, primeiramente de forma oral e, depois, sob a forma de escrita, em seus cadernos.

A partir das observações das atividades de leitura desenvolvidas com o livro de Língua Portuguesa, percebemos que a docente parecia ter certa preocupação em dar “conta de responder” as atividades sugeridas por esse manual. Com base nas nossas observações, podemos inferimos que tal postura por ela assumida poderia estar relacionada a 2 fatores: (1) a sequência de atividades a partir do trabalho com um gênero e/ou um texto propostas pelo manual, contemplava aquele que era seu objetivo principal ao explorar a língua materna (o ensino e a aprendizagem do sistema notacional) e; (2) a “cobrança dos pais e, por vezes, da escola quanto ao uso desse material didático na sala de aula. Desse modo, pudemos perceber que, ao buscar no livro didático o assunto que abordaria naquele dia, ela parecia ter claro em sua mente que o mesmo deveria oportunizar a exploração do SEA, mesmo que esse não fosse o principal objetivo da atividade, conforme constatamos nas atividades que ela selecionou para trabalhar nesse manual.

Nessa proposição, acreditamos que, uma vez que a mestra se limitava a

explorar apenas o que era sugerido pelo livro didático, ela perdia ricas oportunidades de propor uma reflexão mais aprofundada sobre o uso da língua escrita dentro e fora do espaço escolar, estabelecendo, desse modo, uma relação mais próxima entre a situação vivenciada nos textos abordados e experenciadas pelos indivíduos, fora desse espaço.

Vale salientar que, ao enfatizarmos que Joana limitou-se a trabalhar apenas o que era proposto no manual, não se constitui aqui uma crítica ao uso e às atividades propostos por esse material, pelo contrário! Compartilhamos da ideia de que o livro didático constitui-se como um importante "material de apoio" para o planejamento, a construção e o desenvolvimento das atividades "fabricadas" pelos docentes, bem como um importante referencial de material escrito para os alunos, visto que, muitas vezes esse é o "único" material de qualidade do qual o aluno tem acesso principalmente em contextos extraescolares.

Podemos verificar nesse mesmo extrato de aula, que ela também buscou se posicionar como "modelo" de leitor (ainda que de forma implícita) realizando essa atividade após ter a solicitado que os alunos a realizassem. Porém, ao indagarmos a professora sobre a razão desta sua ação, ela afirmou que geralmente realizava a leitura após os seus alunos por vários motivos e elencou alguns deles: (1) para garantir que todos os educandos entendessem o assunto tratado no texto, já que uma vez que boa parte dos seus alunos ainda se encontrava no processo de alfabetização e, portanto, a leitura não era fluída; (2) para que os discentes pudessem perceber as pausas que ela fazia diante dos sinais de pontuação empregados, a mudança na entonação da voz quando se tratava da troca dos personagens no diálogo e, ainda; (3) para explorar os sons finais das palavras que rimavam, ajudando-os a refletirem que palavras que terminavam com os sons parecidos, geralmente se escrevem com as mesmas letras no final.

Em relação ao trabalho com os livros de literatura, verificamos que as atividades de leitura realizadas, ao contrário do que foi proposto a partir do livro de Língua Portuguesa, tiveram como objetivo principal a exploração das temáticas e dos conteúdos neles abordados e que Joana buscava, sempre que havia oportunidade, estabelecer uma relação mais direta com as vivências cotidianas dos alunos em contextos extraescolares, como nos mostra o fragmento da aula, a seguir:

**Aula ministrada no dia 06/08/2013.**

A mestra deu início à atividade mostrando aos alunos a capa do livro de literatura que ela havia lido para eles no dia anterior e questionando-os sobre o conteúdo da história.

***P:*** *Que história nós lemos ontem? Quem lembra o nome da história que eu li ontem?*
***A1:*** *A piiiipa!*
***A2:*** *E o balaaanço!*
***A3:*** *Os brinqueeeedos!*
***A4:*** *A caixa de brinqueeedos!*
***A5:*** *O baú de brinqueeedos!*
***P:*** *Isso! "O baú de brinquedos" é o nome do livro. As histórias que eu li foram "A pipa" e depois, "O balanço"!*
***P:*** *Quem lembra como era a história? Quem quer contá-la? (um dos alunos da turma se dispôs a fazer a leitura e, à medida que ia realizando a atividade, os demais colegas o auxiliavam acrescentando ou antecipando informações).*
***P:*** *Do que é que esse livro tá falando?*
***A6:*** *De brinquedos! De um baú cheio de brinquedos!*
***P:*** *E do que mais?*
***A7:*** *Da história de um baú que tem muitos brinquedos. E esses brinquedos, eles têm uma história... Também ensina como a gente pode brincar com eles!*
***A8:*** *É tia! E também conta a história dos personagens... a história deles com os brinquedos e conta também que muitas crianças não conhecem eles, nem brincam com eles.*
***P:*** *E vocês? Vocês têm muito brinquedos? Do que vocês mais gostam de brincar? Vocês já conheciam esses brinquedos? Por que vocês acham que as crianças de hoje não conhecem ou não gostam de brincar com esses brinquedos?*

Os alunos expuseram suas ideias e opiniões buscando relacionar com as suas vivências e com informações que obtinham dos meios de comunicação (televisão e internet) e relatos de pessoas mais velhas com as quais conviviam fora da escola.

***P:*** *Muito bem, agora eu vou ler outro texto que está no mesmo livro que tem essa história que eu li ontem. Ela se chama "Um barquinho de papel". Alguém já conhece essa história?*
***T:*** *Nãããão!*
***P:*** *Ok! Então eu vou ler agora e na próxima sexta-feira, vamos confeccionar um barquinho de papel.*

A mestra deu prosseguimento à aula lendo o texto e fazendo pausas para explorar algumas estratégias de leitura, tais como predição, seleção de informações, inferências. Ao findar essa atividade, Kelly leu um outro texto desse mesmo livro (A bruxinha de pano), passou a perguntar aos alunos se eles haviam gostado do texto e o que haviam entendido da história. Após esse momento e nessa mesma dinâmica, a mestra leu um outro texto do mesmo livro ("A bruxinha de pano"), o explorou oralmente, buscou

relacionar com situações vivenciadas pelos alunos em seus lares estabelecendo uma relação entre as formas de brincar antigamente e nos tempos atuais.
***P:*** Que brinquedos dos que a gente leu as histórias na semana passada e hoje, que poderiam ser confeccionados por a gente, sem precisar comprar em lojas?
***A1:*** O barquiiinho!
***A2:*** A pipa também, tia!
***A3:*** A pipa e o balanço também!
***A4:*** Minha mãe sabe fazer boneca de pano!
***A5:*** Todos, tia! Tudinho!
A mestra aproveitou a discussão para explorar, também como eram as relações entre as crianças nos tempos em que os pais dos seus alunos eram crianças, as mudanças nas paisagens, para discutir questões referentes à violência e, ainda, para conversar com os alunos sobre as relações que se têm estabelecido atualmente entre as pessoas, com a chegada e o avanço das tecnologias da comunicação. A mestra encerrou esse momento, informando aos aprendizes que até o final da semana concluiria a leitura de todos os textos do livro.

De acordo com a transcrição apresentada, verificamos que Joana, antes de trabalhar com o livro de literatura referendado, buscou trazer à memória dos alunos elementos da história que ela havia contado para os mesmos em uma aula anterior, com o objetivo de motivar e despertar a curiosidade dos mesmos acerca da história que ia ser lida. Assim, ao propor a atividade com o livro ela, inicialmente, explorou as informações presentes na capa para levantar os conhecimentos prévios dos discentes em relação à temática que seria abordada, bem como para explorar os papéis desempenhados no livro, pelo autor e ilustrador e editora que o havia produzido.

No decorrer da atividade, Joana também fez uso de algumas estratégias de leitura, sobretudo, daquelas que podiam sinalizar para ela se os alunos estavam compreendendo a história, para levá-los a fazer “previsões” sobre o seu final e estabelecer e, ainda, para fazer com que os alunos percebessem que o conteúdo tratado na história tinha relação com o que eles viam em seus lares, através das conversas das pessoas mais velhas, de reportagens apresentadas na televisão e em sites da internet, principalmente, no que diz respeito aos brinquedos apresentados no texto e os mais atuais. Esses momentos eram vivenciados de forma prazerosa e participativa pela maioria da turma, que se mantinha concentrada para escutar a leitura e para interagir com a mestra, na descoberta de objetos até então, por eles desconhecidos.

Nos momentos em que o livro de literatura era o material escrito utilizado por Joana para explorar a leitura, pudemos assistir à uma prática de ensino com esse eixo didático que tinha como foco, assim como já citamos, levarem os alunos a refletirem sobre o que estava sendo discutido, oportunizando-lhes exporem suas ideias e opiniões, através de atividades de compreensão oral e também escrita, onde a mestra assumia o papel de escriba das ideias dos alunos, sem se preocupar em fazer com os mesmos chegassem a uma resposta que ela ou o livro didático, por exemplo, sugeriam que eles lhes dessem. Era nesses momentos, portanto, que a língua materna parecia "ganhar" uma função social, pois lhes falava sobre eles mesmos, sobre os outros, sobre a vida!

Nessa e em outras aulas por nós acompanhadas, pudemos observar na prática da mestra, o seu esforço em articular o ensino da tecnologia da escrita às práticas de sociais de leitura e de escrita. Assim como Soares (2010), concordamos que esse "movimento" constante na prática da mestra é de fundamental importância para que os alunos encontrem sentido nos saberes que são por eles aprendidos e apreendidos na escola, ou seja, que os saberes ensinados na escola a escola têm uma relação "estreita" com as suas vidas.

No que concerne às atividades de escrita, estas por sua vez, foram exploradas pela mestra a partir da escrita de palavras e frases (essa última, em um quantitativo bem menor) com foco na aprendizagem do sistema de escrita alfabética e, geralmente, tinha nas atividades presentes do manual de LP o seu ponto de partida.

No tocante às atividades de compreensão escrita de textos, como a maior parte da turma ainda estava no processo de alfabetização, como já mencionamos anteriormente, ao escrever as respostas dos exercícios sugeridos pelo livro de Português, os alunos que já tinham uma "certa" autonomia na escrita, realizavam a tarefa individualmente e tinham a sua tarefa corrigida por Joana também de forma individual. Os aprendizes que ainda estavam no processo de aprendizagem da tecnologia da escrita, essa atividade era realizada por eles oralmente e coletivamente com o auxílio da professora, cujas respostas por eles manifestas, eram por ela anotadas na lousa, para que juntos buscassem um "consenso" entre elas e, em seguida, Joana as registrasse no quadro para que os mesmos as copiassem em seus cadernos. Nesses momentos, também pudemos observar que a docente fazia uso da escrita das respostas aos exercícios

para explorar a escrita das palavras, tanto no que diz respeito a alguns princípios do SEA, como também, para atender os demais alunos da classe que já estavam alfabéticos, propondo a reflexão sobre a escrita, a partir do ensino de algumas regras ortográficas.

Vejamos no extrato a seguir, uma de suas aulas que ela ministrou nessa perspectiva:

> **Aula ministrada no 12/08/2103.**
> Dando continuidade ao trabalho que estava realizando no livro didático de Língua Portuguesa, Kelly pediu que os alunos lessem o enunciado do 10º quesito juntamente com ela, o respondessem oralmente e, em seguida, em seus manuais (a atividade era para escrever os nomes de alguns brinquedos e brincadeiras).
> Alguns alunos ficaram em dúvida sobre a escrita de algumas palavras, como por exemplo, a letra final da palavra "carrossel":
> ***A1:*** *Tia, é com "u" ou com "l"?*
> ***A2:*** *Tia, carrossel se escreve com "u" ou com "l" no final?*
> ***A3:*** *Também não sei! (outros alunos manifestam a mesma dúvida).*
> ***P:*** *Vocês acham que é com "u" ou com "l" (escreveu a palavra no quadro).*
> ***T:*** *Os alunos ensaiaram as suas respostas de forma bastante oscilante, mas a maioria concluiu que a palavra se escrevia com a letra "u", no final).*
> ***A4:*** *É não tia, é com "l" com som de "u"!*
> ***P:*** *Ok! Que outras palavras terminam com "l" e têm som de "u"?*
> ***A4:*** *Mel!*
> ***A5:*** *Pastel!*
> ***A6:*** *Animal! Sol!*
> ***P:*** *Muito bem! Vejam só o nome do colega de vocês que eu tô escrevendo no quadro...*
> ***PAULO*** *(escreveu no quadro o nome de um dos alunos da classe)*
> *Vamos separar as sílabas do nome dele (os alunos separam oralmente o colega em sílabas, batendo palmas para cada uma das marcações). A mestra foi até o quadro e fez a mesma marcação na palavra que havia escrito.*
> *O "l" no nome de "Paulo" tem o mesmo som do "l" no final da palavra "carrossel"?*
> ***T:*** *Não!*
> ***P:*** *Não! Não tem o mesmo som porque aqui ó, o "l" está entre vogais!*
> *Em seguida, ela deu continuidade à aula, escrevendo as respostas do exercício no quadro para que os alunos as copiassem em seus cadernos.*

Com base na transcrição apresentada, podemos verificar que embora a atividade de apropriação desenvolvida por Joana não tivesse sido pensada anteriormente, os seus objetivos em relação ao que pretendia

que os alunos aprendessem, eram claros. Desse modo, pudemos perceber nessa aula, em outras por nós acompanhadas, que ao buscar no livro didático o assunto que estaria abordando, ela parecia ter claro em sua mente que o mesmo deveria oportunizar a exploração do SEA, mesmo que esse não fosse o principal objetivo da atividade proposta pelo manual.

Vale salientar que, embora a mestra tivesse conhecimento da heterogeneidade em relação aos níveis de escrita em que se encontrava a sua turma, não verificamos no desenvolvimento das suas aulas, a proposição sistemática de tarefas diferenciadas para dar conta de atender a “essas diferenças”, salvo algumas posturas assumidas pela mesma na condução das atividades, como por exemplo, no momento em que ela pediu que os alunos realizassem uma atividade para avaliar o nível de escrita em que os mesmos se encontravam (tal atividade havia sido solicitada pela Orientadora de Estudos do PNAI, do grupo do qual ela fazia parte). Nesses momentos, como a avaliação era feita individualmente com os alunos, a condução da atividade se dava de forma diferente: para aqueles que ainda estavam entre os níveis pré-silábicos, silábicos e silábico alfabéticos, Joana lia o enunciado da tarefa em conjunto com os alunos, silabava as palavras, batia palmas para ajudá-los a fazerem as marcações das sílabas, lia os nomes das letras, marcava no papel a separação silábica, etc. Com os demais alunos que estavam em um nível mais avançado, ela pedia apenas que os mesmos tentassem ler o enunciado da tarefa e as palavras, para, em seguida, responderem as questões.

Diante do que nós observamos, pudemos constatar que poucos foram os momentos em que aos alunos foi solicitado que desenvolvessem atividades de escrita de textos, embora o próprio livro didático que ela usava como principal referência para planejar e desenvolver as atividades com a língua também trouxesse sugestões de atividades de produção de textos, propostas de forma encadeada com as tarefas que envolviam os outros eixos didáticos da língua, como a leitura e a oralidade.

Ao término das nossas observações na sala de aula de Joana, verificamos, ainda, que embora as atividades com a língua materna desenvolvidas tivessem um caráter escolar, afastando-se mais das práticas de leitura e de escrita vivenciadas pelos alunos em contextos extraescolares, nelas também se encontrava imbricada uma perspectiva de letramento, ainda que de forma secundária.

A partir das entrevistas, pudemos inferir que a mestra acreditava na proposta do “alfabetizar-letrando”, ou seja, de que o ideal seria ensinar os alunos a ler e a escrever, a partir dos usos sociais da leitura e da escrita e que ela tinha conhecimento dos discursos vigentes que tratavam dessas questões (àquele ano, ela estava participando do 1º módulo de formação do PNAIC), mas “fabricava” as suas aulas de acordo com os objetivos que tinha para a sua turma (levar os alunos à aprendizagem do SEA), percorrendo um caminho já bastante conhecido e experimentado por ela nas outras turmas nas quais já havia lecionado e, também, a partir do que ela havia aprendido durante a sua formação inicial e nos encontros de formação continuada, filtrando nessas formações o que julgava importante ensinar e “possível” de fazer, para os seus alunos aprenderem.

Essa postura assumida por Joana vem corroborar com as colocações de Chartier (2007) de que os professores, de posse das bases teóricas e dos encaminhamentos oficiais para o ensino, filtra-os a partir daquilo que eles entendem como pertinentes trabalhar e, dentro de suas condições de trabalho, como é possível fazer.

CONSIDERAÇÕES FINAIS :

Ao concluirmos as nossas investigações, pudemos constatar que Joana recorreu a vários caminhos metodológicos e fez uso de materiais escritos diversos para dar conta daquele que era o seu principal objetivo para os seus alunos – consolidar a aprendizagem do sistema de escrita e formar leitores e escritores proficientes, embora esse último objetivo, na maioria das vezes, fosse pretendido por ela de forma secundária.

Nessa proposição, os dados também revelaram que dentro das salas de aula quase não existiram momentos em que a língua escrita não se fizesse presente e que havia um esforço por parte da professora de aproximar as práticas de leitura e de escrita escolares daquelas vivenciadas pelos seus aprendizes em contextos extraescolares, a fim de que eles percebessem que a língua escrita estava presente no cotidiano dos mesmos, com diferentes finalidades, a partir de suportes também diversos. Os dados revelaram, ainda, que havia uma grande variedade tanto histórica, como social, de conhecimentos presentes no “fazer pedagógico” da docente. As suas colocações durante as entrevistas e os movimentos por ela postos em prática na sala de aula, revelavam que uma “mescla” de saberes estava presente quando a mesma pensava, planejava e fabricava as suas atividades de ensino com a língua escrita: os saberes práticos ou experenciais, os saberes construídos nos encontros de formações inicial

e continuada, a troca de experiências com os colegas de profissão e as suas próprias experiências enquanto aluna que fora.

Nessa conjuntura, verificamos que as práticas de ensino da leitura e da escrita embora, ora se afastassem mais, ora menos, dos usos da língua em situações do cotidiano, essas faziam com que a língua escrita adquirisse uma "existência social".

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# O que é alfabetizar: concepções de alfabetizadores e seus orientadores de estudos

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PALAVRAS-CHAVE: formação continuada, concepções de professores, alfabetização.

RESUMO:
Neste estudo apresentamos resultados parciais de uma pesquisa que teve como objetivo analisar as concepções de alfabetização expressas por Professores Alfabetizadores (PA) e seus Orientadores de Estudo (OE), participantes do Pacto Nacional de Alfabetização na Idade Certa (PNAIC). Tomando como referência questionários aplicados a oitenta OE e trezentos e sessenta e um PA, em três ocasiões ao longo dos anos de 2013 e 2014 e com análise que seguiu as etapas de descrição, interpretação e inferência (BARDIN, 2006), identificamos que os participantes situam suas compreensões de alfabetização a partir de referenciais advindos do campo de estudos da área (Kleiman, 1995; Freire, 1996; Moraes, 2005). Quando perguntados sobre o que é alfabetizar, predominaram respostas vinculadas às práticas de letramento (52,8%), seguidas de compreensões que evidenciam o trabalho voltado à apropriação do Sistema de Escrita Alfabética - SEA (15,7%) e destaques para os impactos políticos da alfabetização nas condições de inserção social dos indivíduos (13,1%). Outras respostas não indicavam claramente qual a concepção defendida pelo professor (18,4 %). Tais resultados, ao mesmo tempo evidenciam que educadores compreendem a complexidade do processo de alfabetização e sua multifatorialidade, bem como apontam para demandas de formação de professores quanto à necessidade de clareza no estabelecimento de objetivos pedagógicos que orientem o fazer docente para as especificidades dos eixos de ensino da Língua Portuguesa nesta etapa da escolarização básica.

INTRODUÇÃO
A pesquisa **Pacto Nacional pela Alfabetização na Idade Certa (PNAIC): impactos sobre a prática docente** foi realizada em quatro municípios pernambucanos, região nordeste do Brasil, com a observação de dezesseis salas de aula, aplicação de instrumento diagnóstico das

aprendizagens de crianças dos três anos do Ciclo de Alfabetização, realização de entrevistas com estudantes e professores, observação do processo formativo e aplicação de questionários para Orientadores de Estudos (OE) e de Professores Alfabetizadores (PA) envolvidos no PNAIC.

Nesta exposição, enfocamos os dados gerados no sub-projeto: **Formação continuada de professores em larga escala: limites e possibilidades**, que teve como objetivo analisar as concepções de OE e PA acerca da formação continuada e sobre a alfabetização de crianças até 8 anos de idade. Como procedimento de coleta de dados foram aplicados questionários com questões abertas em três diferentes fases do PNAIC em Pernambuco (2013 e 2014), perfazendo um total de 80 OE e 361 PA respondentes.

A formação continuada de alfabetizadores tem centralidade no debate educacional brasileiro e isso evidencia-se no dispositivo que é explicitado na Meta 16 do Plano Nacional de Educação (Brasil, 2015), quando estabelece a necessidade de "garantir a todos os(as) profissionais da Educação Básica formação continuada em sua área de atuação, considerando as necessidades, demandas e contextualizações dos sistemas de ensino." Mais especificamente, no campo da alfabetização, podemos situar que tais orientações colocam a formação continuada em sintonia com o que o mesmo Plano Nacional de Educação estabelece, em sua Meta 5, qual seja: "Alfabetizar todas as crianças, no máximo, até o final do 3º ano do Ensino Fundamental".

Desse modo, entendemos que a perspectiva de formação continuada de alfabetizadores tem intersecções com o que se define como direito de aprendizagem das crianças no ciclo de alfabetização. Nesta direção, a reflexão sobre a prática educacional traz como desafio o reconhecimento, nos processos formativos, dos "fazeres ordinários", que usualmente são

> (...) variáveis ignoradas ou não controladas na maior parte das situações de pesquisa. São, por outro lado, elementos essenciais à transmissão do saber-fazer profissional, apesar de colocados no lugar de uma formação institucionalizada e escolarizada que produz sempre sua desqualificação ou sua negligência. (CHARTIER, 2000, p. 158).

Nesta pesquisa consideramos que a formação continuada de alfabetizadores é oportunidade para afirmar a identidade docente, que se consolida nas reflexões que orientam o ensino para a reinvenção do

cotidiano e que alfabetizadores precisam, sim, intervir de forma sistemática no processo de apropriação do Sistema de Escrita Alfabética. Entendemos que esta é a posição defendida também nos documentos norteadores do Pacto Nacional pela Alfabetização na Idade Certa (PNAIC), como discutimos a seguir.

As ações do PNAIC têm como um de seus eixos de atuação a formação continuada presencial que envolve os professores alfabetizadores e seus orientadores de estudo. Esse eixo materializa-se em articulação com um conjunto de ações voltadas ao controle social e mobilização em torno do direito à alfabetização, à implantação de sistema de avaliação e à elaboração e distribuição de materiais didáticos e pedagógicos (Brasil, 2015).

No que se refere mais diretamente à formação continuada no PNAIC, esta conta com o esforço e parceria de diferentes instâncias, como as universidades públicas brasileiras, as secretarias de educação, escolas e educadores.

No âmbito do PNAIC, a formação está focada na prática pedagógica do professor, de modo que as peculiaridades do trabalho pedagógico sejam objeto de reflexão. Assim, a formulação do programa de formação trouxe em seu bojo o debate sobre o ensino e a delimitação dos currículos para o ciclo de alfabetização. Como argumenta Constant (2016),

> (...) o PNAIC vem problematizando a necessidade de construção de um currículo comum, mas que não está necessariamente em oposição com o reconhecimento e a valorização das diferenças culturais. A proposta busca intervir na formação dos professores, mas com debates sobre as distintas concepções sobre o que se compreende como “comum”, bem como as formas de mobilização dos professores à participação para possível construção coletiva sobre uma perspectiva curricular. (p. 27).

Embora as instâncias formadoras tenham autonomia na elaboração de seus projetos pedagógicos, o PNAIC é orientado por alguns princípios formativos comuns: a prática da reflexividade, a mobilização dos saberes docentes, a constituição da identidade profissional, a socialização de experiências docentes, o engajamento e a colaboração entre os profissionais (Brasil, 2012).

Esses princípios direcionam a implantação de estratégias de formação continuada que têm como objetivo o desenvolvimento pessoal e

profissional do professor. Assim, ao definir seu percurso formativo, no PNAIC ganha centralidade a reflexão acerca de estratégias de ensino da leitura e da escrita voltadas para a alfabetização, entendida na perspectiva do letramento e também para o reconhecimento da escola como um espaço plural, em que "a diversidade tem que ser considerada como parte da sua essência e não algo que justifique a exclusão do aluno" (Brasil, 2012, p. 06).

OBJETIVOS:

- Analisar as concepções de um grupo de professores acerca da alfabetização de crianças até 8 anos de idade;
- Analisar se as concepções de alfabetização de professores estão em consonância com o proposto no Pacto Nacional pela Alfabetização na Idade Certa (PNAIC).

DESCRIÇÃO DA PESQUISA

Analisar as concepções de Orientadores de Estudo (OE) e Professores Alfabetizadores (PA)[1] participantes do Pacto Nacional de Alfabetização na Idade Certa (PNAIC) acerca de suas concepções de alfabetização constitui o objeto de estudo da pesquisa "Concepções sobre alfabetização de profissionais da educação: formadores, orientadores de estudo e professores".

Sendo assim, buscamos conhecer o que os sujeitos pesquisados consideram sobre o que é alfabetizar, como se caracteriza uma pessoa alfabetizada e o que deve ser ensinado na alfabetização.

Para conduzir melhor o processo de discussão dos dados, categorizamos as informações coletadas em três eixos principais. O primeiro eixo temático "O que é alfabetizar?" destina-se à análise do conceito de alfabetização defendido pelos orientadores de estudo e professores alfabetizadores. O bloco seguinte envolve a visão que os sujeitos pesquisados têm sobre a pessoa alfabetizada, compondo o segundo eixo

[1] O PNAIC, no período de 2013 a 2016, organizava sua estrutura de formação continuada num modelo que envolvia uma equipe de formadores coordenada por docentes-pesquisadores das Instituições de Ensino Superior (IES) públicas, elaboradores dos Cadernos de Formação e responsáveis pela formação de equipes de Orientadores de Estudos (OE) indicados nas instâncias estadual e municipal, que por sua vez, atuavam na realização de encontros de formação com professores que atuavam em turmas do 1º, 2º e 3º anos do Ciclo de Alfabetização, bem como em turmas multisseriadas do campo.

temático “O que caracteriza uma pessoa alfabetizada?”. E, o último eixo temático “O que deve ser ensinado no ciclo de alfabetização aos alunos componentes língua portuguesa?”, refere-se aos conteúdos que devem ser abordados no ciclo de alfabetização, a fim de se garantir a apropriação do sistema de escrita alfabética e das habilidades que devem ser desenvolvidas neste período.

A seguir discutiremos os dados categorizados dentro destes eixos temáticos ressaltando que, o processo de análisedas respostas para as questões da pesquisa, foi composto por duas etapas. A primeira etapa foi baseada nas respostas aos questionários aplicados aos orientadores de estudo e professores alfabetizadores, em três fases distintas do PNAIC, nos anos de 2013 e 2014. O segundo momento foi voltado para a interpretação destes dados, mediada pela articulação entre os dados da literatura e os do campo e seguindo as etapas de descrição, interpretação e inferência (BARDIN, 2006).

*O que é alfabetizar?*

Neste bloco estão presentes as informações sobre a concepção que os sujeitos pesquisados têm em relação ao processo de alfabetização.

Ao analisarmos as respostas dadas à pergunta “Para você, o que é alfabetizar?”, percebemos uma similaridade entre as respostas dos orientadores de estudo e dos professores e conseguimos agrupá-las em quatro grandes categorias: letramento, apropriação, inserção social-política e outros; que serão apresentadas a seguir.

O letramento apareceu associado à alfabetização em 42% das respostas dos OE e 57% dos professores, indicando uma concepção de alfabetização que corresponde ao que tem sido defendido nos debates atuais de educação, quando surgiu uma nova perspectiva de alfabetização: a do alfabetizar letrando. Neste contexto, a leitura e a escrita deixaram de ser vistas apenas como práticas escolares, neutras e universais, e passou a ser enfatizada a importância da inserção do aluno no mundo do conhecimento através da escrita e da leitura, assim como o trabalho com a diversidade textual. Essa perspectiva indica uma nova concepção de língua e com os novos paradigmas para o ensino na alfabetização (Albuquerque, 2006; Albuquerque & Coutinho, 2006; Albuquerque et al, 2008), como expõe o orientador de estudo: *“[...] o professor deve partir de situações reais e trabalhar com diversidade*

*textual"* (OE4).

No entanto, estudiosos como Soares (2003, 2004, 2006) e Morais (2012) ressaltam a necessidade de se estabelecer uma distinção entre esses dois processos: alfabetização - ação de "tornar o indivíduo capaz de ler e escrever" - e letramento - "o estado ou condição de quem se envolve nas numerosas e variadas práticas sociais de leitura e escrita". Segundo os autores, a alfabetização corresponde ao processo de aquisição da escrita alfabética e as habilidades necessárias para ler e escrever com autonomia; e, letramento, refere-se à capacidade de usar a leitura e a escrita em situações sociais diversas (Soares, 2003, 2004, 2006; Morais, 2012). Como pode ser observado na afirmação de Soares,

> Alfabetização é o processo pelo qual se adquire o domínio de um código e das habilidades de utilizá-lo para ler e escrever, ou seja: o domínio da tecnologia – do conjunto de técnicas – para exercer a arte e ciência da escrita. Ao exercício efetivo e competente da tecnologia da escrita denomina-se Letramento que implica habilidades várias, tais como: capacidade de ler ou escrever para atingir diferentes objetivos. (In Ribeiro, 2003, p. 91).

Através das respostas analisadas, foi possível perceber que os sujeitos pesquisados defendem a necessidade de se desenvolver um trabalho voltado para o desenvolvimento destes dois segmentos destacados pela autora: a apropriação do sistema de escrita alfabética (SEA) e as práticas de letramento. Apresentando uma concepção de alfabetização que se aproxima da defendida por Soares (2003, 2004, 2006) e Morais (2012) identificamos afirmações do tipo:

> É o indivíduo que se apropriou do SEA e sabe fazer uso desse conhecimento em sua vivência. Ser capaz de interagir em diferentes situações por meio de textos escritos e produzir textos com diferentes finalidades. (OE36)

> Auxiliar o estudante no percurso da aprendizagem da leitura e da escrita, além de propiciar condições para que ele se torne um ser crítico e que domine leitura, escrita e torne-se um cidadão letrado. (P16)

Segundo os autores, a defesa por um processo de alfabetização, pautado nestas duas dimensões, tem o intuito de evitar a progressiva perda da especificidade do processo de alfabetização que parece vir ocorrendo na escola brasileira ao longo das duas últimas décadas, e que tem conduzido ao "apagamento" do trabalho com a apropriação do sistema de escrita

alfabético. Fato que Soares (2004) e Morais (2012) denominam de "desinvenção da alfabetização". Para os autores, certamente essa perda de especificidade é fator explicativo – evidentemente, não o único, mas talvez um dos mais relevantes – do atual fracasso na aprendizagem e, portanto, também no ensino da língua escrita nas escolas brasileiras.

A preocupação com a apropriação do sistema de escrita alfabética também foi bastante evidenciada pelos OE e PA, em 20% das respostas, sendo considerada essencial para que o aluno conseguisse fazer uso da escrita e da leitura de maneira competente e autônoma. Como pode ser observado a seguir:

> Proporcionar aos alunos contato com o mundo da leitura e da escrita de forma sistematizada levando o aluno a se apropriar do SEA. (P1)

> Orientar o processo de aquisição dos conhecimentos acerca do sistema de escrita/linguagem, construindo conhecimento sobre uso dos diversos tipos de texto, sendo um leitor de mundo. (P9)

Além desse reconhecimento, que demonstra um posicionamento diante do debate atual que existe na área, na opinião dos sujeitos pesquisados, ao mesmo tempo em que o processo de alfabetização deve enfatizar a apropriação do SEA, através do trabalho com os gêneros textuais, também é importante que o desenvolvimento destas habilidades seja oportunizado por meio de atividades lúdicas e prazerosas para as crianças. Como defendeu uma professora, ao enfatizar a importância de se "*levar o estudante a ter acesso à leitura e escrita de forma prazerosa para que o mesmo se torne um cidadão crítico e social.*" (P20)

O desenvolvimento do cidadão crítico, social e reflexivo, assim como a sua inserção no mundo, foram outros aspectos que apareceram atrelados à alfabetização, formando a categoria denominada de "Inserção social-política". Esta categoria foi defendida por 13% dos OE e PA e aponta para uma compreensão da alfabetização como um direito que deve ser garantido aos alunos, o que repercute em sua formação como cidadão crítico e social. Como está exposto nas afirmações a seguir:

> Garantir uma aprendizagem de qualidade para que a criança chegue ao fim do Ensino Fundamental capaz de exercer sua cidadania. (OE34)

> É tornar o indivíduo construtor de sua própria história, capaz de atuar de forma crítica e atuante em seu ambiente social. (P10)

O interesse pela formação deste perfil de aluno "crítico, social e reflexivo", emergiu da atual concepção de alfabetização, que ressalta a importância de a criança ser capaz de - ao entrar em contato com o texto escrito - assimilar as ideias e intenções do autor e relacioná-los com os seus conhecimentos linguísticos e de mundo, de forma crítica. Numa perspectiva de inspiração sociointeracionista, afirmações desse tipo evidenciam que a apropriação do SEA e a possibilidade de ler e produzir textos em diferentes situações e esferas da vida social contribuem para o processo de interação entre o sujeito com o mundo e com o outro (Koch & Elias, 2006, 2009; Barbosa e Souza, 2006; Santos, 2002; Soares, 2005).

Dentro deste contexto, espera-se que o professor assuma um papel de mediador do processo ensino-aprendizagem que favoreça a postura reflexiva e investigativa de seus alunos. Colaborando para a construção da autonomia de pensamento e de ação; ampliando a possibilidade de participação social e desenvolvimento mental; e capacitando os alunos a exercerem o seu papel de cidadão do mundo. Ideias dessa natureza, bem como a terminologia utilizada por alguns dos docentes que responderam o questionário parecem evidenciar uma afinidade com o ideário paulofreireano, que insere a leitura da palavra no contexto da leitura do mundo (Freire, 1996).

Ainda sobre a postura docente, vale ressaltar que, ao longo das análises dos questionários, surgiram outras respostas que definiam a alfabetização como um processo mais centrado na figura do docente, na sua prática pedagógica e na interação professor-aluno. Como vemos nas afirmações a seguir,

> Auxiliar o estudante no percurso da aprendizagem da leitura e da escrita, além de propiciar condições para que ele se torne um ser crítico e que domine leitura, escrita e torne-se um cidadão letrado. (P16)

> Estimular a curiosidade natural da criança sobre elementos do mundo letrado. (OE11)

> Para mim alfabetizar é adotar práticas para que o aluno entenda o processo de ensino-aprendizagem. (P7)

Estas ideias, assim como outras que apareceram pontualmente nas respostas obtidas no questionário envolvendo a concepção de alfabetização, foram agrupadas em uma única categoria, denominada

de “Outros”.

O desenvolvimento dos direitos de aprendizageme a apropriação das habilidades necessárias para a criança aprender a ler e escrever também foram citados como essenciais para a efetivação da alfabetização, como afirma um Orientador de Estudos quando define a alfabetização como a “*garantia de direitos de aprendizagem a todos os educandos*” (OE33). Estes direitos de aprendizagem do ciclo de alfabetização, mencionados pelos sujeitos da pesquisa, foram instituídos pelo Ministério da Educação (MEC) com o objetivo de indicar as habilidades e competências que devem ser desenvolvidas em cada etapa de ensino. O material está presente nos cadernos do PNAIC e foi trabalhado na formação continuada realizada no âmbito desse programa.

*O que caracteriza uma pessoa alfabetizada?*

A caracterização do indivíduo alfabetizado, definida pelos orientadores de estudo e professores, também foi agrupada nas mesmas quatro categorias anteriores.

Assim como no eixo anterior, o Letramento foi a categoria mais citada pelos sujeitos participantes da pesquisa, presente em 70% das respostas dos questionários. Ao ressaltarem a importância da apropriação do sistema de escrita alfabética e o uso da leitura e da escrita com autonomia, como habilidades fundamentais para o indivíduo alfabetizado, percebemos uma consonância com a atual concepção de alfabetização, na perspectiva do alfabetizar letrando:

> Considero alfabetizada a pessoa que domina o código alfabético, e realiza a leitura e escrita de diferentes gêneros textuais com autonomia. (OE27)

> Aquela que desenvolve uma leitura fluentemente, interpreta, escreve com clareza e problematiza de forma contextualizada. (OE2)

Outro aspecto bastante associado à alfabetização do sujeito, diz respeito à “leitura de mundo” que é capaz de realizar, assim como à sua interação social de forma crítica, entendida como o principal meio de se garantir a transformação da sociedade:

> Seria o indivíduo sujeito ativo e não passivo, que participa, compreende e contribui para o processo de continuidade história própria e coletiva. Lê o

> mundo, mas também lê suas palavras, seus interesses, seus diálogos e discursos e participa, opina e transforma. (OE7)

Muitos professores e orientadores de estudo também destacaram a prática docente e a relação de interação deste profissional com os alunos na sala de aula, como condição essencial para o aluno tornar-se alfabetizado. Como está explícito na resposta de um professor alfabetizador:

> Ser comprometida, fazer o que gosta e usar de práticas a alcançar o aluno para que ele seja um aluno alfabetizado. (P4)

Como foi possível perceber, a figura do professor, mais uma vez, é enaltecida como condição essencial para a efetivação do processo de alfabetização, assim como para o favorecimento da inserção do indivíduo no mundo da escrita.

A seguir, apresentamos o quadro 1 com as categorias criadas para este segundo eixo:

| CATEGORIAS | OE | | P | |
|---|---|---|---|---|
| Letramento | 73 | 65% | 243 | 74% |
| Apropriação | 20 | 18% | 18 | 5% |
| Inserção social-política | 14 | 13% | 45 | 14% |
| Outros | 05 | 4% | 22 | 7% |
| TOTAL | 112 | 100% | 328 | 100% |

*Quadro 1: Categorias de compreensão de "pessoa alfabetizada"*
*Fonte: As autoras, 2017*

*O que deve ser ensinado no ciclo de alfabetização aos alunos componentes língua portuguesa?*

A análise das respostas também conduziu ao agrupamento em categorias, com respostas que estavam presentes, indistintamente, nos questionários de professores e de orientadores de estudos. Assim, os principais

destaques que apareceram nas respostas dadas pelos participantes da pesquisa, quando se referiram ao que deve ser ensinado no ciclo de alfabetização, aos alunos no componente Língua Portuguesa se referiram: Apropriação do Sistema de Escrita Alfabética (SEA), Letramento, Inserção social-política, Análise lingüística e Direitos de Aprendizagem.

Um número expressivo de professores e orientadores de estudos destacou, em seus questionários, algum aspecto que se referia à Apropriação do Sistema de Escrita Alfabética (SEA). Essa categoria envolveu respostas relacionadas tanto à diferenciação entre letra, número e símbolos quanto aos padrões silábicos, e foi identificada em 142 questionários. Para esse grupo, o ensino da Língua Portuguesa deve estar voltado para o ensino dos vários tipos de letras, fazendo correspondências grafo-fônicas, ou seja, identificando as relações entre os sons e os símbolos utilizados no sistema, bem como ensinar a ordem alfabética. Quanto aos padrões silábicos, destacaram que é importante que este possa ser ensinado, desde que envolva o estudante de modo a garantir o prazer das descobertas, e prazer pela leitura e escrita. Esta é uma postura também defendida por estudiosos da área quanto apontam que

> No ciclo de alfabetização, os alunos têm, portanto, o direito de compreender como funciona a escrita alfabética, mas também de se apropriar de algumas convenções sociais necessárias à leitura e à escrita em nossa sociedade, como o uso de diferentes tipos de letra e a utilização do espaço em branco entre as palavras. (Silva e Leal, 2012, p.18).

Assim, boa parte dos respondentes nessa pesquisa indicaram que esses conhecimentos e habilidades são fundamentais para assegurar a apropriação da linguagem escrita e que se torna uma condição necessária para que o aluno tenha uma maior autonomia nas diferentes práticas sociais de leitura e de escrita presentes na sociedade letrada em que vivemos.

Um outro conjunto de professores e orientadores de estudo destacaram em suas respostas a necessidade de adotar uma perspectiva focada no letramento, que possibilite aos alunos um conjunto de habilidades necessárias para que possam ler e escrever utilizando diversos gêneros textuais. Esse tipo de resposta foi identificado em 294 questionários. Na opinião dos que abordaram essa questão, o ensino da Língua Portuguesa, no Ciclo de Alfabetização precisa estar voltado para o ensino dos gêneros textuais diversos e tomar em consideração os diversos usos sociais da língua, no sentido

de que os alunos utilizem a leitura e a escrita em diferentes situações e contextos de seu cotidiano.

Por sua vez, a inserção social-política foi um aspecto indicado em 25 questionários nos quais professores e orientadores de estudos afirmaram que os conteúdos que devem ser ensinados em Língua Portuguesa são aqueles que facilitem a inserção com o mundo e sua comunidade, ou seja, "*[...]conteúdos capazes de torná-los seres mas autônomos, atuantes e dinâmicos; conteúdos que favoreçam a construção de sua própria identidade para que possa 'sentir' parte mas elemento principal para construção de um todo."(P10-QF2013)*. Nesse sentido, defendem que os conteúdos a serem ensinados no processo de alfabetização não podem ser dissociados dos conhecimentos acerca do mundo, da sociedade e de si mesmo, procurando adequá-los de acordo com o que o aluno já tem de conhecimento e, consequentemente, assegurar sua inserção na sociedade como um cidadão e leitor-crítico.

A ênfase na análise linguística, que possibilite ao aluno realizar o estudo gramatical partindo da diversidade de gêneros textuais e suas funções teve uma incidência em 46 dos instrumentos aplicados. De acordo com os participantes cujas respostas foram agrupadas nesta categoria, é a partir da leitura/escuta de textos que o aluno poderá refletir sobre a linguagem escrita, suas regularidades e regras de funcionamento e sobre como a escolha de certas palavras, expressões ou construções linguísticas que contribuem para a construção de sentidos de cada texto. Segundo Mendonça (2006), não basta estar imerso em uma sociedade letrada para adquirir conhecimento sobre alguns aspectos da língua que necessitam de uma explicitação por parte do professor, que intencionalmente direciona a atenção da criança para as peculiaridades da linguagem em sua modalidade escrita.

Em relação aos direitos de aprendizagem, distinguimos também aquelas respostas em que os participantes destacaram o enfoque nos eixos da Língua Portuguesa e nos conteúdos existentes na proposta curricular das redes de ensino, o que foi identificado em 68 dos questionários respondidos. Conforme defende uma professora: "*A matriz curricular referente ao ciclo levando em consideração os direitos gerais de aprendizagem de acordo com o ano específico."( P7-QF2013)*.

Desse modo, dentre o que deve ser ensinado no ciclo de alfabetização aos alunos no componente Língua Portuguesa, os professores e orientadores de estudo destacaram a necessidade de se abordar aqueles contemplados nos eixos da Língua Portuguesa tais como: SEA, leitura, oralidade e produção textual (que envolve os gêneros textuais), e neles a possibilidade de um ensino relevante para a construção de cidadãos críticos. Tais conteúdos integram os Cadernos de Formação do PNAIC para o ensino de Língua Portuguesa.

CONSIDERAÇÕES FINAIS:

De um modo geral, identificamos nessa pesquisa, que docentes que atuam no Ciclo de Alfabetização, tanto aqueles que são professores quanto os orientadores de estudos do PNAIC concebem a alfabetização, seu ensino e suas decorrências a partir de um olhar que ora ressalta conhecimentos associados à apropriação do SEA, ora indica a importância das práticas de letramento, ora aponta para as interações entre linguagem e inserção na sociedade letrada. Uma constatação recorrente também nesse estudo foi a identificação de respostas que integravam diferentes concepções, ou seja, um mesmo professor apontava diversas dimensões quando falava sobre a alfabetização, seu processo e resultados. Embora aparentemente contraditórias, algumas respostas dessa natureza nos indicam que os professores “fabricam” (Chartier, 2000) modos de pensar sobre seu objeto de trabalho que se ajustam à complexidade da tarefa de ensinar a ler e escrever, em fases iniciais de escolarização. Desse modo, criam modos de pensar que certamente influenciam seus modos de fazer o cotidiano escolar no Ciclo de Alfabetização.

Na análise dos resultados também percebemos que existem aproximações entre os princípios nomeados em documentos norteadores do PNAIC e aqueles que os participantes da pesquisa defendem e reconhecem como válidos para orientar sua formação profissional.

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## Experiencia en bilingüismo

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PALABRAS CLAVE: igualdad, comunicación, inclusión.

RESUMEN:
Soy la Regente del Nivel Primario de la ENS Nº 10 en el barrio de Belgrano, ciudad de Buenos Aires, República Argentina. Por la cercanía al Barrio Chino, niños de la comunidad concurren a nuestra escuela. Los chicos llegan desde China, y sus familias los inscriben al día siguiente en la escuela.

Siempre podemos modificar la realidad de alguna manera… Nos propusimos algo innovador: “¿y si tuviéramos clases de chino en la escuela?” Muchas horas de reuniones en el Ministerio de Educación. Nace la Resolución. Un Proyecto de Intensificación de Idiomas, en una escuela pública de la ciudad de Buenos Aires, para ofrecer igualdad de oportunidades a todos los estudiantes. Con extensión horaria y cinco

horas semanales de chino mandarín para hispano parlantes y sino parlantes.

Hay muchas situaciones a resolver que generan compromiso, búsqueda de acuerdos, apertura a tender redes… Es un gran aprendizaje conocer al otro, valorar su otredad y buscar la forma de incluir respetando la singularidad. Sin imponerle lo propio como lo valedero, en detrimento de sus propias raíces… Abrirnos a ese aprendizaje, ponernos su lugar para intentar comprender lo que puede estar sintiendo cuando expresa tanto con una mirada, porque el idioma es diferente y la palabra no está presente para acompañar ese gesto… Y querer entender lo que quiere decir, y no poder… Todos necesitamos ser escuchados, ser comprendidos, comunicarnos y sentirnos incluidos…

INTRODUCCIÓN:
En febrero de 2011 ingreso como Regente interina de Nivel Primario en la Escuela Normal Superior Nº 10. Sin saberlo, empiezo a guardar entre mis recuerdos más queridos, mi etapa docente en la Escuela Normal Superior Nº 9, casi veinte años de quehacer pedagógico, de historias, de aprendizajes, de sueños, de realidades disímiles, de anécdotas para reír, de anécdotas para llorar, de enseñanzas, de camaradería, de amistad, de ayuda mutua, de afectos entrañables, de necesidades vividas como propias y logros, de entender lo que es ser parte de un equipo en pos de un objetivo común… Las Escuelas Normales Superiores tienen una larga data en la República Argentina. La Escuela Normal Superior Nº 1 ha sido fundada por Don Domingo Faustino Sarmiento. Tradicionalmente, son las escuelas públicas formadoras de los maestros de los Niveles Primario e Inicial, y de los profesores en lenguas vivas. Son escuelas que, en su gran mayoría, poseen los cuatro niveles educativos: Inicial, Primario, Medio (Secundario) y Terciario (Profesorados).

Desde mi llegada, y en conjunto con la Sub Regente del Nivel Primario, comenzamos a planificar proyectos. Tomo contacto con la realidad de la comunidad educativa; la mayoría de los niños argentinos provienen de descendencias española, italiana y china principalmente, ya que por la cercanía al Barrio Chino, niños de la comunidad concurren a nuestra escuela… El desafío es la comunicación. Se ha realizado al momento un trabajo muy intuitivo, que ha dado buenos resultados. Comenzamos a pensar qué otro tipo de intervenciones pueden hacerse para favorecer la trayectoria escolar de esos alumnos y la inclusión de todas las familias dentro de la comunidad educativa. Titularizo en el cargo en abril de 2011.

Luego del caso de un niño cuya descripción se encuentra en el próximo apartado, continuamos en la búsqueda permanente de estrategias para acompañar a todas las familias de nuestra comunidad, ya que la escuela se caracteriza por su fuerte compromiso con la inclusión de todos los niños, teniendo en cuenta las demandas propias de integración y la necesidad de sostener canales de comunicación abiertos con las familias, incluidas aquellas en las que nos vemos limitados en cuanto a las cuestiones de lenguaje. Este trabajo favorece la convivencia y el respeto por las diferencias. Y se brinda en el marco de una normativa orientada a la reflexión intercultural, para continuar ampliando las posibilidades de integración.

En estos casos, nos encontramos frente a la diversidad de lenguaje y costumbres e idiosincrasias diferentes que brinda la oportunidad de ampliar la mirada, conocer otras culturas y modos de vida, y enriquecernos en el intercambio.

El nivel cultural de las familias pertenecientes a nuestra comunidad educativa en general es medio, y la expectativa de las mismas es que la escuela brinde educación de calidad y expresa inquietudes con respecto a las posibilidades de aprendizaje de idioma de los niños.

La experiencia que describiremos en bilingüismo, castellano – chino, se encuadra en el proyecto “La intensificación de Idiomas como Puente hacia la Equidad”, que surgió por diversos factores: la necesidad de mejorar la calidad de la propuesta educativa de nuestro Establecimiento escolar, las necesidades de las familias en este mundo global de ampliar las propuestas con respecto a contextos multilingües, favorecer la comunicación entre las familias de la comunidad china y el equipo docente y de conducción, la necesidad de inclusión de todas las familias del Nivel Primario, la necesidad de acompañamiento de las trayectorias escolares de todos los alumnos de la comunidad educativa y la oportunidad de realizar una articulación productiva con los Niveles Inicial y Medio de nuestra Institución.

En el marco del proyecto, se ofrece la extensión horaria optativa con cinco horas semanales de chino, que va incrementándose por cohorte, desde el Primer Grado Sección “B” en el ciclo lectivo 2015, y que hoy cuenta ya con la experiencia en Primero, Segundo y Tercer Grados Sección “B”, para alumnos sino parlantes e hispanoparlantes. Asimismo, el proyecto formula una intensificación en idiomas Francés e Italiano desde Cuarto

Grado Secciones “A” y “B”, respectivamente, con una carga horaria de dos horas semanales destinadas a estos idiomas hasta Séptimo Grado, que son, junto con inglés, materias del Nivel Medio de nuestra Institución. Cabe destacar, que se ha implementado un EDI (Espacio de Definición Institucional) de Chino Mandarín desde Primer Año del Nivel Medio, con lo cual, aquellos alumnos que transiten nuestras aulas desde Primer Grado del Nivel Primario, y hasta Quinto Año del Nivel Secundario, tendrán una continuidad en el estudio del idioma chino mandarín durante doce años de su escolaridad, logrando una cierta competencia esperable.

El Nivel Primario cuenta con cinco horas semanales de Inglés en el Primer Ciclo, y continúa con tres horas de Inglés semanales a partir de Cuarto Grado y hasta la finalización del Nivel Primario, en Séptimo Grado.

En esta oportunidad, haremos foco en la experiencia en Bilingüismo castellano - chino, ya que es una propuesta integral que se continúa más allá de las aulas y el proyecto pedagógico propiamente dicho, con el acompañamiento a las familias de la comunidad china que concurren a nuestro establecimiento, con horas destinadas a la coordinación, a la realización de reuniones de padres donde las profesoras obran como traductoras de chino- castellano, a la traducción al idioma chino mandarín de las comunicaciones a familias y a la implementación de Talleres diversos.

OBJETIVOS

*Generales*

- Fomentar el aprendizaje de varias lenguas extranjeras.
- Generar confianza en el alumnado con respecto a sus posibilidades de aprender diversas lenguas extranjeras.
- Mantener abiertos los canales de la comunicación entre todos los actores intervinientes.
- Propender la participación de las familias en actividades diversas dentro de la Institución escolar.
- Contribuir a la percepción de un mundo en el que conviven varias lenguas y culturas heterogéneas.
- Favorecer el trabajo hacia el interior del equipo docente y el intercambio entre profesionales de la educación.
- Estimular una comunicación fluida entre el equipo de conducción, el personal docente y las familias que integran la comunidad educativa.

- Sostener la calidad del servicio educativo atendiendo a la diversidad cultural y a la aceptación de la heterogeneidad, desde una actitud de profundo respeto por las diferencias y de compromiso con la tarea, tomando las situaciones a resolver como oportunidades.
- Brindar igualdad de oportunidades a los alumnos que tienen ritmos diferentes de aprendizaje mediante una enseñanza inclusiva y una evaluación formativa.
- Posibilitar la construcción del conocimiento lingüístico y pragmático-discursivo de varios idiomas.

*Area de idioma chino*

- Promover el aprendizaje del idioma chino mandarín para estudiantes sino parlantes y para estudiantes hispano parlantes.
- Propiciar intercambios significativos entre los estudiantes hispano parlantes y sino parlantes. Y sus familias.
- Brindar igualdad de oportunidades para todos los estudiantes de nuestro nivel primario, independientemente de su lengua materna de origen.
- Valorar los intercambios y los aportes entre la cultura argentina y la cultura china dentro de nuestra comunidad educativa.
- Contribuir a procesos de inclusión.
- Favorecer el aprendizaje del idioma chino desde una mirada que privilegie la valoración de las lenguas maternas de origen (castellano y chino mandarín) y lo lúdico.

*A corto plazo*

- Promover la sensibilización de los miembros de la escuela sobre la importancia de la implementación y desarrollo del proyecto.
- Recuperar permanentemente la vinculación entre niveles, propendiendo a la Unidad Académica, dentro de la cotidianeidad de la tarea escolar.
- Favorecer el trabajo en equipo visto como una estrategia que aporta a la construcción institucional.
- Elaborar estrategias de comunicación al resto de la comunidad educativa sobre la marcha del proyecto.
- Valorar los logros diarios de cada actor institucional, y detectar aspectos a mejorar.

*A mediano plazo*

- Propiciar la continuidad del proyecto, tomando las previsiones correspondientes en cuanto a los recursos humanos y la carga horaria.
- Promover el desarrollo de estrategias de seguimiento del proyecto, enmarcado en el P.E. del Nivel Primario.
- Realizar ajustes sobre la marcha del proyecto.
- Promover la articulación con los diferentes Niveles de nuestra Institución.

*A largo plazo*

- Formar niños que se desempeñen con fluidez en varias lenguas extranjeras.
- Formar niños que puedan asumir el rol de interlocutores en diferentes prácticas de producción y comprensión de varias Lenguas Extranjeras.
- Realizar un seguimiento del proyecto.
- Contar con acompañamiento en cuanto a las previsiones de recursos futuros.
- Elaborar estrategias participativas de evaluación del proyecto.
- Revisitar el proyecto sobre la base de la evaluación realizada.
- Fomentar la circulación de la información a través de la apertura de canales comunicativos.
- Propiciar espacios de reflexión compartida.
- Aunar criterios y establecer acuerdos consensuados.
- Apoyar la articulación entre los diferentes Niveles de nuestra Institución y la Unidad Académica.
- Continuar con las articulaciones iniciadas.

DESCRIPCIÓN DE LA EXPERIENCIA PRESENTADA:
En febrero de 2011 ingreso como Regente interina de Nivel Primario en la Escuela Normal Superior Nº 10. Comenzamos junto a mi compañera de equipo de conducción, Sub Regente del Nivel Primario, quien se desempeñaba en la Institución desde hacía mucho tiempo, a proyectar, centradas en la tarea pedagógica para los niños que concurren a las aulas. Tomo contacto con la realidad de la comunidad educativa…. Me comentan que hay una nena argentina, de ascendencia china, que pertenece a nuestro nivel primario, que es bilingüe chino- castellano, y que colabora

para que las personas puedan entenderse. Todos sabemos que es complejo comunicarse cuando las personas hablan distintos idiomas… ¿Qué más podemos hacer en un caso así? Siempre se puede hacer algo, hasta en la situación más adversa, siempre podemos modificar la realidad de alguna manera…

Continúo como titular en el cargo de Regente de Nivel Primario en el Normal 10… Al poco tiempo, llega Xing Chen a la Argentina, al Barrio Chino, a vivir con sus padres y a nuestra escuela … Su madre solicita una entrevista, pregunta si había vacante para él, explica que el niño "no habla nada" (de idioma castellano). Su mamá me cuenta su historia familiar en un castellano emocionado, que se entrevera con su lengua natal, el chino mandarín, y con sus lágrimas de alegría porque su hijo regresó a vivir con ellos, y de temores y de necesidad de una escuela… Cuenta una historia de trabajo y de inmigrantes, una historia que me hizo conectar con mis bisabuelos andaluces, mis bisabuelos catalanes y mi abuelo italiano… Una historia que me habla de los comienzos duros, de la esperanza en un mundo mejor, de la búsqueda permanente del hombre por crecer, de superarse y darle a su familia tantas cosas… Vuelvo al aquí y al ahora, y trato de explicarle los requisitos, los "papeles" para la inscripción… Llega Xing al aula, es un desafío para todos nosotros. Pero eso no es lo más importante. Eso está en un segundo plano. Es un desafío para él, eso es lo que es central para nosotros. Tiene 7 años, cambió de país, de ciudad, de barrio, de casa, de ámbito familiar, dejó a su abuela en China con la que convivió hasta hace dos semanas, cambió de escuela, de costumbres, de idioma… Y llora, y abro mis brazos porque entra corriendo en Regencia a abrazarme y nos hacemos gestos, él gesticula pidiendo hablar por teléfono y dice, "mamá", eso es lo que entendemos, dice mucho en chino, pero no podemos saber qué. Por los gestos, expresa muchos sentimientos encontrados, está adaptándose a un entorno que es muy distinto al de su contexto anterior… Lo entendemos. Lo entiendo. Quiero ayudarlo. ¿Qué podemos hacer para colaborar en este proceso? Tengo que ayudar, como ser humano y como docente, soy su directora… Escolaridad obligatoria, inclusión, si, sentirse parte siendo parte…

Cito a su mamá para proponerle una estrategia que tal vez pueda funcionar hasta que vaya aprendiendo el idioma castellano. Y hasta que nosotros podamos conseguir a alguien que no sea la nena bilingüe… No podemos retirar a la niña de clases y hacerle compartir la angustia de Xing. Necesitamos ayuda. La estrategia es armar tarjetas escritas en chino y en castellano que digan la misma frase: "quiero ir al baño", "quiero tomar

agua", "tengo hambre", "me duele el estómago"," quiero llamar a mi mamá"… Emprendemos la tarea juntas. Llamamos a Xing, colabora con las frases que necesita.

Seguimos gestionando a ver si conseguimos a alguien que pueda colaborar… Un practicante del profesorado del Nivel Terciario de maestros de grado de nuestra escuela va a hacer sus prácticas al Grado de Xing… Xing repite una frase, el practicante la escribe y le pregunta a una amiga que sabe hablar en chino mandarín qué significa… Xing está diciendo: "¿Vos sos el profesor que me va a hablar en chino a mí?" Sigo pensando qué hacer.

Dentro de la búsqueda de estrategias, tiendo redes con profesoras de Nivel Terciario que trabajan en otras Instituciones…

Conseguimos un pasante de otra Institución de la zona que es de la comunidad china, hará un trabajo de campo en nuestra escuela normal, en el grado de Xing, lo ayudará en la clase… Pedimos las planificaciones, las autorizaciones correspondientes. Es posible, se puede hacer algo. Es muy valioso para Xing ese acompañamiento. Su presencia y la comunicación fluida entre ambos, realiza un aporte significativo en este sentido. Y brinda una experiencia valiosa para el estudiante, que un día me cuenta que él mismo se ve en Xing, cuando era pequeño, y que no tuvo una directora como yo que lo acompañara, que buscara que él se sienta aceptado, que quiere agradecerme… Eso me motiva aún más, a seguir pensando hacia futuro…

La nena que traducía del chino al castellano y viceversa, crece, termina el nivel primario y nos quedamos sin traductora… Seguimos recibiendo familias en nuestra comunidad, hay quienes hablan castellano y quienes no… Y seguimos pensando que se puede hacer algo. Una de las maestras le pide al señor del supermercado chino donde es clienta habitual que le traduzca los requisitos para inscribirse al chino, eso nos ayuda al momento de explicar los requerimientos. Y hace sentir valorada y tenida en cuenta a una familia y a una cultura que convive con la nuestra. Luego nos enteramos que mayormente, aunque sepan hablar el idioma, muy pocos saben leer en castellano… Es fundamental traducir lo que queremos comunicarles, caso contrario, no pueden enterarse de lo que necesitamos decirles.

Se producen cambios en el Equipo de Conducción que lidero: se jubila la

sub Regente, ingresa otra profesional docente en su lugar. Y se produce la creación del cargo de Maestro Secretario. Y con sus nuevos aportes, la idea. El maestro secretario lo dice un día en una reunión de Equipo de Conducción del Nivel, "¿y si tuviéramos clases de chino en la escuela?" La Idea. Se puede hacer algo, siempre se puede… Lo hablamos con el Rectorado de nuestra escuela, que nos orientó, nos acompañó y asesoró… Tenemos que hacer un proyecto, elevarlo a la Supervisión, ver qué posibilidades hay, con qué dispositivos podemos llevarlo adelante, gestionar reuniones, comunicarlo, solicitar entrevistas en el Ministerio, se necesitan recursos, presupuesto, la creación de cargos docentes… Recibimos el asesoramiento y acompañamiento de nuestras Supervisoras. Cuántas reuniones, cuántas horas de planificación, de soñar con lo que luego se plasmó en una realidad…

Nuestra Institución contaba con el idioma Inglés desde hacía más de dos décadas. Teniendo en cuenta como marco de referencia la propuesta de Cristina Banfi, entendemos que si bien el idioma Inglés ocupa un lugar fundamental como lengua utilizada en el mundo, y por ello es tomada como lengua básica para su aprendizaje temprano, "la globalización presenta también tendencias relacionadas con el multilingüismo". En el mundo actual, ya se reconoce la necesidad de que las personas necesitan del aprendizaje "como mínimo, de dos lenguas extranjeras además de la propia. Asimismo, ya hace muchos años se está considerando la creciente importancia de China como un poder mundial y de la necesidad de que las personas aprendan chino. "

Luego, continúa su desarrollo expresando que: "sean cuales fueran las lenguas a desarrollarse, resulta claro que la sociedad demanda, cada vez más, una mayor expansión de la enseñanza de lenguas extranjeras. Esta expansión se refiere tanto a la dedicación horaria diaria/semanal como al número de años percibidos como necesarios para lograr buenos niveles de desempeño. Esto implica que, en muchos casos, la sociedad demanda (y los gobiernos y los proveedores de educación tratan de brindar) un comienzo cada vez más temprano y una mayor intensificación horaria para la enseñanza/aprendizaje de las lenguas extranjeras."

Todo nuevo proyecto genera posibilidades, ganas de enfrentar nuevos desafíos, temores y resistencias… Paso a paso, informábamos a nuestros docentes lo que estaba ocurriendo…

Continuamos con más reuniones y más ideas… Ya teníamos la certeza

de la importancia de ofrecer nuevas posibilidades a todos nuestros estudiantes… Surgió la idea de ofrecer una preparación también en idiomas francés e italiano desde cuarto grado, para articular con el Nivel Medio de nuestra Institución… Se necesitaba aunar esfuerzos para realizar una experiencia piloto, y contamos con el apoyo del Vicedirector del Nivel Medio y del Rectorado quienes con su generosidad lo hicieron posible, facilitando recursos humanos para llevar a cabo las clases… Y luego la idea de incluir un EDI (Espacio de Definición Institucional) de idioma chino para el Nivel Medio, enriqueciendo las posibilidades de articulación. De esta forma, el Proyecto de Intensificación de Idiomas se fue perfilando en lo que hoy es. Y como en toda labor humana, la suma de voluntades hace crecer a todos. Implementamos el Encuentro Anual de Idiomas desde 2015, en el cual todos las Niveles presentan una muestra de la labor pedagógica, con un eje central que lo atraviesa. Este ciclo lectivo es cuentos tradicionales.

¿Se presentan inconvenientes? ¿Hay situaciones a resolver? Si, por supuesto. No es tarea sencilla, es tarea para comprometerse, para buscar acuerdos, para abrirse a tender redes… Un trabajo arduo, como toda labor docente, donde se involucran los conocimientos, la apertura, saberes algunos que no son pedagógicos, pero tan necesarios al momento de poner en marcha y dar continuidad a un proyecto de tanta envergadura, con tantos actores involucrados… Todos con un objetivo común que nos convoca: brindar igualdad de oportunidades a todos aquellos que asisten a la Escuela Pública… Sí. Es una premisa básica.

Y, en relación con los aprendizajes de las lenguas, cabe destacar que se considera primordial el aporte de Cristina Banfi, en tanto privilegiar la mirada desde el tomar el aprendizaje de aquella/s como “oportunidad de crecimiento, sin esperar o suponer que el proceso deba ser equivalente a la adquisición de la primera lengua.”

Todos somos diferentes, aunque seamos aparentemente parecidos… O aunque seamos aparentemente distintos… Es un gran aprendizaje compartir… Es un gran aprendizaje conocer al otro, valorar su otredad y buscar la forma de incluir a ese otro respetando su singularidad… Sin imponerle lo propio como lo valedero, en detrimento de sus propias raíces… Reconocernos en los otros y reconocer que siempre podemos aprender… Abrirnos a ese aprendizaje, ponernos en lugar del otro para intentar comprender lo que puede estar sintiendo cuando expresa tanto con una mirada, con unos ojitos que quieren expresar algo que no se

puede entender a primera intención, porque el idioma es diferente y la palabra no está presente para acompañar ese gesto… Y querer entender lo que quiere decir, y no poder… Todos necesitamos ser escuchados, ser comprendidos, comunicarnos y sentirnos incluidos… Esa necesidad de generar estrategias para incluir, germina en lo que hoy es un Proyecto de Intensificación de Idiomas en tres de los cuatro niveles de nuestra Institución, dado que algunas horas de idioma inglés del Nivel Primario, se facilitan al Nivel Inicial para continuar con una experiencia piloto en las dos Salas de Cinco Años.

Desde el marco interpretativo propuesto por Cristina Banfi, “no podemos dejar de mencionar el valor de las lenguas maternas y/o extranjeras como un componente central del capital humano de una población y, por lo tanto, como un valor estratégico fundamental para ella”. En este contexto, la valoración y la capitalización del aporte de la integración de niños cuya lengua materna es el chino mandarín, nos permite incluirla desde la apertura hacia su valor intrínseco. Involucra tomar la realidad circundante y posicionarnos en la riqueza que brinda a los niños sino parlantes, hallarse en un ámbito educativo que valora sus orígenes, su cultura y su lengua materna. Asimismo, valorar el aporte que significa para los alumnos de nuestra comunidad cuya lengua materna es el castellano. Y de ese intercambio, junto con la intención pedagógica, aprovechar al máximo sus potencialidades. Tomando esta situación de aprendizajes compartidos, haremos referencia a lo planteado por algunos autores, quienes destacan la conveniencia de la inserción de algunos idiomas en ciertos contextos que los favorecen, y citan situaciones en que dos lenguas coexisten a partir del intercambio entre dos comunidades lingüísticas. Esta es otra arista de la necesidad de incluir el idioma chino en nuestro Nivel Primario, dado el contacto entre ambas comunidades, y la necesidad de entendimiento, comunicación, sana convivencia y comprensión entre unos y otros. Nos propusimos y nos proponemos brindar una educación de calidad, en la que los principios de equidad y de igualdad de oportunidades se encuentren presentes.

Dentro de la implementación del idioma chino mandarín en nuestra escuela, es menester contar con algunas horas destinadas a la realización de tareas que atañen a la comunicación fluida con las familias, y que son abordados por las profesoras del Área de Idioma Chino, en labores colaborativas con docentes de grado y con autoridades del Nivel Primario. Aclaramos que se trata de un trabajo conjunto, donde es necesario tomar las previsiones de tiempos y espacios para que las comunicaciones fluyan

con simultaneidad, y que requiere un compromiso de los actores involucrados que destacamos. Como ejemplos citaremos: la traducción de listados de materiales, traducción de comunicaciones en los cuadernos de comunicados de los estudiantes, traducción de informaciones importantes, traducción de citaciones a familias, traducción de autorizaciones a salidas, traducción del reglamento de convivencia escolar, traducción de otras informaciones de interés, entre otros, para favorecer la apertura de canales de comunicación y entendimiento entre los actores involucrados.

Las clases de idioma chino en las secciones “B” de los Grados Primero, Segundo y Tercero, se brindan con una frecuencia diaria de una hora cátedra, contemplando la extensión horaria de nuestro Nivel, y las previsiones de espacio necesarias. Las clases son planificadas por las profesoras, en forma lúdica, con canciones, aprendizaje de números y colores, y con el registro y la realización de tareas por escrito en un cuaderno que los alumnos tienen para el desarrollo de sus clases, cuadriculado grande, tamaño ABC. Teniendo en cuenta los aportes de Cristina Banfi, se entiende que los caracteres de escritura del idioma chino son “logogramas”, que representan unidades de significado y ello complejiza el aprendizaje de la escritura, dado que para expresarse por escrito, son necesarios muchos logogramas. Los alumnos hispano parlantes y los alumnos sino parlantes toman su clase en el mismo grupo, simultáneamente. En un principio, el trabajo pedagógico se centra en lo lúdico y aprendizaje de canciones. Se propone la inclusión de canciones desde el marco propuesto por Carmen Mata Barreiro, desde la premisa de una “concepción de la canción como un producto cultural global y la toma de conciencia del papel del alumno en la dinámica pedagógica”. Además, la autora sugiere la complementación de este recurso con otros de tipo visual donde esté presente la escritura. A partir del Segundo Grado, hemos notado cómo comienzan los alumnos hispano hablantes a utilizar vocabulario en chino mandarín en forma espontánea, sin dificultades de expresión. Se toman evaluaciones escritas a los alumnos, con excelentes resultados.

Incluso durante el desarrollo de las clases regulares que se brindan en castellano durante la mayor parte de la jornada escolar, se permite y se propicia el intercambio natural entre los niños sino parlantes e hispano parlantes, lo que favorece el proceso de aprendizaje del idioma castellano para los alumnos sino parlantes, del idioma chino mandarín para los alumnos hispano parlantes, y de sus propias lenguas maternas, en ambos casos, ya que el intercambio continuo, favorece la ampliación del

vocabulario y formas de expresión de cada idioma involucrado. Desde la literatura infantil, se promueve el conocimiento de diferentes cuentos tradicionales de ambas culturas. Incluso se dan en clase situaciones en las que los niños sino parlantes que ya dominan el castellano, les traducen al chino mandarín, en el mismo momento, en simultáneo, en la misma clase, el cuento que la docente está contando en castellano a todo el grupo, a un par que no sabe el idioma castellano. Estos intercambios y aprendizajes se tornan sumamente significativos, y requieren el acompañamiento de docentes altamente calificados para su labor, para poder intervenir, guiar y capitalizar estas situaciones. Estos entornos bilingües, favorecen el aprendizaje, dan seguridad y apoyo a todos los estudiantes presentes en la clase: a los que están aprendiendo el castellano como segunda lengua, a los que tienen al idioma chino mandarín como lengua materna y a los que tienen al castellano como lengua materna y están aprendiendo el chino mandarín como segunda lengua. En el primer caso, porque es un ejercicio la traducción frente una necesidad real de comunicación a un par, en el segundo caso porque logra entender lo que la maestra está explicando o leyendo, mientras lo escucha en castellano, y en el tercer caso, ya que es un ejercicio de escucha de vocabulario que se propone en forma natural y frente a una situación comunicativa real. Todo este proceso de aprendizaje de la comprensión oral, tiene su sustento en los enfoques del desarrollo de la comprensión oral. En la expresión de Aurora Feria Rodríguez: “la comprensión no sólo tiene lugar porque el hablante tenga algo que decir: el oyente es parte crucial del proceso, aplicando lo que sabe a lo que oye e intentando comprender lo que quiere decir el hablante.”

Este trabajo con conversaciones reales, permite el abordaje de situaciones comunicativas cotidianas desde algunos rasgos que explicita Virginia Unamuno, y que se vinculan con aspectos relativos la toma de la palabra, a los turnos al hablar, y la interacción entre los hablantes, entre otros. Y propone estrategias como la grabación y registro de conversaciones, que en nuestras aulas tienen la apoyatura de que los docentes cuentan con netwooks para facilitar la tarea con nuevas tecnologías.

Además, se implementan talleres con frecuencia semanal para que las profesoras de idioma chino mandarín puedan acompañar las trayectorias escolares de los alumnos sino parlantes en cuestiones referidas al idioma castellano. Estos talleres están destinados a alumnos de primer ciclo y a alumnos de segundo ciclo. En ambos casos se los acompaña explicitando

contenidos, traduciendo trabajos prácticos del castellano al chino, brindando vocabulario y explicaciones en chino mandarín con respecto a los contenidos a desarrollar en castellano, por ejemplo en el área de ciencias sociales.

También contamos con un taller de idioma chino mandarín para alumnos hispano parlantes, en respuesta a una solicitud de las familias de Segundo y Tercer Grados del Primer Ciclo 2015, que no tuvieron la oportunidad de contar con las horas semanales del idioma chino mandarín dentro de su carga horaria, ya que en ese ciclo lectivo se implementó para primer grado solamente. Hoy ya se encuentran realizando su tercer año de Taller de aproximación al idioma chino mandarín, en Cuarto y Quinto Grados respectivamente. Los Talleres son planificados por las profesoras de chino mandarín  y se llevan a cabo dentro del horario escolar.

RESULTADOS Y/O CONCLUSIONES:

*Resultados*

Los resultados y conclusiones expuestos a continuación se basan en el trabajo pedagógico realizado durante los últimos años. Podrán existir algunos cambios a futuro en las mismas, conforme se vaya desarrollando el proyecto.

1. A través de la implementación de la experiencia en bilingüismo chino castellano dentro del proyecto, se ha logrado incluir exitosamente a todos los estudiantes y a todas las familias de nuestra comunidad.
2. Respecto de la evaluación de los niños que participan del proyecto, se observa un elevado índice de aprendizaje del idioma chino mandarín, en los alumnos sino parlantes y en los alumnos hispanos parlantes.
3. El proceso de enseñanza aprendizaje se ve enriquecido en los grados que cuentan con la experiencia en bilingüismo chino castellano.
4. Las trayectorias escolares de los alumnos se ven fortalecidas como resultado de la participación en la propuesta de bilingüismo chino castellano.
5. El aprendizaje de multiplicidad de lenguas extranjeras, propicia una apertura con respecto a todas las áreas de aprendizaje.
6. La integración, el conocimiento y la valoración positiva de todas las culturas que integran nuestra comunidad, mejora la convivencia.

7. El apoyo de la GOLE (Gerencia Operativa de Lenguas Extranjeras) perteneciente al Gobierno de la Ciudad de Buenos Aires en cuanto a los recursos humanos y económicos necesarios para sostener la realización de la experiencia en chino castellano es primordial.

*Conclusiones*

1. Las escuelas públicas en general no cuentan con idioma chino en sus niveles primarios y medios. Dentro de las Escuelas Normales Superiores, somos la única escuela que lo brinda, y en ambos niveles. En este sentido, la Escuela Normal Superior Nº 10 realiza una labor innovadora. En el ámbito de las escuelas públicas de la Ciudad de Buenos Aires, hay tres escuelas en total que tienen idioma chino mandarín en su oferta. En el ámbito privado hay variadas ofertas en cuanto a la inclusión de multiplicidad de lenguas extranjeras, incluido el chino mandarín.
2. El aprendizaje de múltiples lenguas extranjeras es una importante herramienta para los seres humanos, que brinda posibilidades presentes y futuras a nivel personal y laboral.
3. La implementación del Proyecto la Intensificación del Idiomas como Puente hacia la Equidad, se basa en una premisa fundamental: brindar igualdad de oportunidades a todos los alumnos que concurren al nivel primario de nuestra escuela.
4. Los resultados obtenidos demuestran la importancia de un trabajo pedagógico sostenido en el tiempo tendiente a la mejora de la calidad educativa y a la inclusión de todos los actores involucrados.
5. La existencia de normativa referida a la necesidad de inclusión y trabajo personalizado y de seguimiento de las trayectorias escolares de escolar de todos. nuestros estudiantes, acompaña a la implementación del proyecto.
6. Resulta claro que estamos en una etapa incipiente de implementación del proyecto y de la experiencia en bilingüismo chino castellano en particular, y que es perfectible.
7. La implementación de Talleres ajustados a las necesidades de los alumnos sino parlantes y a las necesidades de los alumnos hispanoparlantes, enriquecen las trayectorias escolares de los participantes de los mismos.

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## Taller de literatura: lectura, escritura y creatividad

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PALABRAS CLAVE: taller de literatura, Aula Sénior, lectura, escritura,

creatividad.

RESUMEN:
Se exponen en esta propuesta los contenidos teóricos y prácticos que subyacen al Taller de Literatura: lectura, escritura y creatividad del Aula Sénior de la Universidad de Murcia (España). El cual se aborda desde varias disciplinas, es decir, desde las aportaciones de la didáctica de las lenguas, la literatura y la psicología; con el objetivo de ofrecer un diseño de actividades prácticas que fomenten el desarrollo global y equilibrado de la lengua, a partir de la literatura y de las actividades creativas del taller de literatura.

Ofrecemos en nuestra comunicación una descripción teórica del taller y una propuesta didáctica para abordarlo.

INTRODUCCIÓN:
De acuerdo a la Estrategia Educativa 2014-2021 de la UNESCO (2014) todo el sistema educativo está concebido para facilitar el aprendizaje a lo largo y ancho de toda la vida y a la creación de oportunidades de aprendizaje formales, no formales e informales para personas de cualquier edad. El concepto de aprendizaje a lo largo de toda la vida requiere un cambio de modelo que nos aleje de las ideas de capacitación y nos aproxime a las de aprendizaje. Este cambio es necesario en todos los niveles y en todas las modalidades de la educación, tanto en la educación formal como en la no formal y la informal.

El Aula Sénior de la Universidad de Murcia, antes denominada Aula de Mayores, es una oferta interdisciplinar de estudios universitarios para personas mayores de 50 años. La Universidad de Murcia ofrece, desde el curso 1997/1998, esta formación dirigida a personas que, por diversas razones, no accedieron a la Universidad en su momento, o bien desean volver a las aulas y reencontrarse de nuevo con las actividades académicas universitarias. Por ello, el Aula Sénior pretende mejorar la calidad de vida de las personas mayores de 50 años a través del conocimiento y desde la perspectiva del aprendizaje a lo largo de toda la vida, en la línea de la Estrategia Educativa de la UNESCO.

Nos proponemos en esta comunicación realizar un exposición de los fundamentos teórico-prácticos que subyacen al *Taller de Literatura: lectura, escritura y creatividad del Aula Sénior* de la Universidad de Murcia (España). Una propuesta enmarcada dentro de la disciplina de la Didáctica

de la Lengua y la Literatura que pretende que alumnado desarrolle destrezas de lectura analítica y crítica, explorando su propia creatividad a través de las propuestas de escritura creativa, al tiempo que conoce la obra literaria de diferentes autores y autoras.

OBJETIVOS:

El objetivo primero de nuestra propuesta didáctica es enmarcar las diferentes disciplinas y teorías que definen nuestra aportación. A este respecto decir que la teoría que sustenta la propuesta didáctica del *Taller de Literatura: lectura, escritura y creatividad* del Aula Sénior de la Universidad de Murcia se centra en diversas premisas epistemológicas. En primer lugar el enfoque metodológico *Whole Language* o *Literaricy* (Richard y Rogers, 2001) que impregnará e inspirará toda la propuesta, en segundo lugar en el concepto de *Taller de Lengua y Literatura* propuesto por López Valero (2000, 2007), y López Valero y Encabo (2001, 2002, 2014). Y en tercer lugar, se incidirá y profundizará en las propuestas que trabajen el concepto de *creatividad* definida por el pediatra Donald Woods Winnicott, en su obra Realidad y Juego (2009).

Según Richards y Rogers (2001: 108-114) el término *Whole Language* fue creado en los años ochenta por un grupo de educadores de Estados Unidos entorno a la enseñanza de las formas artísticas de la lengua, en concreto la lectura y escritura de la lengua nativa. Este enfoque metodológico relativo a la enseñanza-aprendizaje de la primera lengua, a menudo se le denomina también *Literaricy*, y está extendida de forma muy activa por todo el mundo, e integra bajo esta perspectiva diversas filosofías, métodos y enfoques educativos.

Entre sus postulados teóricos la *Whole Language* aboga por una enseñanza de la lengua que contemple de una forma integral todos los aspectos que ésta conlleva, lo que la pone en oposición a todos aquellos enfoques y métodos que defiende trabajarla por parcelas dependiendo de lo que se pretenda enseñar, por ejemplo, enseñando por un lado gramática, por otro el vocabulario, y por otro la fonética; y sobre difería de aquellos métodos de enseñanza de la lectura y escritura que enseñaban en primer lugar a decodificar el texto, en términos fonéticos, al margen de lo que éste decía y comunicaba.

Por otro lado, el enfoque *Whole Language* enfatiza el aprendizaje de la lectura y la escritura que centra su atención en las formas comunicativas del lenguaje y en el uso de la lectura y la escritura por placer que en los

años noventa empezó a ser muy popular en los Estados Unidos, debido a la concepción innovadora y motivadora que representa en cuanto a la enseñanza de las destrezas artísticas en la escuela primaria; que a su vez comparte teorías y conceptos, en lo que a concepción filosófica de la enseñanza de las lenguas se refiere, con el *Enfoque Comunicativo de la Enseñanza* y los *Enfoques Naturales,* debido a que se le da la adecuada importancia a los significados de los textos que se reciben y se producen y al paralelismo existente entre la forma natural de aprendizaje de las primeras y segundas lenguas.

Numerosos autores hablan de esta concepción metodológica de formas diferentes y la concibe como un enfoque, un método, una creencia o una filosofía, según los aspectos que describen sobre ella (Bergeron, 1990), que se caracteriza por una enseñanza auténtica, personalizada, auto-dirigida, colaborativa, y pluralista, en la que se “crean significados” y “se aprende haciendo”, y se trabaja de forma colaborativa centrándose en el alumnado y sus experiencias, intereses, necesidades y aspiraciones (Richards y Rogers, 2001: 109-110).

En lo que se refiere al papel del profesor o profesora, éste o ésta aparece como un facilitador del aprendizaje y participante de la comunidad de enseñanza-aprendizaje que se crea en el aula, creando un clima de aprendizaje colaborativo, que se encarga de negociar y consensuar el plan de aprendizaje a seguir en el aula con el alumnado.

Por su parte, el alumnado se concibe, en primer lugar, como colaborador: colaborando con sus compañeros y compañeras, su profesor y profesora, y con los escritores y escritoras de los textos; en segundo lugar se entiende que cada alumno y alumna es un evaluador de su propio aprendizaje y del de los y las demás, con la ayuda de del profesor o profesora; en tercer lugar, se entiende que auto-dirige su propio aprendizaje utilizándolo, a su vez, como fuente propia de aprendizaje; y en último lugar también participa en la selección de los materiales y las actividades a realizar.

En cuanto a los materiales de aprendizaje, este enfoque considera que los materiales “auténticos” que provienen del mundo real y que versan sobre temas diversos, de una forma mejor y más efectiva que los textos diseñados para la enseñanza. Se considera que los textos reales (que provienen del mundo real), a su vez elegidos y seleccionados en el aula por todos y todas, representan la motivación del alumnado y del

profesorado al tratarse de sus propios intereses, movidos por las experiencias y conocimientos previos; aspectos que no contemplan los libros de texto, ya que son el resultado de los intereses del que lo escribe. Otros textos útiles a trabajar en el aula pueden ser: periódicos, señales, folletos, cuentos, etc; así como el material producido por el propio alumnado. En general los textos que se utilizarán podrían definirse como literarios y no literarios (Richards y Rogers, 2001: 110-111).

A modo de resumen enumeramos los principios educativos de esta perspectiva metodológica (Richards y Rogers, 2001: 110):

- El uso de la literatura auténtica, textos y ejercicios diseñados para practicar destrezas individuales de lectura.
- Trabajar con textos reales relacionados con los intereses y experiencias del alumnado.
- Lectura de textos reales de gran interés, especialmente literatura.
- Leer para comprender los textos y para propósitos reales.
- Escribir para una audiencia real y no sólo para practicar.
- Escribir como proceso en el que el alumnado explora y descubre el significado.
- Incrementar el uso de los textos escritos por el alumnado, más que los generados por el profesor o profesora u otros de otras procedencias.
- Integrar las diferentes destrezas lingüísticas a lo largo del proceso de aprendizaje: *leer, escribir, hablar y escuchar.*
- Enfoque centrado en el alumno o alumna: los estudiantes eligen lo que ellos van a leer y escribir, cobrando protagonismo el mundo relacionado con ellos y ellas.
- Leer y escribir en pareja con los demás compañeros y compañeras.
- Alentarlos y animarlos para que asuman riesgos al expresarse en la lengua que aprenden, explorando sus posibilidades comunicativas y de interacción y aceptando los errores como señal que denota el proceso de aprendizaje por el que están pasando.

Como vemos el este enfoque metodológico comparte formas de enseñanza aprendizaje de las lenguas como pueden ser: *el Enfoque Comunicativo de la Lengua*, pero hay que destacar de este enfoque su especial atención en los textos literarios.

Por otro lado, tenemos las aportaciones de López (2000, 2007), y López y Encabo (2001, 2002, 2014) en relación a la disciplina de la Didáctica de la

Lengua y la Literatura, y en concreto sobre el *Taller de Lengua y Literatura,* el cual supone una alternativa a las clases tradicionales en lengua materna, donde lo importante es aprender haciendo, es decir aprender en la práctica. Por tanto, y tomando en cuenta esta nueva perspectiva para abordar el área de Lengua y Literatura Castellana que contemplan los autores, y junto con un enfoque global y comunicativo de la enseñanza-aprendizaje de las lenguas aunando teorías que tienen como objetivo primero el desarrollo de la *competencia comunicativa* del alumnado como el *Whole Language*, pretendemos desarrollar un enfoque metodológico para la enseñanza de las lenguas que gire en torno a la *Literatura,* entendida como recurso educativo principal. Podemos decir que los *Talleres de Lengua y Literatura* se caracterizarán por:

- Con ellos se conjugan tres aspectos: la actividad-producción, el aprendizaje significativo, y la atención a la diversidad-cooperación, por lo tanto, trata de una propuesta didáctica constructivista centrada en el proceso comunicativo y cooperativo de la lengua ya sea materna o extranjera.
- Es una actividad global, no puntual, distinta a lo que sabemos hacer en la clase tradicional.
- El taller supone producir y eso conlleva una actividad por parte del alumnado que le hace partícipe y protagonista de su aprendizaje, de forma que éste se convierte en significativo y se relaciona con otros ya adquiridos.
- El taller favorece la atención a la diversidad porque permite al alumnado seguir su propio proceso de aprendizaje.
- Favorece la comunicación y la cooperación, cada persona sabe sus oportunidades y sus deberes, el estar y el trabajar juntos en un lugar donde todos y todas somos iguales y donde además de divertirse también aprenden respetando las diferencias.
- Su pretensión principal recae en la mejora del uso de la palabra como instrumento de comunicación y que actúe a la vez de juego, para de esta manera poder profundizar en los mecanismos propios del propio lenguaje y del meta-lenguaje dirigidos hacia un uso creativo, poético y lúdico de la lengua.
- Favorece el aprendizaje heurístico, basada en el descubrimiento, la indagación, y la creación personal.
- Estimula el desarrollo de las expresiones, la emergencia de los sentimientos, y la afluencia de las inquietudes.
- La secuencia de un taller gira en torno a un centro de interés contenido en un texto literario, un tema que contente y satisfaga a los

y las participantes de la actividad.

- Permite el trabajo grupal.
- El profesorado tiene el rol de intérprete, moderador y orientador de la realidad que vive el alumnado.
- Dentro del taller, las tareas están diseñadas de modo que permiten aprender a pensar; y se presta atención a la forma de interactuar con el alumnado.
- Las tareas a realizar son progresivas y conviene comenzar por aspectos simples para con posterioridad ir complicando las opciones de aprendizaje.
- Aúna teoría y praxis. Mejora el uso de la palabra como instrumento de la acción y actúa a la vez de juego.
- Favorece el descubrimiento personal, la investigación y la creación personal.
- Se aborda las destrezas orales y escritas básicas mediante una actuación holística que incluye los niveles fonológico, morfosintáctico, semántico y pragmático del lenguaje.
- Con él se tienen mayores posibilidades de acceso al lenguaje.
- Tiene varias fases: fase de inicio (consensuar), de planificación (tiempo de duración, materiales necesarios), de desarrollo de actividades (se trabajan las destrezas orales y escritas) y de cierre (reflexión sobre la práctica y propuestas de mejoras para los talleres siguientes).
- Han de ser diseñados en consonancia con la edad de las personas con las que estamos trabajando.
- Se adecua al *Marco Común Europeo de Referencia para las Lenguas* (2002) agrupando los cuatro tipos de saberes: *conceptual, saber hacer, saber ser, saber aprender.*

Finalizaremos este marco teórico hablando de *creatividad*, pues será uno de los conceptos claves que se tendrán en cuenta entre los objetivos del taller de literatura, y que parten de la obra del Winnicott (2009). Según este autor el impulso creador es algo que se puede entender como una cosa en sí misma, que, por supuesto, es necesaria si el artista quiere producir una obra de arte, pero también como lo que se encuentra presente cuando cualquiera —bebé, niño, adolescente, adulto, anciano o mujer— contempla algo en forma saludable o hace una cosa de manera deliberada. Se halla presente tanto en el vivir de momento en momento de un niño retardado que goza con su respiración, como en la inspiración de un arquitecto que de pronto sabe qué desea construir, y que piensa en términos de los materiales que puede usar para que su impulso creador

adquiera formas y el mundo pueda verlas. Como vemos el autor destaca como importante la relación existente entre salud y creatividad, siendo según su teoría la falta de creatividad en los actos de las personas unos de los indicios de enfermedad psicológica. Y como motor principal de la actividad creadora, Winnicott, sitúa el juego, y explica que en él, y quizá solo en él, el niño o el adulto están en libertad de ser creadores, y es en el entorno del juego donde la persona se muestre creadora. Por ello, destacamos la importancia en nuestra propuesta de taller de fomentar el carácter lúdico de cada sesión, de manera que los participantes sean capaces de moverse en un entorno de juego, lo suficientemente lúdico para que puedan mostrarse creativos y desarrollen las tareas propuestas de forma creativa.

DESCRIPCIÓN DE LA EXPERIENCIA. PROPUESTA DE TALLER DE LITERATURA:

*Objetivos*

En concreto los objetivos del Taller de Literatura. Lectura, escritura y creatividad del Aula Sénior de la Universidad de Murcia son:

1. Conocer la vida y obra de varios autores y autoras de relatos, nacionales e internacionales:
   a. Autores: Edgar Alan Poe, Ernest Hemingway, Felisberto Hernández, Roberto Bolaño, Boris Vian, Roald Dahl.
   b. Autoras: Mary Shelley, Ana María Matute, Clarice Lispector, Emilia Pardo Bazán, Alice Munro, Ángeles Vicente.
2. Leer y analizar varios relatos de la propuesta de escritores y escritoras de la asignatura.
3. Realizar las propuestas creativas de taller de lectoescritura.
4. Contribuir al desarrollo de la Competencia Literaria de los asistentes.
5. Profundizar en el desarrollo de la Competencia Comunicativa del alumnado, a través de las propuestas prácticas que se realicen, en relación con las destrezas orales (escuchar y hablar) como con las destrezas escritas (leer y escribir).

*Contenidos*

1. Las Lecturas:

   - *El gato negro* de Edgar Alan Poe.

- *Últimos atardeceres en la Tierra* de Roberto Bolaño.
- *La mujer parecida a mí* de Felisberto Hernández.
- *El lobo hombre* de Boris Vian.
- *Cordero Asado* de Roald Dahl.
- *La capital del mundo* de Ernest Hemingway.
- *La prueba de amor* de Mary Shelley.
- *El niño al que se le murió el amigo* de Ana María Matute.
- *La imitación de una rosa* de Clarice Lispector.
- *La Resucitada* de Emilia Pardo Bazán.
- *Radicales libres* de Alice Munro.
- *Los buitres* de Ángeles Vicente.

2. Los recursos de la creatividad:

   a. Escribir a partir de un final.
   b. El binomio fantástico de Rodari.
   c. Las funciones de Propp.
   d. *Me acuerdo de*…Georges Perec.
   e. El monólogo interior.
   f. El cerebro creador.
   g. La memoria literaria.
   h. Historias entrecruzadas.
   i. El plagio creativo.
   j. Los ejercicios de estilo.
   k. El diario íntimo.
   l. Cómo presentar a un personaje.
   m. ¿Desde dónde se cuenta una historia?

*Metodología*

La asignatura se desarrollará en quince sesiones de hora y media cada una.

Dentro de la organización temporal se hará una revisión en profundidad de cada uno de los autores, su vida y obra. Y se dedicará también, un espacio de tiempo a la realización de diferentes actividades del taller de lectoescritura.

En la sesión final realizaremos una lectura colectiva de los diferentes textos producidos por los participantes.

Se utilizarán medios tecnológicos informáticos para acceder a los contenidos a través del blog del taller, el cual será también medio de intercambio de las producciones del alumnado.

*Evaluación*

Se evaluará la asistencia a las sesiones del curso, la participación activa en el mismo, y la realización de las propuestas de taller de lectoescritura.

*Recursos literarios y didácticos*

Bibliotecas y recursos literarios on line:

- http://www.um.es/web/biblioteca/
- https://bibliotecaregional.carm.es/Biblioteca/faces/indexp.jsp
- http://cvc.cervantes.es/el_rinconete/anteriores/diciembre_15/10122015_01.htm

Relatos:

- *La resucitada* (Emilia Pardo Bazán) http://www.ciudadseva.com/textos/cuentos/esp/pardo/epb.htm
- *La mujer parecida a mi* (Felisberto Hernández) http://narrativabreve.com/2013/11/cuento-felisberto-hernandez-mujer-parecida-a-mi.htm
- *Últimos atardeceres en la Tierra* (Roberto Bolaño) http://lecturasindispensables.blogspot.com.es/2012/12/10-cuentos-de-roberto-bolano.html
- *El gato negro* (Edgar Alan Poe) http://lecturasindispensables.blogspot.com.es/2012/12/12-cuentos-de-edgar-allan-poe.html
- *La imitación de una rosa* (Clarice Lispector) http://www.taller-palabras.com/Datos/Cuentos_Bibliotec/ebooks/Lispector%20Clarice%20-%20Relatos.pdf
- *El niño al que se le murió el amigo* (Ana María Matute) http://www.ciudadseva.com/textos/cuentos/esp/matute/amm.htm
- *Los buitres* (Ángeles Vicente) https://books.google.es/books?id=FNQjp8GzDXMC&pg=PA29&lpg=PA29&dq=relato+ángeles+vicente&source=bl&ots=bmy3nulMXb&sig=JkaKA3kBiQ4csNZuZo6yyUmgI_E&hl=es&sa=X&ved=0ahUKEwjC8bq4pJbMAhUJUhQKHV_TDIsQ6AEINzAF#v=onepage&q=relato%20ángeles%20vicente&f=false

- *La capital del mundo* (Ernest Hemingway)
  http://www.ciudadseva.com/textos/cuentos/ing/hemin/eh.htm
- *La prueba de amor* (Mary Shelley)
  http://www.ciudadseva.com/textos/cuentos/ing/shelley/ms.htm
  http://www.hacienda.go.cr/centro/datos/Libro/Frankenstein%20o%20el%20moderno%20Prometeo-libro.pdf
- *Radicales libres* (Alice Munro)
  http://ep00.epimg.net/descargables/2012/10/11/a02000fd633fbbec5518db92e61e4bfc.pdf
  http://lecturasindispensables.blogspot.com.es/2013/10/cuentos-alice-munro.html
- *El lobo hombre* (Boris Vian)
  http://elespejogotico.blogspot.com.es/2014/01/el-lobo-hombre-boris-vian.html
  http://tijeretazos.org/Acrobat/Dos%20relatos,%20Boris%20Vian.pdf
- *Cordero Asado* (Roald Dahl)
  http://www.taringa.net/post/arte/3132271/Cuento-Cordero-asado-de-Roald-Dahl.html

CONCLUSIONES:

Los *Talleres de Lengua y Literatura* que presentamos se platean a partir de una obra literaria en términos de *objetivos, contenidos, actividades y recursos.* Las acticidades diseñadas les permitirán hablar, escuchar, leer y escribir. En este enfoque metodológico la lengua no es el objeto de estudio, es una metodología en la que se aprende haciendo, es decir, leyendo literatura y llevando a cabo los talleres que se proponen en cada sesión, con el objetivo de desarrollar la competencia comunicativa del alumnado.

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## Aprendizaje activo potenciado por la tecnología en el taller de literatura

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PALABRAS CLAVE: Flipped Classroom, metodologías educativas, enseñanza mayores, tecnologías integradas, aprendizaje colaborativo.

RESUMEN:
Esta comunicación tiene como objetivo el desarrollo de la *competencia literaria* y la *competencia digital* del alumnado del *Aula Senior* a través de la metodología de la *clase invertida*. Los recursos tecnológicos que se utilizan en ella son variados, con el fin de facilitar el aprendizaje activo,

colaborativo y por proyectos/retos se establecen espacios de colaboración utilizando las tecnologías e Internet como: la creación de recursos digitales para la exposición de contenidos en el modelo de la *clase invertida* para las sesiones no presenciales, o el blog y la wiki del taller para exponer los textos y materiales creados en las clases presenciales, entre otros.

Ofrecemos en nuestra comunicación una descripción metodológica del taller de literatura.

INTRODUCCIÓN:

Actualmente son cada vez más las Universidades que diseñan, desde un planteamiento de responsabilidad social, Programas Universitarios de Mayores como beneficiosos para afrontar con éxito el envejecimiento activo, la dependencia y el aumento de la calidad de vida (Rosebruck & Larkin, 2003). Entendiendo el envejecimiento activo como un proceso de optimización de las oportunidades bienestar físico-mental, participación e integración social, seguridad y prevención de la dependencia; con el fin de mejorar la calidad de vida a medida que las personas envejecen (WHO, 2002; OMS, 2002).

La comunicación dentro del envejecimiento activo se ha considerado un elemento fundamental para ofrecer nuevas oportunidades a las personas mayores. En este contexto las tecnologías son una pieza clave, dado que brindan nuevos retos a los mayores para la mejora de procesos psicológicos (Aldana, García-Gómez & Jacobo, 2012; Elosua, 2010), aspectos sociales (Martínez-Rodríguez, Díaz-Pérez & Sánchez-Caballero, 2006) cuestiones particularmente relacionadas con la dependencia (Del-Arco & San-Segundo, 2011; Malanowski, Özcivelek & Cabrera, 2008) y les posibilita un entorno social y comunicativo que excede a su espacio físico. Para ello se requiere un proceso de formación permanente que tenga presente que las tecnologías activa forman parte de la sociedad y, que son de todas las personas que pertenecen a la misma, no únicamente de aquellas personas que han nacido dentro de la Sociedad del Conocimiento y de la Información (Tedesco, 2017).

La tecnología junto con Internet han impregnado todos y cada uno de los contextos en los que la sociedad se desarrolla, y ello requiere un continuo aprendizaje por parte de todos. Entendiendo por todos a los ciudadanos de los diferentes colectivos, incluidos, por supuesto, el de las personas mayores, que deben iniciar la colaboración y el desarrollo de comunidades

de aprendizaje que superen los límites físicos (Shepherd & Aagard, 2011) y ofertándoles posibilidades reales de integración social y de orientación saludable (Agudo, Fombona & Pascual, 2013).

En este contexto adquiere pleno sentido el aprendizaje para toda la vida (Torres, 2006) como una forma de aprendizaje transgeneracional que satisface las múltiples necesidades del ser humano a lo largo de toda su vida; toda vez que comprende la adquisición de las competencias técnicas básicas, tanto mediante la educación formal como por conducto de las modalidades alternativas de aprendizaje que pueden existir. El aprendizaje se ha transformado en un proceso que pasa por diferentes momentos y niveles y que se instala como aprendizaje permanente (Torres, 2006). Este tipo de aprendizaje es significativos en la medida que supone una adaptación constante, por parte de las personas mayores, de todas sus competencias a la realidad en la que viven y sus propias habilidades, entendidas como aquellas aptitudes que poseen y los conocimientos adquiridos durante el desarrollo de su vida, todo ello en un contexto formativo “formalizado”.

Teniendo presente que la adecuación a las necesidades formativas del alumnado ha sido y, sigue siendo, uno de los mayores desafíos para los docentes. En el caso las personas mayores, este reto es mayor en tanto en cuanto los objetivos y contenidos de enseñanza a abordar son distintos puesto que no tienen tanto que ver con el nuevo concepto de ciudadano, sino como mejora su calidad de vida durante el proceso envejecimiento.

El Aula Senior de la Universidad de Murcia plantea un marco contextual que puede favorecer aquellas metodologías activas que fomenten el uso de las tecnologías involucrando de forma activa a las personas mayores, empoderándolas como protagonistas de su propio aprendizaje, y por tanto mejorando su calidad de vida que es en definitiva el fin de este tipo de formación. Teniendo presente que vivimos en un proceso constante de renovación metodológica, actualmente se habla de más de 100 métodos o metodologías diferentes que se están desarrollando en los diferentes procesos de enseñanza-aprendizaje. Debemos adaptar el proceso de enseñanza-aprendizaje a las características de las personas mayores a los citados cambios, para el desarrollo del Taller de Literatura, nos hemos basado en el modelo *clase invertida o Flipped Classroom*, entendido como una de forma sencilla de enseñar (Bergmann y Sams, 2014). El alumnado es expuesto a los contenidos fuera del aula, mediante material digital (videos, infografías, mapas conceptuales,…) que realiza el profesorado;

mientras que que en el aula el tiempo se dedica a un tipo de aprendizaje activo, a través del trabajo por proyectos/retos y el trabajo en grupos colaborativos. La *clase invertida* implica la utilización múltiples recursos y dispositivos tecnológicos (Long, Logan, Cummins, Waugh, 2016).

En cuanto a la efectividad de la *Flipped Classroom*, si bien no existen estudios sobre educación para personas mayores en contextos universitarios, si encontramos estudios comparativos en el ámbito universitario entre la "clase tradicional" y el aula invertida. Dichas investigaciones ponen de relieve que los resultados obtenidos son mejores en la clase invertida, el profesorado adquiere un role secundario empoderando al alumnado. Los estudiantes universitarios indica que la *clase invertida* es más efectiva y favorece el nivel de atención (Zheng, Wang, Lam, &Chu, 2016). Otro aspecto interesante a destacar es la predisposición y motivación del alumnado, ya que ello condicionará el éxito educativo. Ahondando en este aspecto, *Flipped Classroom*, mejora los resultados en diferentes contextos universitarios. Otros estudios señalan que aunque el alumnado encuentra esta metodología más difícil, los logros conseguidos y la participación mejoran en estas clases cuando el profesorado explica las estrategias metodológicas claramente, cuando se integra la evaluación dentro de esta forma de enseñanza y cuando se enseña bajo este recurso metodológico el curso completo (McNally, et al. 2016). Por lo tanto podemos concluir que *Flipped Classroom* ha de huir de reformas parciales, para ello ha de impregnar todos y cada uno de los elementos del currículo, dado que se trata de un sistema interdependiente. Ello implica una redefinición tanto del sujeto como del objeto de aprendizaje, que adquiere pleno sentido en su conexión con el mundo real. Otros autores señalan que mejoran los resultados obtenidos por parte del alumnado de manera significativa, si se proponen actividades que impliquen un trabajo cooperativo (Foldnes, 2016). La formación del profesorado en cuanto a la técnica necesaria para su puesta en práctica, así como tener conocimientos sobre el otro tipo de metodologías complementarias como el *aprendizaje basado en proyectos o en retos*; y en cuanto al alumnado debe tener conocimientos tecnológicos, ser autónomo y con iniciativa para responsabilizarse de su propio aprendizaje es esencial para garantizar el éxito (Miya y Ahmed, 2016).

En cualquier caso, al tratarse de personas mayores, teniendo presente que la educación en este periodo de la vida es una oportunidad que ha de contribuir a su desarrollo y dependencia personal. Para el diseño del taller hemos de tener presente trabajar con *Flipped Classroom* requiere: una

explicación clara sobre cómo se va a trabajar, que los procesos de evaluación estén en la línea de la propuesta metodológica e integrados en la misma, y no sean planteados como si se tratara de la conocida "enseñanza tradicional" donde la persona mayor tiene que hacer un volcado de contenidos; y finalmente, que si se utiliza para todo el taller, y no como un recurso puntual de forma ocasional, los logros alcanzados se verán favorecidos de manera significativa (Cascales y Carrillo, 2016).

*Taller de literatura: Flipped Classroom como estrategia metodológica.*

En nuestra propuesta, y teniendo en cuenta el estado actual del arte, vamos a definir *Flipped Classroom* como un modelo pedagógico que transfiere el trabajo de determinados procesos de aprendizaje activos fuera del aula y utiliza el tiempo de clase, junto con la experiencia del docente, para facilitar y potenciar otros procesos de adquisición y práctica de conocimientos dentro del aula.

Nos planteamos trabajar con *Flipped Classroom* porque permite a las personas mayores *conocer, comprender, aplicar, analizar, sintetizar y evaluar* la literatura conjugando lo tradicional, las tecnologías e Internet.

Además en el caso del Taller de Literatura para el Aula Senior posibilita:

- Personalizar el proceso de enseñanza-aprendizaje, tanto a sus intereses de las personas mayores como a su nivel académico y profesional, de tal forma que aprendan haciendo.
- Eliminar en la medida de lo posible la brecha digital, utilizando las tecnologías e Internet de forma productiva y dando la oportunidad a las personas mayores de participar en la sociedad de la información para potenciar una mayor calidad de vida y cohesión social.
- Proporcionar entornos de aprendizaje flexibles, promoviendo la colaboración y las comunidades de aprendizaje que superen los límites físicos.
- Favorecer una orientación proactiva en el envejecimiento por parte de las personas mayores en la medida que son actores relevantes de la sociedad actual.
- Adaptar el proceso de enseñanza-aprendizaje a sus características, pudiendo hacer pausa o rebobinar cuantas veces necesite.
- Cambiar la gestión del taller, el momento de aula se convierte en un verdadero taller creativo, donde la persona es el protagonista tanto de taller como de su propio aprendizaje.

- Usar la tecnología e Internet, en la medida que permite desarrollar capacidades humanas, centrando nuestros esfuerzos en el desarrollo de competencias que nos convierten en personas más efectivas, felices e independientes. Para ello, es necesario que el docente domine los contenidos, maneje su clase de forma no lineal, ceda el control del proceso de aprendizaje a los alumnos y reconozca que no siempre saber las respuestas, pero si buscar soluciones.
- Utilizar los recursos y herramientas tecnológicas que posibiliten la búsqueda, selección y almacenamiento de la información, reflexión y difusión, recursos creados, lectura y subrayado, herramientas para grabar, WEB 2.0, Apps, elaboración de recursos y herramientas de evaluación.
- Finalmente, se ha de contar todo tipo de dispositivos que hagan posible el acceso en movilidad a todo tipo de información y mejoren la calidad de vida de las personas mayores.

El taller de Literatura *Flipped Classroom* lo vamos a dividir en dos momentos (Cascales y Carrillo, 2016):

- El pre-taller: elaboración y visionado de la información asincrónica en relación a los contenidos que se quieren trabajar en el aula.
- El taller-presencial: trabajo de aula, preferentemente en grupo, de forma que se propicie un aprendizaje activo y colaborativo.

*El pre-taller*

El equipo docente diseñara el *pre-taller*, ello estará relacionado con todo lo relativo a la información que el alumnado visionará fuera de clase de forma asincrónica, en casa u en otro lugar.

Con respecto a la información, normalmente ira en formato video, pero puede utilizar otros recursos como infografías, murales digitales, … . Puede que lo más recomendable sea que el docente elabore sus propios vídeos, debido a que podrá precisar los contenidos a tratar en la posterior sesión presencial; en ocasiones puede recurrir al propio alumnado favoreciendo asi la autoestima y la motivación de las personas mayores al sentirse útiles, válidas y capaces de aprender-enseñar y participar de forma activa en la sociedad; y en otras ocasiones el docente puede recuperar o seleccionar videos de otros personas o instituciones.

En lo que se refiere al proceso de *elaboración, edición y publicación del recurso.* En primer lugar hemos de planificar la lección, para ello hemos

de tener presente: Guión, tiempo, aplicaciones o herramientas…Los objetivos: recordar, analizar, comprender…Y, enriquecer los recursos con propuestas de participación: preguntas, cuestionarios…El siguiente paso es el recurso propiamente dicho, que en la mayoría de los casos será grabar un video y editarlo. Finalmente, la publicación del recurso, para lo que se ha de tener presente si el entorno: abierto o cerrado … o bien se va a hacer a través de las redes sociales.

Este taller se va realiza en la Universidad de Murcia contamos con el espacio que nos ofrece el aula virtual donde toda la comunidad universitaria puede acceder, profesorado y alumnado y utilizar las diferentes herramientas que ofrece. Entre ellas destacamos la videoconferencia, una aplicación con múltiples opciones de trabajo, entre ellas la de elaboración, edición y publicación de vídeos; los cuales pueden ser complementados con otros materiales, que pueden incluir gráficos, dibujos, anotaciones, y documentos relacionados. Estos vídeos pueden ser publicados y compartidos los estudiantes a su vez (Cascales y Carrillo, 2016).

También es interesante, que las personas mayores dispongan de una *guía de visionado*, que le haga estar atento a los puntos clave del vídeo y a los contenidos más relevantes, como pudiera ser interactuar mediante cuestionarios sobre lo que han visto, ponerle título a la vídeoconferencia como síntesis de los contenidos, o preparando una batería de preguntas para hacer en la clase presencial posterior.

*El taller-presencial*

El *taller-presencial*, hemos de tener presente que el docente adquiere un role secundario y eso se debe de manifestar en la disposición del espacio. Lo relevante va a ocurrir en el centro del aula y en las relaciones que establezcan los alumnos por tanto el docente diseñar una disposición espacial en la que los alumnos puedan interactuar y no solo físicamente, sino que en ocasiones se puede y debe valer del Internet como un espacio más donde se establecen nuevos lazos comunicativos. Para ello puede aprovechar toda suerte de recursos, herramientas y redes sociales que le permitirán abrir el taller más allá de las paredes físicas de la Universidad.

Es labor del profesorado incitar a las personas mayores a que realicen trabajos diferentes, que luego pudieran ser expuestos a la sociedad, y que se complementen los unos con otros, favoreciendo el aprendizaje colaborativo y el concepto global de los contenidos. Esta forma de trabajar,

puede ser un gran estímulo para las personas mayores por su carácter dinamizador para aprender a afrontar problemas, favorecer la movilidad y la comunicación con otras personas, estimular el cerebro, generar inquietudes, enseñarles a envejecer activamente.

*La evaluación en Flipped Classroom en el Taller de Literatura*

Como nos hemos referido en el marco teórico, si realmente apostamos por un verdadero cambio hemos de integrar en esta metodología en los procesos de evaluación. En el diseño de este taller hemos diseñado diferentes instrumentos:

- Un cuestionario de evaluación inicial, que recoge aspectos sobre el conocimiento de procesos de enseñanza-aprendizaje, conocimientos básicos de literatura y grado de uso y manejo de las tecnologías e Internet.
- Ese mismo cuestionario, con algunas cuestiones más nos servirá de evaluación final.
- Hemos diseñado una rúbrica para los diferentes productos que vayan creando.

| Categorías | Excelente | Bueno | Satisfactorio | Requiere mejoras |
|---|---|---|---|---|
| **Atractivo y organización** | El trabajo tiene un formato excepcionalmente atractivo y una información bien organizada. | El trabajo tiene un formato atractivo y una información bien organizada. | El trabajo tiene una información bien organizada | El formato del trabajo y la redacción es confuso. |
| **Contenido y precisión** | Toda la información recogida en el trabajo es correcta y su ortografía adecuada. | 99-80% de la información y la ortografía recogida en el trabajo es correcta. | 79-60% de la información recogida y la ortografía en el trabajo es correcta. | Menos del 60% la información y la ortografía recogida en el trabajo es correcta. |
| **Coherencia** | La redacción del trabajo es excelente, lógica y congruente con el conocimiento general de la realidad. | La redacción es lógica y congruente con el conocimiento general de la realidad. | La redacción no es lógica pero congruente con el conocimiento general de la realidad. | La redacción es no lógica ni congruente con el conocimiento general de la realidad. |
| **Presentación** | La presentación se ajusta muy bien al texto, existiendo una buena combinación de textos y gráficos. | La presentación se ajusta bien al texto, pero hay muchas imágenes que se desvían del mismo. | La presentación se ajusta bien al texto, pero hay muy pocas imágenes y el trabajose hace pesado de leer. | La presentación no se ajusta al texto. |
| **Esfuerzo** | El trabajo final demuestra que el alumno se ha esforzado al máximo. | El trabajo final demuestra que el alumno se ha esforzado bastante. | El trabajo final demuestra que se esforzó poco. | El trabajo final demuestra que el alumno no puso ningún esfuerzo. |

Durante el desarrollo del taller se ira haciendo un seguimiento de la *guía de visionado* propuesta para cada recurso; haciendo una evaluación formativa, con un seguimiento de la consecución de los objetivos

alcanzados en las actividades de aula.

CONCLUSIONES:

El potencial de Flipped Classroom radica en la relación entre las tecnologías y las actividades. En el caso que nos ocupa, las personas mayores este potencia se ve materializado en el fomento una mayor autonomía de conocimiento, beneficiando su bienestar, al contribuyendo a la implementación de sus habilidades, ampliar sus conocimientos y competencias e incrementar su autoestima y motivación.

Conocer y dominar la intencionalidad pedagógica en clase invertida para personas mayores abrir la puerta la interacción social que incluye a los mayores en relaciones que potencian sus cualidades sociales y les apartan del aislamiento.

El uso de las herramientas y recursos tecnológicos garantiza el acceso a las tecnologías e Internet y su adecuado aprovechamiento, constituyendo una fuente de oportunidades para un envejecimiento activo; toda vez que la persona mayor se implica y logra el éxito en la utilización del mismo.

Por último, se constituye como un sistema integrado de evaluación, que permite al profesorado los datos necesarios acerca de la consecución de objetivos por parte de las personas mayores. Todo ello basado en el adecuado *feedback* que necesitamos para seguir mejorando nuestras prácticas didácticas en el aula y adaptarlas a los nuevos tiempos y contenidos, para si dar una respuesta formativa adecuada a nuestro alumnado, los verdaderos protagonistas hoy día de los procesos de enseñanza-aprendizaje.

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## Leitura no livro didático: compreensão da argumentação e formação do leitor crítico

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PALAVRAS-CHAVE: leitura, argumentação, livro didático.

RESUMO:
Este trabalho faz parte de uma pesquisa que busca responder: como o Livro Didático de Língua Portuguesa (LDP) pode contribuir para a formação do leitor crítico? Até que ponto esse material trabalha com gêneros em que predomina a argumentação? As questões que visam à exploração da leitura nesses livros orientam a compreensão e podem levar o aluno a ser um leitor atuante e crítico? O corpus da pesquisa foi constituído por uma coleção didática do Ensino Médio. Nesta comunicação, para evidenciar o trabalho mais recorrente na coleção, analisamos especificamente um artigo opinativo do primeiro volume. Ancoram a análise Bakthin (2003); Antunes (2010); Kleiman (1989); Perelman (2005). Como resultado, foi observado que a coleção incorpora teorias que lidam com a noção de gênero e, por isso, pode contribuir para formação do leitor por incluir a diversidade na leitura. Por outro lado, há limitações na exploração dos textos argumentativos. Os gêneros figuram mais como um “modelo” a ser seguido do que como um texto que quer dizer algo a alguém num dado contexto, buscando uma reação, uma

resposta. As perguntas de leitura propostas como atividades são insuficientes para fazer com que o aluno se coloque criticamente diante do texto. Há pouco espaço para que o aluno duvide da posição que o artigo opinativo traz, pois a voz de seu autor é tomada como verdade absoluta. Dessa forma, são limitadas as oportunidades para a posição crítica do aluno.

INTRODUÇÃO:

Este trabalho é parte de uma pesquisa (CASTELUBER, 2012) que buscou responder a inquietações de uma professora de Ensino Médio sobre como o livro didático de Língua Portuguesa (doravante LDP) contribui para a formação de um aluno leitor que seja crítico, atuante, consciente de seus direitos e deveres como cidadão. A professora, depois de trabalhar com Sequência Didática (DOLZ; NOVERRAZ; SCHNEUWLY, 2004) para participar de uma competição nacional, teve oportunidade de refletir sobre sua própria prática e passou a se questionar sobre como professores, que não tinham acesso a diferentes materiais, mas que tinham livros didáticos, poderiam se tornar protagonistas de sua prática e proporcionarem aos alunos o desenvolvimento de capacidades de leitura. Segundo a professora, a utilização de uma sequência didática lhe permitiu conhecer uma concepção – nova para ela – que toma a linguagem como atividade – forma de ação. Nessa concepção, os sujeitos são atores, construtores sociais, ativos, — que – dialogicamente – se constroem e são construídos no texto, considerado o próprio lugar da interação e da constituição dos interlocutores, como bem postulam Koch e Elias (2006, p. 10). Com essa visão, a língua é considerada um objeto em constante transformação; não é estática, ou apenas uma estrutura pronta, porque depende da ação de seus usuários em situações concretas de comunicação. Muda também a forma de conceber a leitura e os leitores, que não são passivos diante do texto, ao contrário, dialogam, participam, são agentes no processo de comunicação, são indivíduos capazes de produzir sentido a partir do texto, construindo, assim, competência para, como leitores, interagirem no seu meio social.

Leitura é aqui entendida como o processo de construção de sentido, que vai além da decodificação e que permite aos sujeitos sua participação mais ativa numa sociedade letrada, como também defende Kleiman (1989). É nesse processo que se dá a compreensão, de acordo com as condições de produção de leitura. Isto é, de acordo com o tempo, espaço e cultura nos quais texto e interlocutores se inserem; o conteúdo temático (ou assunto sobre o qual o texto trata); interlocutores (quem escreveu e a

quem o texto se dirige); objetivo visado (ou finalidade do texto); gênero do texto; suporte em que o texto vai circular (se em revista, jornal, carta, livro). Para que os sujeitos possam participar ativamente da sociedade, é necessário que compreendam os diferentes textos à sua volta, que consigam ir além da sua decodificação mecânica; que consigam perceber seus implícitos, saibam interagir com e por meio deles; saibam utilizá-los em diferentes práticas e contextos sociais em que a escrita e a leitura se fazem importantes. O sentido de um texto é construído na interação texto-sujeitos, não preexiste a essa interação (KOCH e ELIAS, 2006 p. 11). O leitor age sobre o texto realizando ações tais como seleção, antecipação, inferência e verificação, entre outras. Por conseguinte, é imprescindível que o ensino ministrado na, e pela escola esteja afinado com essa concepção. É possível entender, então, que o leitor proficiente é ativo construtor de um sentido que não se encontra pronto no texto para apenas ser decifrado. Ser proficiente também é ser um leitor crítico, isto é, ser um leitor que consegue costurar os fios de uma intenção marcada, perceber os efeitos gerados pelo uso das marcas intencionalmente colocadas e se posicionar diante do que foi expresso nas linhas ou nas entrelinhas. Se, em sala de aula, o professor puder contar com materiais didáticos que, partilhando dessa concepção, aproximem os alunos dos textos que circulam socialmente, poderá desenvolver um trabalho mais eficiente e interessante. Os alunos poderão entender o poder da leitura e da escrita, tendo motivação para usá-las de forma mais competente na sociedade. Ser competente, nesse sentido, compreende também a capacidade de se colocar diante do texto, concordando ou discordando dele. É ser capaz de não ser manipulado, de não se render sem questionamento ao que está escrito. Numa proposta interativa de ensino, ganha sentido a noção de gênero, tal como concebida por Bakhtin (2003, p. 262), que afirma que cada campo de utilização da língua elabora seus *tipos relativamente estáveis* de enunciados, os quais denomina *gêneros do discurso.*

A formação de um leitor crítico não é tarefa fácil, mas é um desafio que pode e deve ser enfrentado pela escola. O livro didático pode ser um bom aliado nessa tarefa ao tratar com propriedade os textos argumentativos, por exemplo. Trabalhar o texto argumentativo de forma adequada implica estimular o aluno a considerar as ações de persuasão e convencimento que o escritor busca exercer sobre o leitor. Ou seja, uma boa exploração de textos argumentativos em situações de ensino deveria proporcionar oportunidades para o aluno, além de ler e compreender o que está sendo dito, reconhecer a força dos argumentos e identificar como (por meio de que recursos e estratégias) o texto busca agir sobre ele, leitor. De modo

bem sintético, é possível definir persuasão como a ação de fazer com que alguém acredite ou aceite uma determinada ideia. Essa ação pode convencer, isto é, pode levar esse alguém a tomar um certo tipo de atitude. "Persuadir, antes de mais nada, é sinônimo de submeter, daí sua vertente autoritária. Quem persuade leva o outro à aceitação de uma dada ideia" (CITELLI, 2002). Ao explorar os textos argumentativos propostos por meio de atividades de leitura, o livro didático deveria ter a preocupação de (des)construir o que Citelli (2002) chama de *efeito de verdade,* isto é, a proposta didática deveria ter a preocupação de fazer o aluno perceber uma certa organização do discurso que o constitui como verdade absoluta para o leitor.

OBJETIVOS:

O objetivo geral neste trabalho é o de verificar até que ponto o livro didático de Língua Portuguesa contribui para a formação de um aluno leitor que seja crítico. Levando em consideração o papel que esses livros assumem como material didático é possível supor que seus textos e atividades devem proporcionar oportunidades de reflexão crítica sobre a realidade em que estão inseridos, uma possibilidade para isso seria a de ensinar o aluno a (des)construir a argumentação que o texto traz. Até que ponto as questões que visam à exploração da leitura nesses livros orientam para compreensão e podem levar o aluno a ser um leitor ativo e crítico de artigos opinativos? No trabalho original, o *corpus* foi constituído por uma coleção didática de três volumes destinada ao Ensino Médio. Aqui, analisamos especificamente um artigo trabalhado no volume do primeiro ano, exemplo do tratamento recorrente dado aos textos argumentativos na coleção.

DESCRIÇÃO DA INVESTIGAÇÃO:

*Ensinar a ler artigo de opinião é ensinar a (des)construir a argumentação*

O artigo de opinião pode proporcionar debate a partir de argumentos e contra-argumentos elaborados sobre tema controverso. O texto é dissertativo por lidar com o campo das ideias, é argumentativo porque visa persuadir ou convencer um auditório da validade de uma tese ou proposição, é opinativo porque traz explicitamente as marcas de subjetividade, de posicionamento do autor, que normalmente são pessoas reconhecidas na sociedade, quase sempre autoridades no assunto, cujos posicionamentos são mais importantes do que o acontecimento em si (KÖCHE, BOFF, MARINELLO, 2010. p. 33). Em textos argumentativos,

como bem postulam Perelman e Olbrechts-Tyteca (2005, p. 18), "...querer convencer alguém implica sempre certa modéstia da parte de quem argumenta, o que ele diz não constitui uma 'palavra do Evangelho' – grifo do autor – , ele não dispõe dessa autoridade que faz com que o que diz seja indiscutível e obtém imediatamente convicção."

Nessa perspectiva, ensinar a ler um artigo de opinião é dar ferramentas para que o aluno possa desmontar esse texto por meio de uma análise que permita (des)construir a argumentação a fim de perseguir as intenções subjacentes. Segundo Antunes (2010), analisar um texto é "perguntar como é dito o dito, com que recursos lexicais e gramaticais, com que estratégias discursivas, quando e por que é dito, para quem e para provocar que efeitos implícitos e explícitos." Antunes considera importante numa análise de texto tomá-lo tanto em seu aspecto global quanto em seu aspecto pontual. Analisar o aspecto global do texto (p. 66-78) implica considerar o seu *universo de referência* – real ou fictício –, para o qual o texto remete; sua *unidade semântica* ou coerência global – seu conteúdo temático e ideias principais; a *progressão do tema* – ou seu desenvolvimento; os *propósitos comunicativos* ou intenções, ou seja, os objetivos que podem se relacionar ao expor, explicar, convencer, persuadir, defender um ponto de vista; os *esquemas de composição: tipos e gêneros* – têm a ver com os padrões de regularidade na organização do texto; a *relevância informativa* – ou o grau de novidade que o texto apresenta; e as *relações com outros textos*, ou intertextualidade. Analisar o aspecto pontual do texto, ainda segundo Antunes, implica observar os recursos linguísticos usados em sua construção. Nesse sentido, é importante observar a dimensão mais especificamente linguística do texto, sem separar o léxico e a gramática do conteúdo e da função do texto (p. 117). Ou seja, o que a autora propõe é que, ao analisar o texto, se considerem tanto os aspectos que têm a ver com as condições de sua produção e circulação quanto os aspectos que dizem respeito à sua materialidade.

É nesse sentido que tomamos aqui um artigo de opinião de uma Coleção para o Ensino Médio, para identificar o que esse artigo diz e como ele diz. Com isso, apresentamos uma possibilidade de análise que levaria a entender o que é dito e o como é dito nesse texto. Nossa intenção é a de verificar, na sequência, até que ponto questões propostas pela coleção para o aluno compreender o que o texto diz são relevantes para fazer esse aluno se colocar criticamente diante do artigo.

O texto aqui analisado é apresentado no volume 1, cap. 5, p. 288-289, com um preâmbulo apresentando o gênero. Logo em seguida, vem o texto "Cotas: o justo e o injusto", de Lyia Luft (veiculado em revista de variedades em fev.2008 e transcrito para o LDP com adaptações). São apresentadas nove questões após o texto. Além de analisar o artigo de Luft em sua dimensão global, selecionamos para observação alguns aspectos pontuais muito relevantes na sua construção.

No que tange ao *universo de referência*, é possível dizer que o artigo de opinião "Cotas: o justo e o injusto" surgiu dentro de um contexto de debates que tem dividido a opinião pública em geral: a implementação do sistema de cotas para o ingresso nas universidades. A adesão a esse sistema, como bem informa o livro didático, é representada como forma de reduzir as desigualdades, promover a diversidade racial e combater a exclusão. O artigo em debate parte de um tema real e do cotidiano do leitor. O seu domínio discursivo é o midiático; também se insere no campo sociopolítico discursivo do jornalismo, já que sua autora, além de contista, atua como formadora de opinião ao publicar numa revista. Na constituição de sua *unidade semântica*, o texto aborda um tema polêmico que envolve um problema social que pode ser vivenciado por alunos aos quais a coleção didática se destina, visto que esses se encontram na última etapa da Educação Básica e muitos devem ter aspirações a uma vaga na universidade. A *progressão* do texto de Luft começa a ser construída pelo leitor a partir da identificação, no título "Cotas: o justo e o injusto", de que o tema é "cotas". Para inferir a posição defendida, o leitor não pode se ater apenas ao título, precisa, no mínimo, conhecer esse debate, o que pode não ser difícil, dado que já se prepara para universidade. O primeiro parágrafo não apresenta logo de início a posição da articulista.

> O medo do diferente causa conflitos por toda parte, em circunstâncias as mais variadas. Alguns são embates espantosos, outros são mal-entendidos sutis, mas em tudo existe sofrimento, maldade explícita ou silenciosa perfídia, mágoa, frustração e injustiça.

Há uma referência genérica e pouco específica ao "medo do diferente" e a "embates espantosos", sem contudo explicitar medo de quê e quais são os embates. O uso de pronomes como "alguns", "tudo", "toda" não deixa ver a que o texto se refere e o que qualifica como "sofrimento", "maldade explícita ou silenciosa perfídia, mágoa, frustração e injustiça". No segundo parágrafo, a articulista apresenta o tema e seu ponto de vista sobre ele a partir de um retorno ao seu passado que compara com um presente marcado pelo uso de "hoje".

> *Cresci* numa cidadezinha onde as pessoas (as famílias, sobretudo) se dividiam entre católicos e protestantes. Muita dor nasceu disso. Casamentos foram proibidos, convívios prejudicados, vidas podadas. Hoje essa diferença nem entra em cogitação quando se formam pares amorosos ou círculos de amigos. Mas, como o mundo anda em círculos ou elipses, neste momento, neste *nosso* país, muito se fala em uma questão que estimula *tristemente* a diferença racial e social: as cotas de ingresso em universidades para estudantes negros e/ou saídos de escolas públicas. O tema libera muita verborragia populista e burra, produz frustração e hostilidade. *Instiga o preconceito racial e social*. Todas as "bondades" dirigidas aos integrantes de alguma minoria, seja de gênero, raça ou condição social, realçam o fato de que eles estão em desvantagem, precisam desse destaque especial porque, devido a algum fato que pode ser de raça, gênero, escolaridade ou outros, não estão no desejado patamar de autonomia e valorização. Que pena.

Conectar o primeiro e o segundo parágrafos pode ser árdua tarefa ao leitor devido à imprecisão referencial que exige inferências complexas: o referente de "disso" será inferido pela leitura de toda a primeira frase do parágrafo; a expressão nominal "essa diferença" remete ao "medo do diferente" indicado no primeiro parágrafo e aos conflitos que supostamente esse medo causaria. Entender qual é a oposição pretendida pela introdução do operador argumentativo "Mas" exige não só capacidade de articulação (ou talvez de adivinhação) do leitor para relacionar conflitos familiares gerados por diferenças religiosas à questão tematizada pelo artigo "as cotas de ingresso em universidades para estudantes negros e/ou saídos de escolas públicas". A metáfora "como o mundo anda em círculos ou elipses" soa estranha para quem não sabe a que se referem as expressões "neste momento" e "neste país" (Qual era mesmo o momento referido? No LDP, somente a data de produção do texto pode dar alguma pista) precisa ser entendida para que seja construído um sentido nesse ponto do texto.

No terceiro parágrafo, a articulista introduz um assunto novo, mas que converge para o tema destacado anteriormente, usando a expressão nominal definida "a batalha pelas cotas".

> Nas universidades inicia-se a batalha pelas cotas. Alunos que se saíram bem no vestibular – só quem teve filhos e netos nessa situação conhece o sacrifício, a disciplina, o estudo e os gastos implicados nisso – são rejeitados em troca de quem se saiu menos bem mas é de origem africana ou vem de escola pública. E os outros? Os pobres brancos, os remediados

> de origem portuguesa, italiana, polonesa, alemã, ou o que for, cujos pais lutaram duramente para lhes dar casa, saúde, educação?

Além de conectar os parágrafos, a autora afirma que "Alunos que se saíram bem no vestibular – só quem já teve filhos e netos *nessa situação* conhece o sacrifício, a disciplina, o estudo e os gastos implicados nisso – são rejeitados em troca de quem se saiu menos bem, mas é de origem africana ou vem de escola pública". Nesse ponto, fica marcado, pelo uso dos travessões para indicar um comentário, o lugar de onde a articulista fala: lugar do não negro, do usuário de escola particular, de quem tem condições para pagar estudos. As perguntas "E os outros? Os pobres brancos, os remediados de origem portuguesa, italiana, polonesa, alemã, ou o que for, cujos pais lutaram duramente para lhes dar casa, saúde, educação?" funcionam como perguntas retóricas, porque o texto já traz uma resposta. Na base delas, está o argumento de que há uma injustiça sendo cometida contra esses a que se refere. Ainda sobre a progressão do tema, é possível observar que, no quarto parágrafo, desenvolvem-se dois argumentos que expressam uma visão de mundo: o de que os "alunos que se saem bem no vestibular são rejeitados em troca do que se saiu menos bem, mas tem origem africana ou é de escola pública"; e o de que "as cotas reforçam conceitos nefastos de que negros são menos capazes e que a escola pública não é de boa qualidade".

> A ideia de cotas reforça dois conceitos nefastos: o de que negros são menos capazes, e por isso precisam desse empurrão, e o de que a escola pública é péssima e não tem salvação. É uma ideia esquisita, mal pensada e mal executada. Teremos agora famílias brancas e pobres para as quais perderá o sentido lutar para que seus filhos tenham boa escolaridade e consigam entrar numa universidade, porque o lugar deles será concedido a outro. Mais uma vez, relega-se o estudo a qualquer coisa de menor importância.

No quinto e sexto parágrafos, Luft utiliza argumentos históricos para sustentar sua opinião contrária às cotas para entrada na universidade. Para isso, retoma acontecimentos do passado para explicar fatos do presente. Utiliza ainda marcadores de primeira pessoa: "*Lembro-me* da fase há talvez vinte anos ou mais, em que filhos de agricultores que quisessem entrar nas faculdades de agronomia (e veterinária) ali chegavam através de *cotas,* pela chamada 'lei do boi'[...]". E, depois, retoma o assunto anterior tentando antecipar argumentos de que estaria atribuindo aos cotistas a culpa pela lei das cotas ao dizer que "*Nem todos os envolvidos nessa nova lei discriminatória e injusta* são responsáveis

por esse desmando [...]". Caracteriza a lei como um "desmando", deixando implícito que há um "inimigo" (o conhecimento do contexto histórico faz inferir que é o governo) que o cometeu.

> Lembro-me da fase, há talvez vinte anos ou mais, em que filhos de agricultores que quisessem entrar nas faculdades de agronomia (e veterinária) ali chegavam através de cotas, pela chamada "lei do boi", eram em geral filhos de pais ricos, donos de algum sítio próximo, que com esse recurso acabaram ocupando o lugar de alunos que mereciam, pelo esforço, aplicação, estudo e nota, aquela oportunidade. Muita injustiça assim se cometeu, até que os pais, entrando na Justiça, conseguiram por liminares que seus filhos recebessem o lugar que lhes era devido por direito. Finalmente a lei do boi foi para o brejo.
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> Nem todos os envolvidos nessa nova lei discriminatória e injusta são responsáveis por esse desmando. Os alunos beneficiados têm todo o direito de reivindicar uma possibilidade que se lhes oferece. Mas o triste é serem massa de manobra para um populismo interesseiro, vítimas de desinformação e de uma visão estreita, que os deixa em má posição. Não entram na universidade por mérito pessoal e pelo apoio da família, mas pelo que o governo melancolicamente, considera deficiência: a raça ou a escola de onde vieram – esta, aliás, oferecida pelo próprio governo.

No último parágrafo, a articulista retoma o assunto principal e conclui seu ponto de vista sobre o assunto, confirmando a ideia defendida de que todos devem ter os mesmos direitos e que medidas que favorecem uns em detrimento de outros geram sofrimento, frustração e injustiça. Chama tudo isso de "*trapalhada que prejudica a todos".* Posiciona-se, novamente em primeira pessoa. O *propósito comunicativo* se revela, então, como o de não só analisar a questão das cotas como também o de colocar-se clara e radicalmente contra elas e contra o governo que as criou.

> Lamento essa trapalhada que prejudica a todos: os que são oficialmente considerados menos capacitados, e por isso recebem o pirulito do favorecimento, e os que ficam chupando o dedo da frustração, não importando os anos de estudo, a batalha dos pais e seu mérito pessoal. Meus pêsames, mais uma vez, à educação brasileira.

Os *esquemas de composição* (ou plano composicional) predominantes configuram o texto como argumentativo. O texto, veiculado inicialmente em uma revista, foi transcrito para coleção com adaptações. Nele, a articulista faz uso de uma argumentação retórica, que, como postula Emediato (2008, p. 167), visa trazer o autor para dentro de seu universo

de discurso, com o objetivo de convencê-lo pelo uso de estratégias de sedução e de persuasão, construídas por meio do apelo aos valores e das crenças das pessoas. Por esse viés, a autora tenta, ao fazer uma avaliação do caso e apresentar o que julga serem suas causas e consequências, persuadir os leitores para convencê-los de que "O sistema de cotas estimula o preconceito racial e social". Nessa perspectiva, Lya Luft manifesta uma hierarquia de valores, defendendo que os privilégios concedidos a uns poucos ao invés de erradicar os males do preconceito e racismo, os colocam em evidência e os perpetuam. Ao evocar o conceito de justiça, o artigo remete o leitor aos princípios de igualdade preconizados pela Constituição Federal. Pela argumentação tecida, infere-se que, ao se definirem cotas para um grupo da sociedade, os valores da justiça e igualdade estão sendo preteridos para o privilégio de quem não tem mérito. A fim de validar o seu ponto de vista, a articulista usa argumentos de alusão histórica – ao retomar valores do seu passado para compará-los a valores do presente; argumentos de presença – em que utiliza fatos dos quais participou, então pode atestar sua veracidade para ilustrar a tese que quer defender. ("Lembro-me..."). Nesse último caso, faz uso de argumento *de presença e ad persona* (EMEDIATO, 2008, p. 174) para ilustrar um fato semelhante que não deu certo e, ao mesmo tempo, desmoralizar o governo, isto é, desqualificá-lo manifestando que o que ele diz opõe-se à imagem que dele se faz.

Do ponto de vista da *relevância informativa* do conteúdo do texto, o assunto abordado trata de um problema de ordem político-social, presente no contexto social da articulista, visto que é uma formadora de opinião. Isso justifica a preferência por utilizar termos do seu domínio discursivo, e se caracterizar pela presença de marcas de posicionamento (verbais e pronominais) de primeira pessoa do plural. O texto retrata um tema real e bastante veiculado na mídia; no entanto, a articulista o aborda num contexto também diferente do esperado. Usa, entre outras, como estratégias discursivas, a ironia ("Todas as 'bondades' dirigidas aos integrantes de alguma minoria'"), generalizações ("os pobres brancos, os remediados de origem portuguesa..."); criação de inimigos ("...o triste é serem massa de manobra para um populismo interesseiro"). Recorrendo a uma série de implícitos e, por vezes, a explícitos, o texto atribui ao governo não só a discriminação e a injustiça aos que têm mérito e não entram na universidade por causa da lei das cotas, como também atribui ao governo a deficiência da escola que gera os alunos que as cotas vão privilegiar. O texto expressa uma opinião. Cada pessoa pode ter a sua. Não dá espaço ao contraditório, o discurso evidente é o da meritocracia.

Desconsidera os argumentos que eventualmente possam ter sido apresentados a favor da lei. Ao dizer que aqueles "oficialmente considerados menos capacitados recebem o pirulito do favorecimento" faz uma acusação ao governo, por meio de uma metáfora que se opõe a outra usada na sequência "ficam chupando o dedo". Como um argumento forte no texto, o uso dessa metáfora foi reservado à conclusão do texto. Um raciocínio que se evidencia é o de que quem ganha pirulito é criança, pirulito não tem valor nutricional, só serve para adoçar bocas ingênuas para fazê-las parar de chorar. Ao mesmo tempo, o uso das metáforas reforça que os cotistas não deveriam ocupar a vaga daqueles que se preparam por anos de estudo, para os quais os pais batalharam e que por isso possuem mérito. Deixa implícito que os cotistas não estudaram, não têm pais que batalharam e que não possuem mérito. Ou seja, "o injusto" (apontado no título) é a ocupação da vaga por eles, "o justo" é dar a vaga aos que, na opinião da articulista, têm mérito. A linguagem usada no texto se faz adequada às suas circunstâncias de circulação. Mesmo utilizando uma linguagem padrão, há, algumas vezes, um tom coloquial que aproxima o texto do campo discursivo dos jovens (leitores potenciais), como: "A *lei do boi foi para o brejo"*, "Lamento essa *trapalhada* que prejudica a todos". O texto suscita conhecimentos prévios do leitor. A igualdade de direitos fica implícita na argumentação. Essa igualdade é o ¨princípio fundamental das sociedades democráticas¨ ao qual se refere uma das questões do livro didático, mas não há uma referência explícita no texto (ou no LD) que favoreça ao aluno mobilizar esse conhecimento. O que foi a "lei do boi"? A ausência de tais conhecimentos não, necessariamente, vai impedir a compreensão do texto, pelo contrário, pode aguçar o interesse pela leitura. A articulista pressupõe que seus leitores agreguem saberes suficientes para compreender o artigo. O texto é concluído pela confirmação da ideia defendida de que todos devem ter os mesmos direitos, que medidas que favorecem uns em detrimento de outros acabam gerando sofrimento, frustração e injustiça e que a saída para o problema é investir na educação.

Por fim, o artigo de Lya Luft também se constitui nas *relações com outros discursos e textos*. Essas relações são constituídas por processos inferenciais. O leitor necessita conhecer a Constituição no que tange ao princípio da igualdade para reconhecer a força do argumento de que todos têm direitos iguais independentemente de raça, cor etc. E para ser crítico ao texto, o aluno precisaria conhecer o princípio de que, para ser justo e dar oportunidades efetivamente iguais a todos, é preciso tratar diferentemente os desiguais. Esse princípio está nos esportes, por

exemplo, no judô, no boxe entre outros. Um lutador de cinquenta quilos não luta contra um de cem quilos. Diferentes vozes são ainda introduzidas por meio de outras formas, como pelo uso de aspas e dos pronomes de primeira pessoa (essas são formas que contribuem para a distinção entre os participantes do discurso, como marcadores de posicionamento). As diferentes maneiras de se introduzirem as vozes no discurso argumentativo evidenciam a intertextualidade como fator constitutivo de textos argumentativos. Considerando que o artigo de opinião é de natureza argumentativa, a voz do locutor tem um papel definido: convencer o leitor, por meio de argumentos.

O livro didático, ao introduzir o artigo “Cotas: o justo e o injusto”, esclarece que o texto, por sua constituição argumentativo-opinativa controversa, é publicado em jornais, revistas e em sites da Internet, denominado artigo de opinião, nos quais o autor expressa seu ponto de vista sobre certo tema. Pode-se supor que o propósito de se trabalhar esse texto em sala de aula é o de provocar um debate sobre o assunto, instigando a tomada de posição dos alunos, instigando-os ao diálogo, a criar os seus próprios argumentos. A leitura do texto pode despertar neles, quem sabe, o desejo de escrever uma resposta para as questões colocadas pelo texto. Essa seria uma forma de relacionar o artigo ao seu contexto de uso fora da escola, principalmente, por que o assunto está na mídia e faz parte do contexto social dos estudantes. Ler e compreender a argumentação tecida no artigo é perceber que a articulista é contra o sistema de cotas. Todavia, mais do que compreender o artigo de Luft, identificando tese e argumentos que constroem a argumentação, um leitor crítico precisa (des)construir o discurso da articulista, ir mais longe para desvendar a ideologia por trás das palavras. Não é a lei nem os beneficiários dela que estão sendo atacados, o texto faz uma crítica forte ao governo. Mas, isso somente será percebido se o leitor atentar para alguns aspectos globais e outros pontuais do texto. Por exemplo, em relação ao *universo de referência* do artigo seria importante conhecer a revista que publica o artigo, saber de suas posições, reconhecer sua linha editorial e suas preferências políticas, saber sobre os outros textos pautados na mesma edição. Só isso já traria alguns elementos importantes para uma leitura menos ingênua do texto. Mas também seria importante conhecer outros textos da mesma articulista para identificar seus temas preferidos, suas tendências. O contexto histórico no qual o texto se inscreve também é fundamental: em 2008, já se discutia a sucessão do governo brasileiro que se daria em 2010, nesse contexto eram muitas as críticas de opositores ao governo da época. O que significa ler esse artigo na própria revista em 2008, quando a pujança

do contexto era facilmente acessível e ler o mesmo artigo, sem qualquer contextualização quatro anos mais tarde no livro didático (Necessário lembrar que 2012 é o ano de publicação do LDP)? As possibilidades de leitura seriam as mesmas?

Se o texto é buscado pelo LDP em sua fonte de origem, deveria haver um trabalho que garantisse ao aluno reconhecer seu universo de referência, sua unidade semântica, seu propósito comunicativo, a relação que ele estabelece com outros textos. O estudo do texto deveria ser pensado de modo a propiciar o destaque da sua relevância informativa, da progressão do tema da identificação dos esquemas de composição conforme tipo e gênero. O fundamental deveria ser que "o texto – na sua composição, na construção de seu sentido e de seus propósitos" (ANTUNES: 2010, p.114) viesse para o centro da aula de leitura.

*Perguntas sobre o artigo de opinião e compreensão da argumentação no LD*

Pelo menos em dois momentos distintos no trabalho com a leitura do artigo de opinião, o LD teve oportunidade de contribuir para a formação do aluno como leitor: uma na apresentação e contextualização do texto (o que foi realizado apenas parcialmente); a segunda, nas perguntas propostas aos alunos para exploração do artigo. São questões que exploram o texto "Cotas: o justo e o injusto" no LDP:

> (1) A autora introduz o tema e seu ponto de vista sobre ele por meio de uma ampla apresentação. Qual é o tema do artigo de opinião lido? Identifique, no 2o. parágrafo, o ponto de vista da autora. (2) A articulista, ao apresentar sua opinião sobre o tema, mostra que a implementação do sistema cotas fere um princípio fundamental das sociedades democráticas. A. Qual é esse princípio? B. Qual é a posição da articulista em relação ao sistema de cotas? (3) Num texto de opinião, o autor normalmente fundamenta seu ponto de vista em verdades e opiniões (leia o boxe Verdade X opinião). A. Identifique no texto verdades, isto é, dados objetivos que podem ser comprovados. B. Com que objetivo a autora cita essas verdades? C. Afirmações como: "uma questão que estimula tristemente a diferença racial e social: as cotas de ingresso em universidades para estudantes negros e/ou saídos de escolas públicas"; "A ideia das cotas reforça dois conceitos nefastos: o de que negros são menos capazes, e por isso precisam desse empurrão, e o de que a escola pública é péssima e não tem salvação. É uma ideia esquisita, mal pensada e mal executada." São verdades ou opiniões? (4) Num texto de opinião, a ideia principal defendida pelo autor precisa ser fundamentada com bons argumentos, isto

é, com razões ou explicações. A ideia principal do texto lido é fundamentada por dois argumentos básicos, contrários à implementação do sistema de cotas. Quais são eles? (5) No 6º. parágrafo, a autora faz referência aos envolvidos na lei: os alunos beneficiados e os responsáveis pela lei das cotas. A. Ela exime de responsabilidade os alunos beneficiados pelo sistema de cotas? Justifique sua resposta. B. Que opinião ela expressa sobre os responsáveis pela lei das cotas? (6) No último parágrafo, a autora conclui seu ponto de vista sobre o assunto. De acordo com essa conclusão: A. Quem são as vítimas do sistema de cotas? B. Do que o texto expõe, conclua: Para a autora, a exclusão do negro das universidades públicas deve ser tratada como uma questão étnico-racial? Justifique sua resposta. (7) Observe a organização do texto quanto à estrutura e à exposição das ideias. A conclusão é coerente com a ideia e com os argumentos apresentados ao longo do texto? Justifique sua resposta. (8) Observe a linguagem do texto. A. Que variedade linguística foi empregada? A formal ou a informal? B. Considerando-se o tema, o veículo em que o texto foi publicado e o perfil do público leitor, pode-se dizer que a escolha dessa variedade linguística foi adequada? Por quê? (9) Reúna-se com seus colegas de grupo e, juntos, concluam: Quais são as características do artigo de opinião? Respondam, considerando os seguintes critérios; finalidade do gênero, perfil dos interlocutores, suporte ou veículo, tema, estrutura, linguagem. (Questões propostas pelo LDP)

Embora se perceba uma tentativa de exploração da argumentação do texto, a ênfase das questões é na forma composicional. Apenas em parte a argumentação é explorada, as contribuições das perguntas para uma análise do que o texto diz e do como ele diz são poucas. As perguntas são, por vezes, ideologicamente comprometidas com o texto. Por exemplo, na questão 2, em vez de um discendi neutro, como *diz, afirma*, usa o "*mostra"*, que semanticamente implica em correspondência ao real, isto é sugere que o que articulista diz "é a verdade". O que se faz notar pelo roteiro de perguntas sobre o artigo é que importam mais as características do artigo de opinião. Sobre o debate estabelecido, sobre as opiniões que podem se opor às da articulista nada é questionado, nesse sentido, não há contribuições para que o aluno se coloque criticamente diante do texto.

A questão 1 não explora onde o texto foi veiculado, em que seção foi publicado. Traz apenas um pequeno comentário, em uma linha, que aponta o objetivo da questão em relação a características do gênero. Há duas partes da pergunta que também apontam para a mesma direção: o tema do texto e o ponto de vista da autora. A questão recomenda que o aluno volte ao segundo parágrafo do texto e lá identifique (ou localize) o

tema, mas o tema não decorre da leitura de um só parágrafo. Como já comentamos, informações mobilizadas a partir do título e dos conhecimentos prévios do aluno são relevantes para depreensão do tema. Responder à questão é tarefa para quem já sabe, a questão não faz parte de um projeto que visa a ensinar a perceber como cada parte do texto se articula com a outra. Identificar um ponto de vista leva à observação de alguns aspectos pontuais, como os efeitos de sentido pretendidos pela escolha de determinada palavra ou por certos recursos morfossintáticos e gráficos. Por exemplo, o papel dos adjetivos, da seleção lexical (o porquê do uso de "verborragia populista e burra"?, ou ainda do "tristemente", ou do "que pena", por exemplo). Há, ainda, as marcas de ironia, de envolvimento do autor frente ao que é dito, presentes no segundo parágrafo pelo uso de aspas. Como se pode perceber, a questão enfatiza basicamente a forma, ou características do gênero. A resposta à segunda questão depende de o aluno ter identificado, na primeira, a posição da articulista. Ao mesmo tempo em que aponta para o texto, a questão exige ativação de conhecimentos prévios para dialogar com a informação ali encontrada. É preciso que o aluno saiba qual é "o princípio fundamental das sociedades democráticas" e que isso faz parte da Constituição Brasileira. Não é uma resposta meramente de localização, envolve processos inferenciais complexos para realização dos quais uma base de informação não está dada. A questão 3 explora *a direção argumentativa; os padrões de organização decorrentes do tipo que o texto materializa; o discernimento entre as ideias principais e aquelas outras secundárias.* Ao dizer que "o autor fundamenta seu ponto de vista em verdades e opiniões", o que está em jogo é o conceito de "verdade" e de "opinião" que está apresentado num boxe diante da pergunta. Ao aluno, solicita-se distinguir fato (a verdade) e opinião, não importando nenhuma discussão sobre o que está sendo considerado como verdade ou qualquer posição do próprio aluno frente à opinião.

Na questão 4, o que está em jogo, novamente, são as características do gênero "artigo de opinião". Cabe apenas identificar no texto argumentos usados contrários à implementação de cotas. A questão 5, ao especificar o parágrafo onde se localiza a resposta, remete a várias características globais e pontuais do texto. Ela constitui-se de duas perguntas, que tendem a respostas de localização. Supostamente ela permite uma resposta reflexiva do aluno. Entretanto, a resposta está no início do 6º. parágrafo quando diz *Nem todos os envolvidos...*; por outro lado, ao pedir para justificar, mesmo a resposta estando no parágrafo, o aluno precisa fazer uma retomada, antes de responder, porque justificar implica avaliar,

relevar, explicar, validar. Isso é muito mais do que meramente cortar e colar. A questão 6 organiza-se em duas partes. É uma questão que mostra o ponto de vista da autora. E pergunta-se a que conclusão ela chegou? Observa-se aqui também, a limitação do aluno em posicionar-se: "a autora conclui seu ponto de vista. De acordo com essa conclusão (da autora) [...]". Mesmo pedindo ao aluno que justifique sua resposta, sua participação é limitada pela resposta da autora. Apenas lhe é permitido fazer uma retomada do texto.

A questão 7 faz uma chamada para o que foi pedido nas questões anteriores, em relação à estrutura do gênero artigo de opinião. Em tese, permitiria o posicionamento do aluno, já que pede a ele que justifique sua resposta. Mas nada foi realizado na exploração do texto que permitisse ao aluno observar, relacionar, comparar, estabelecer relações, interpretar, criticar. Já a questão 8 pode sugerir uma resposta errada, porque a linguagem não pode ser apenas julgada se em seu registro formal ou informal. O artigo recorre a usos coloquiais para produzir efeitos, sozinho o aluno não vai percebê-los. Dizer que a variedade é padrão formal, adequada ao leitor da revista (assim como sugere o Manual do Professor) pouco contribui para a percepção dos efeitos decorrentes do uso da linguagem no artigo. A questão 9 espera que os alunos concluam sobre as características do gênero, mas não os orienta para o debate social veiculado na voz da articulista. A articulista se posiciona em relação a quê? por quê?, visando que propósitos? Essas seriam respostas pertinentes à função social do artigo, mas que as atividades do LD não trabalham.

## CONSIDERAÇÕES FINAIS:

Tradicionalmente no ensino de Língua Portuguesa há uma concepção que considera a forma em detrimento da função, do uso. Na coleção em análise, a convivência entre a tradição e a inovação pode ser percebida no tratamento dado à leitura: os gêneros tomam parte no ensino, mas sua forma importa mais que seu uso; as atividades propostas favorecem a identificação metalinguística do gênero, mas sem proporcionar oportunidades de observação das estratégias de construção do texto, como as que constroem a argumentação, por exemplo. As perguntas que o LD faz na exploração do texto não são suficientes para fazer com que o aluno se coloque criticamente diante dele. São questões que muito mais avaliam o que aluno compreendeu do que o ensinam a analisar, a refletir sobre o texto. Além disso, é possível perceber que as perguntas revelam uma preocupação de não deixar o aluno fugir àquilo que seus elaboradores supõem estar dito nas linhas do texto. Não abrem espaços

para que o aluno duvide da posição que o artigo opinativo traz. A voz da articulista é tomada como verdade e o diálogo não é proposto ao aluno. Nesse sentido, são limitadas as oportunidades para a posição crítica do aluno-leitor. Formar o leitor crítico não é conduzi-lo a acreditar numa ou noutra tese defendida por um texto. Como leitor, ele precisa saber que pode ou não partilhar da mesma ideia que está sendo apresentada. No exemplo do artigo em foco, o aluno precisa compreender que a posição sobre cotas para universidade apresentada é a da articulista, e ela tem direito de se colocar. Mas, o aluno precisa compreender também que, como leitor, ele pode discordar, pode trazer para o debate as suas convicções, a sua posição, os seus argumentos. Os livros didáticos, ao longo de sucessivas avaliações do PNLD, vêm se modificando, incorporando teorias que lidam com a noção de gênero, mas ainda há um longo caminho a percorrer. Se, por um lado, foi possível observar uma contribuição do LD para formação do leitor por incluir a diversidade de gêneros para exploração de leitura, por outro lado, há limitações nos modos como esses são explorados. Os gêneros figuram muito mais como um "modelo" a ser seguido do que como um exemplar de texto que quer dizer algo a alguém num dado contexto, num dado momento, buscando uma reação, uma resposta. Nesse sentido, é importante resgatar o papel do professor na escolha e uso de um LD. O livro didático é uma produção do autor da coleção, representa suas escolhas e suas concepções, mas na sala de aula ele faz parte do projeto de ensino do professor. Esse também marcado por concepções. O professor pode se tornar autor de sua própria aula dando vida ao LD por meio da seleção e uso que faz dele. Assim, pode também com esse material didático contribuir para formação do leitor crítico, aquele que, nos dizeres de Rangel (2010, p. 191), supera uma visão ingênua da objetividade e da verdade, na direção de uma leitura crítica dos textos, percebendo e questionando posições que lhes são impostas, identificando omissões e silêncios, desvelando as intenções subjacentes.

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## Leitura para bebês: a emergência de uma nova cultura

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PALAVRAS-CHAVE: literatura, bebês, creche, mediações, culturas.

RESUMO:
As incipientes pesquisas desenvolvidas pela Sociologia da Infância nos mostram o quanto os bebês são vistos atualmente como sujeitos potentes. Assim, também o são, em relação às práticas literárias desenvolvidas em contextos de vida coletiva, que são possibilitadas pelas relações com os pares, e com os adultos.

INTRODUÇÃO:
O compartilhamento de práticas literárias vem de uma tradição milenar. Nossos ancestrais recolhiam das tradições orais o repertório de lendas e casos, para recontá-los em grandes rodas, em locais públicos, ao lado de

fogueiras ou saraus[1] realizados nos salões dos grandes palácios. Do oriente ao ocidente, as histórias de Sherazade, Simbad o Marujo, Ali Babá.e os 40 ladrões e tantas outras histórias, subsistiram ao tempo, passaram do relato oral para o escrito e ganharam novas formas de recepção, produção e divulgação. Entre os séculos XV e XX herdamos dos Irmãos Grimm, Charles Perrault, La Fontaine, Hans Christian Andersen dentre outros, as histórias clássicas que eram contadas e recontadas para crianças, e que ainda encantam o universo infantil.

No Brasil, tivemos um início tardio no que diz respeito à disseminação de livros para leitura e das práticas literárias. A produção tipográfica teve início com a instauração da Imprensa Régia[2], em função da vinda da família real, no começo do século XIX. Os livros eram caros em função da produção o que explica, em parte, o pouco acesso ao livro e a ausência da leitura desde a primeira infância, ao contrário por exemplo, do que acontecia na França onde nas décadas de 60, 70 da segunda metade do século XX, as associações e bibliotecas infantis já se mobilizam em torno da produção literária para o pequeno leitor. (Rateau, 2015)

A produção da literatura brasileira e os livros para crianças se materializaram nas primeiras décadas do século XX com as fantasiosas criações de Monteiro Lobato[3], que foi o precursor de outros tantos autores e poetas que se renderam ao público infantil, publicando uma série de livros que chegaram às escolas brasileiras e que marcaram a infância de muitas crianças.

Mesmo com uma história tardia no que diz respeito ao desenvolvimento de práticas de leitura, findamos o século XX com algumas iniciativas[4] do Governo Federal por meio do Mistério da Educação e Cultura-MEC como o Programa Nacional Biblioteca na Escola –PNBE , destinado à composição e distribuição de acervos para a bibliotecas das escolas públicas brasileiras, incluindo diversos gêneros literários e que mostrou-se como um dos grandes programas de incentivo à leitura, buscando garantir que a leitura ,em especial a literatura, fizessem parte do desenvolvimento de todas as crianças e jovens em idade escolar, como

1 Reunião noturna, de finalidade literária.
2 Primeira editora brasileira, fundada pelo decreto de 13 de maio de 1808
3 Um dos mais influentes escritores brasileiros dos últimos tempos, precursor da Literatura Infantil no Brasil
4 Programa Nacional Sala de Leitura (1984-1987);Proler; Pró-leitura na Formação do Professor(1992-1996)

nos mostra Paiva (2015)

> Num país de pouquíssimas bibliotecas e livros caros, a ação do PNBE, ao longo dos seus 18 anos de existência, com cerca de 300 milhões de livros distribuídos, mais de 400 milhões de alunos beneficiados e um milhão de escolas atendidas, não é pouca coisa. Sabemos que as críticas ao programa são muitas, com toda razão de ser, porém esses números devem ser considerados e comemorados, uma vez que proporcionar o acesso a livros de literatura de qualidade para uma população majoritariamente sem recursos e sem incentivo à leitura já é uma grande vitória. (PAIVA, 2015,p.163)

Ainda segundo Paiva (2015), somente em 2008 é que a abrangência do PNBE foi ampliada, incluindo o atendimento à Educação Infantil, que atualmente compreende a faixa-etária de 0 a 5 anos de idade. Ou seja, recentemente é que os livros para crianças desta faixa-etária começaram a fazer parte dos programas governamentais e chegar até as creches.

É nesse contexto que as crianças da primeira infância, especialmente os bebês, se inserem. A educação dos bebês, que antes ficava restrita à família, atualmente é compartilhada nos espaços das creches, por um direito que lhes foi conferido ainda na segunda metade do século XX, pela Lei de Diretrizes e Bases da Educação Nacional-LDBEN 9394/96. A educação infantil tornou-se obrigatória no Brasil para crianças a partir dos 4 anos de idade, mas o direito à creche lhes é assegurado desde que nascem, tornando-se, portanto, a frequência facultativa às crianças mas a oferta obrigatória ao Estado.

Assim, o número de bebês matriculados em creche e escolas infantis tem crescido, e por consequência a presença, ainda que restrita, de livros para esta faixa etária e com eles, um modo peculiar de lidar com a leitura na primeira infância. Nesse sentido, assistimos a emergência de uma nova cultura, onde uma demanda se impõe: Como os bebês se apropriam da cultura escrita? É possível promover o letramento literário para bebês?

Se tomarmos a leitura como “uma experiência a ser realizada” (Cosson, 2012, p. 17) a partir dos textos literários, veremos que proporcioná-las às crianças desde pequenas, especialmente aos bebês, consistirá num modo privilegiado de inserção destes no universo letrado, e também no universo literário. Se considerarmos ainda que “a linguagem escrita deve ser compreendida como um bem cultural com o qual as crianças devem

interagir, mas, sobretudo, devem ter o direito dele se apropriar como forma de inclusão na sociedade", (Baptista, 2011), justificaremos a necessidade de promover tal experiência.

Chegamos ao século XXI com algumas pistas, fruto de estudos em torno do desenvolvimento do pequeno leitor. Em publicação recente de Alma Carrasco, Dominique Rateau, Cristina Correro (2015) em parceria com pesquisadores do Brasil como Baptista e Paiva (2015), a partir da publicação Literatura na Educação Infantil: acervos, espaços e mediações, identificamos os modos de produção, recepção estética e apropriação da leitura na primeira infância.

Este artigo apresenta como pressuposto os estudos da sociologia da infância que legitimam as crianças, especialmente os bebês como atores sociais e protagonistas. Desse modo, assim também o fazem nas interações que estabelecem com o objeto livro e com os parceiros mais experientes, como o adulto. Os estudos relacionados à cultura de pares entre os bebês em creches são raros e estão restritos principalmente a trabalhos europeus recentes. Corsaro (2011). Percebê-los como atores sociais como pressupõe a abordagem sociológica não é certamente tarefa fácil. O autor enfatiza em suas pesquisas que as crianças ao interagirem com seus pares, criam e internalizam culturas, de forma a atender seus interesses enquanto crianças. Uma das características importantes da cultura de pares é que elas surgem e são desenvolvidas em conseqüência das tentativas infantis de dar sentido e, em certa medida, a resistir o mundo adulto. (Corsaro, 2011, p.129).

Veremos a seguir que, nas interações na creche os bebês se aproximam culturalmente do universo letrado por meio do livro, e que se apropriam e desenvolvem um modo de letramento literário que os elevam à condição de potenciais leitores, quer seja pela leitura de imagens, pelo manuseio de livros de diferentes texturas (plástico, tecido, material emborrachado, ou acartonado) quer seja pela escuta e o olhar atento às histórias contadas. Na primeira parte apresentaremos a potencialidade dos bebês como sujeitos leitores, já na segunda parte, abordaremos uma experiência literária realizada em uma creche pertencente à rede municipal de Governador Valadares-MG, Brasil.

*Bebês como potencias leitores*

Iniciamos esta primeira parte com um título bem sugestivo: "Bebês como

**potenciais leitores"**. Encontramos na Sociologia da infância algumas referências que nos ajudam a compreender as condições em que se dá a apropriação da cultura escrita, pelos bebês. Como dito por Schmitt (2008, p.14) " a quase ausência de pesquisas no campo da investigação dos bebês revela uma dificuldade em perceber as crianças pequeninas como protagonistas sociais do mundo que fazem parte."

Ainda sobre a potencialidade dos bebês, Coutinho (2010) em sua pesquisa de doutorado[5] empreendeu um estudo que toma o bebê como um ator social competente. Para ela, os bebês agem socialmente modificando a ação de outros, modificando sua própria ação, assim como atuando sobre a estrutura. (Coutinho, 2010, p.9) Ao analisar as situações do cotidiano de uma creche, a autora buscou identificar as marcas das ações sociais dos bebês, em contextos de interação com outros atores sociais, bem como a recorrência e o modo como ocorrem tais ações sociais. O estudo evidenciou que "mesmo as crianças bem pequenas agem movidas por um comportamento visado, mobilizado a partir do outro e que em muitas situações o sentido desse comportamento é partilhado por um grupo estendido de crianças," (Coutinho, 2013). Por isso, ainda que a ideia de perceber os bebês como atores sociais no campo literário seja emergente, existem evidências de que as ações por eles desecandeadas prevalecem, são reais e contextualizadas.

O livro sempre foi um objeto de fascínio para muitas crianças. A crianças formulam hipóteses, criam histórias, inventam sentidos atestando, assim, o seu protagonismo em relação ao processo de construção de conhecimentos sobre a linguagem escrita. Assim também acontece como os bebês, quando estes tem a oportunidade de tocá-los ou deles se aproximarem. Os bebês, em situações coletivas, compartilham experiências, olhares, gestos, intenções. É a magia contida no livro- no objeto livro- e na literatura; as narrativas que ele conta, que tornam os bebês e as crianças pequenas amantes do livro e da leitura, sujeitos que encontram nos livros apoio para construírem suas próprias narrativas (Rizzoli, 2005 apud, Barbosa, 2014)

Cosson (2012), afirma que a aprendizagem da literatura se dá pela experiência estética do mundo, por meio da palavra. É esta experiência

[5] Tese de Doutorado: A ação social dos bebês: um estudo etnográfico no contexto da creche

que deve ser proporcionada aos bebês que se encontram no espaço da creche. Nesse sentido, o professor se coloca como mediador entre o texto e o pequeno leitor, explorando a sonoridade, os ritmos, a semiótica presente no texto, a polissemia. Os bebês não ficam inertes a esta exposição, mas apropriam-se, à seu modo, dos contextos de compartilhamento dos textos literários. Ao experimentarem a materialidade a imaterialidade do livro, o real e o ficcional, o visível e o invisível, viva voz e palavra escrita, nossas crianças de 0 a 3 anos iniciam-se no longo processo cultural da leitura (Barbosa, 2014).

Em publicação recente, intitulada “Escuelas y construcción de acervos: libros de calidad para la primeira infância” , a autora Alma Carrasco , (Maestra em Ciencias del Lenguaje y Doctora em Educación) nos apresenta duas razões para o uso dos livros na primeira infância: a primeira é o fato dos livros permitir uma observação mais atenta , fazendo com as crianças reconheçam interesses e gostos, alimentando uma revisão permanente da intervenção cultural e a segunda parte do convencimento de que oferecer recursos de encontros e conversas através dos livros , favorece o desenvolvimento da linguagem e do pensamento.

*Lendo “para “e “ com” os bebês*

A experiência que será aqui relatada aconteceu por ocasião da pesquisa de Mestrado por mim realizada e defendida em 2015, intitulada “Espaços e tempos da Educação Infantil: investigando a ação pedagógica com os bebês”, que teve como foco as experiências dos bebês em relação ao espaço e o tempo por eles vivenciado. Acompanhando durante semanas o grupo de bebês, pude presenciar diferentes situações da rotina, dentre elas, o momento dedicado à contação de histórias. Cabe esclarecer que o olhar sobre a leitura não era o foco principal do meu trabalho, mas ela estava presente em muitos momentos da rotina dos bebês.

A sala dos bebês estava organizada em três grupos de 8 crianças para 3 professoras. A idade dos bebês variava entre 1 ano a 3 meses a 1 ano e 6 meses. O desenvolvimento da fala com frases estruturadas ainda era um desafio para muitos. Mesmo assim, foi possível compreendê-los pelos balbucios e algumas sílabas pronunciadas. Nesta idade, a expressão dos gestos e do olhar constitui-se a principal forma de comunicação entre os bebês. Alguns poucos bebês arriscam a pronunciar palavras que já sabem de cor. O espaço era compartilhado de forma coletiva em algumas

situações, como por exemplo, o momento da contação de histórias.

Para analisarmos os modos de apropriação da cultura escrita, nesta faixa-etária, tomaremos como foco de análise as expressões e o movimento do corpo em situações onde os bebês escutam histórias, inseridos no contexto de creche, e como lidam com o objeto livro.

Vivenciando uma rotina de tempo integral, com uma duração de 8 horas diárias na creche, os momentos reservados à leitura aconteciam pela manhã. Sentados em roda, os bebês esperavam atentos à história anunciada, que ora se apresentava em forma de dramatização, de teatro de fantoches, de cenas mudas, ou do próprio livro. Havia sempre um ritual como prenúncio da mesma. Antes de contá-la, a professora cantava uma música, fazia um suspense e perguntava aos bebês sobre o tema do livro. O livro escolhido continha imagens grandes, bem coloridas que atraíam a atenção dos bebês. Na imagem abaixo é possível ver os olhos ávidos, curiosos, para ver o que tem no livro. Alguns bebês não se contentam e se colocam de pé. Outros querem tocar o material. A história é contada e recontada pelo adulto, com sons, olhares e expressões que fazem com que as imagens ganhem vida.

*Imagem nº 1*

Cotta (2014) afirma que contar histórias para crianças pequenininhas constitui-se numa atividade que traz uma conexão entre a criança e o mundo exterior por meio da voz do adulto. (p.63) A autora ainda enfatiza

que essa percepção auditiva exige da criança um ouvir especial, mediado pelos afetos e emoções de quem realiza a leitura, além de requerer uma percepção distinta de outros sons da linguagem (Cotta, 2014,p.63).

Entendemos que o letramento literário na primeira infância consiste sobretudo em reconhecer os usos do objeto livro. As primeiras experiências de recepção estética acontecem quando se entra em contato com a sonoridade das histórias, com as imagens, com a aproximação do texto literário, como arte. Por entender que os bebês são suscetíveis à esta recepção, que estão atentos e abertos a elas, é que o letramento literário se faz presente.

*Imagem nº 2*

Ainda que não compreendam os aspectos convencionais da leitura, é possível perceber como os bebês incorporam e reproduzem o modo de utilização do objeto livro. Na imagem nº 3, ao manuseá-lo, o bebê reproduz cuidadosamente o modo de folhear a página e a direcionalidade da mesma. Já na imagem nº 4, a postura corporal do bebê, nos indica que o mesmo intenciona a lê-lo, ainda que não o faça de forma convencional, mas imita a professora, ao segurar o livro.

*Imagen nº 3*

*Imagem nº 4*

Na imagem nº 5 é impossível não nos atermos à expressão de espanto, e de desejo dos bebês. Os olhos fixos na história "As Pintas do Preá "[6] demonstram o quanto a história prende a atenção dos pequenos. As imagens deste livro são grandes e coloridas, adequadas à faixa –etária.

[6] Livro da Coleção Gato e Rato- (Eliardo França e Mary França - Editora Ática)

*Imagem nº 5*

As imagens nº 6 e nº 7 revelam o quanto a incorporação da prática da leitura é feita pelos bebês, como podemos constatar na sequência a seguir. No momento de brincadeira livre na sala, Aline[7] folheia uma revista, mostra ao seu colega. Não obtendo da parte dele a atenção desejada, ela modifica o corpo para fazer com ele a veja, imitando a professora, ao segurar com as duas mãos o suporte de leitura. É provável que os professores não tenham se dado conta de tais explorações dos livros pelos bebês. Para eles, a atividade de contação de histórias findou-se quando a história acabou, e não perceberam a continuidade desta pelas ações que foram desencadeadas em sala.

[7] Nome fictício. Todas as imagens foram autorizadas por ocasião da pesquisa.

*Imagem nº 6*

*Imagem nº 7*

Os episódios narrados convergem para uma perspectiva da criança como atores sociais, papel edificado sobretudo, na sua relação com os pares e nas suas elaborações socioculturais. (Coutinho, 2012). O trabalho com a leitura, em especial a literatura para os bebês se justifica por considerarmos que a criança produz cultura e que essa produção se realiza nas interações que ela estabelece com o mundo e com as diversas produções culturais desse mundo.

CONSIDERAÇÕES FINAIS:

Em minha dissertação enquanto pesquisadora de bebês no espaço da creche, percebi o quanto os espaços da creche podem desencadear situações relacionais tanto entre os bebês e adultos quanto entre bebês-bebês. Tais evidências convergem para a ideia de que a convivência com os pares estabelece uma nova cultura, reinterpretada e recriada pelas crianças por meio da apropriação de informações do mundo adulto. Considerando que o desenvolvimento é sempre coletivo e compartilhado com os outros, é na coletividade, que as relações vão sendo produzidas. Em se tratando da pesquisa com bebês, percebê-los como um ser competente amplia as possibilidades do trabalho com esta faixa-etária. Conceber os bebês como sujeitos ativos exige do adulto uma flexibilidade e intencionalidade nas formas de promover a leitura e o letramento para o pequeno leitor. O olhar atento do professor pode potencializar ainda mais as interações e as ações dos bebês em torno do livro e da leitura.

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## Do letramento ao letramento estatístico: contribuições para o desenvolvimento profissional de profesores

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PALAVRAS-CHAVE: Letramento; Letramento Estatístico; Educação Matemática; Formação de professores dos Anos Iniciais do Ensino Fundamental.

RESUMO: Consideramos que o termo "letramento estatístico" faz parte do(s) letramento(s), constituindo uma forma de situar a leitura e a escrita em seus contextos sociais e chamando a atenção para uma situação específica, a da Estatística. Ele tem surgido para destacar o que é feito na Estatística, que é agora considerado como parte da herança cultural necessária para uma educação cidadã. Nesse sentido, buscamos destacar algumas reflexões decorrentes de uma pesquisa de doutorado, cujo objetivo foi compreender o processo de desenvolvimento profissional

na perspectiva do letramento estatístico em contextos colaborativos de professores e futuros professores da Educação Infantil e dos Anos Iniciais do Ensino Fundamental de uma cidade do estado de São Paulo, Brasil. No percurso da pesquisa foram utilizados, entre outros autores, aportes teóricos de Soares (2003), Barton e Hamilton (2004), Street (2003) e Rojo (2009) relativos ao letramento; Batanero (2002; 2013); Gal (2002), Watson (2006) relativos à Educação Estatística e ao letramento estatístico. O contexto da pesquisa se deu a partir da formação de um grupo de professores, futuros professores e uma pesquisadora, que se reuniram para estudar a Estatística. Consideramos que o contexto colaborativo nos encontros do grupo, permitiu uma significativa formação no que diz respeito à Estatística, na perspectiva do letramento estatístico, e ir além deste, contribuindo para o desenvolvimento profissional dos professores envolvidos.

## INTRODUÇÃO

A literatura especializada em Educação Estatística é clara quanto aos desafios que lança à comunidade educativa. Os professores, em particular os dos anos iniciais, constituem um grupo bastante solicitado a se desenvolver e a aperfeiçoar a prática pedagógica por serem eles os que despertam os estudantes para o conhecimento, inclusive o de Estatística. Partindo desse pressuposto, criou-se um grupo de estudos sobre aprender e ensinar Estatística – de nome Estatisticando –, que se almejava colaborativo, composto por diferentes profissionais ligados à educação, formados ou em formação e com experiências diversas no âmbito da Educação Estatística.

Este artigo, portanto, é baseado em uma pesquisa de doutorado, concluída em 2015, cujo objetivo principal foi compreender a experiência formativa e o desenvolvimento profissional de professores e futuros professores da Educação Infantil e dos Anos Iniciais do Ensino Fundamental na perspectiva do letramento estatístico em contextos colaborativos.

Começamos por explicitar o que entendemos sobre letramento e letramento estatístico, com destaque para esse último. Num segundo momento, apresentamos algumas questões referentes à formação de professores e em especial para o ensino de Estatística, destacando como o envolvimento em contextos colaborativos pode promover o desenvolvimento profissional. Também apresentamos de modo sintético a metodologia da pesquisa e os sujeitos envolvido. Por fim, apresentamos

e discutimos alguns resultados que apontam como o envolvimento num contexto colaborativo pode levar ao desenvolvimento profissional.

*Letramento e letramento estatístico*

Quando consideramos o letramento, no contexto brasileiro, focamos o conceito de alfabetização, visando sua relação com o conceito de letramento. Soares (2003, p. 19) afirma que alfabetizar-se é deixar de ser analfabeto, esclarecendo também: "alfabetizado nomeia aquele que apenas aprendeu a ler e a escrever, não aquele que adquiriu o estado ou a condição de quem se apropriou da leitura e da escrita, incorporando as práticas sociais que as demandam". Letramento, segundo Soares (2003, p. 44), nomeia "o estado ou condição de quem interage com diferentes portadores de leitura e de escrita, com diferentes gêneros e tipos de leitura e de escrita, com as diferentes funções que a leitura e a escrita desempenham em nossa vida", ou, resumidamente, "estado ou condição de quem se envolve nas numerosas e variadas práticas sociais de leitura e de escrita". Em Portugal, o conceito de alfabetização, embora sendo frequente, tem vindo ultimamente a ser substituído pelo conceito de literacia, que de acordo com Benavente, Rosa, Costa e Ávila (1996), "traduz a capacidade de usar as competências (ensinadas e aprendidas), de leitura, escrita e cálculo" (p. 4), "com base em diversos materiais escritos (textos documentos, gráficos), de *uso* corrente na vida quotidiana (social, profissional e pessoal" (p. 4, grifo da autora). Nesse sentido, Barton e Hamilton (2004), utilizam o termo "literacidad", explicando que se trata de "uma atividade localizada no espaço entre o pensamento e o texto" e como toda atividade humana, "é essencialmente social e se localiza na interação interpessoal" (p. 109). Considerando a semelhança de significados entre os termos, letramento, literacia e literacidad escolhemos utilizar o termo "letramento" para esse estudo.

O conceito de letramento é tido hoje como um fenômeno social complexo e heterogêneo e, mais recentemente, segundo Bevilaqua (2013, p. 99), o foco de estudo "tem mudado da mente do indivíduo para a prática social na qual os indivíduos participam" Esses novos estudos, tendo como foco principal o aspecto social do letramento, em lugar do cognitivo, foram denominados Novos Estudos do Letramento (termo cunhado por Gee (1991, apud Street, 2003, p. 77) – The New Literacy Studies – NLS. Nesse movimento, segundo Rojo (2009), o conceito de letramento passa a ser plural – letramento(s) –, justificado pela grande variedade de práticas de linguagem que envolve, de uma ou de outra maneira, textos escritos.

Os Novos Estudos do Letramento (NLS) compõem um campo de pesquisa mais recente, que, segundo Street (2003),

> Representa uma nova visão da natureza do letramento que escolhe deslocar o foco dado à aquisição de habilidades, como é feito pelas abordagens tradicionais, para se concentrar no sentido de pensar o letramento como uma prática social (Street, 1995). Isso implica o reconhecimento de múltiplos letramentos, variando no tempo e no espaço, e as relações de poder que configuram tais práticas. Os NLS, portanto, não tomam nada como definitivo no que diz respeito ao letramento e às práticas sociais a ele relacionadas, preferindo, ao contrário, problematizar o que conta como letramento em um espaço e tempo específicos e questionar quais letramentos são dominantes e quais são marginalizados ou resistentes (Street, 2003, p. 77).

Perante essas considerações, tal perspectiva é especialmente adequada, quando estamos investigando a questão da escolarização. Neste caso, o letramento é efetivo nas relações sociais, não é uma propriedade individual, não é o mesmo em todos os contextos: existem diferentes letramentos, que são configurações coerentes e práticas letradas. Não residem, simplesmente, na mente das pessoas como um conjunto de habilidades para serem aprendidas e não se encontram apenas no papel, na forma de textos para serem analisados.

*Letramento estatístico*

Para Batanero (2013), o termo “letramento estatístico” tem surgido espontaneamente entre os estatísticos e educadores estatísticos, para destacar o que é feito na Estatística, que é agora considerado como parte da herança cultural necessária para uma educação cidadã, pensando em formar os estudantes para uma vida plena.

Nesse sentido, Gal (2002, p. 1) considera o letramento estatístico como “uma habilidade-chave esperada de cidadãos em sociedades sobrecarregadas de informação, frequentemente vista como um resultado esperado da escolaridade e como componente necessário do letramento e da numeracia de adultos”. O autor pondera também que o letramento estatístico apresenta dois componentes inter-relacionados:

a) Habilidade de *interpretar criticamente e avaliar* a informação estatística; os argumentos relativos aos dados; ou os fenômenos

> estocásticos que se encontrarem em contextos diversos; e, quando for de relevância, (b) a capacidade de *discutir ou comunicar* suas reações frente a tais informações estatísticas, assim como o entendimento do significado da informação; suas opiniões sobre as implicações dessa informação; ou seus vínculos com respeito à aceitabilidade das conclusões dadas (Gal, 2002, p. 2-3, grifos do autor).

Gal (2002, p. 3-4) propõe o que chama de "um modelo de letramento estatístico", ou seja, um modelo das bases de conhecimento que os adultos e também os estudantes em processo de formação deveriam ter disponíveis, para poderem compreender, analisar e criticar as estatísticas que nos cercam, baseado em "elementos de conhecimento" e "elementos de disposição", que, segundo o autor, não ocorrem separadamente, mas são descritos dessa forma para facilitar a apresentação.

Explorando o que Gal (2002, p. 7) classifica como "elementos de conhecimento", temos a necessidade de "habilidades de letramento" – letramento compreendido em seu sentido mais geral e próximo do que trouxemos com Soares (2003) –, que surge pelo fato de as mensagens estatísticas se apresentarem em textos orais ou escritos e por estar a informação estatística, muitas vezes, inserida em textos complexos. Ou seja, tais habilidades são essenciais para a competência de ler e escrever em práticas sociais. Gal (2002, p. 7) aponta, ainda, que "o letramento estatístico e o letramento geral estão interligados". O "conhecimento estatístico" implica saber como os dados podem ser produzidos e por que são necessários; familiarizar-se com os termos básicos, com ideias da estatística descritiva, com representações em gráficos e tabelas, incluindo sua interpretação, com noções básicas de probabilidade; e conhecer como as conclusões são alcançadas, naquela realidade – tudo isso traduzido em termos que esclarecem que houve compreensão. Com relação ao "conhecimento estatístico", Gal (2002, p. 9) ainda completa que incluir em um curso uma grande quantidade de conteúdo estatístico não é suficiente para garantir o letramento estatístico.

Com relação ao "conhecimento matemático" (Gal, 2002, p. 13) destacamos o papel de apoio que este vem dar não só ao letramento estatístico, mas ao conhecimento estatístico; entretanto, o conhecimento matemático não pode ser o centro do processo, pois existem recursos tecnológicos de apoio, como calculadoras e computadores. O "conhecimento contextual", segundo Gal (2002, p. 15), "é a fonte de

significado e a base para a interpretação dos resultados obtidos", sobre o que significam no contexto em que os dados foram gerados. E o "questionamento crítico" (Gal, 2002, p.15) aparece como recurso para avaliação crítica das informações estatísticas, principalmente devido à forma como muitas vezes essas informações podem se apresentar, como, por exemplo, com abuso intencional dos dados, apresentados de forma sensacionalista.

Quanto ao que Gal (2002, p. 17) chama de "elementos de disposição", que estamos entendendo como posicionamento, há uma ênfase no fato de os conceitos de posição crítica, concepções e atitudes estarem interligados. A posição crítica está relacionada à atitude de questionamento às informações que nos chegam, pois certas concepções e atitudes estão "na base de posição crítica das pessoas", e estas devem acreditar em seu poder de ação crítica.

Budgett e Pfannkuch (2007, p. 7) acrescentam ao modelo de letramento apresentado por Gal (2002, p. 7) o que chamam de "componente de raciocínio". O componente de raciocínio, segundo esses autores, é composto por dois elementos: o conhecimento da argumentação estatística e a visualização em eventos diários a partir de uma perspectiva estatística. Budgett e Pfannkuch (2007, p. 7) explicitam que o conhecimento de argumentação incluiria o raciocínio inferencial da Estatística e a construção de declarações estatísticas baseadas em dados e gráficos; e o conhecimento em eventos cotidianos envolveria a consciência heurística que as pessoas usam para o raciocínio e a visualização sobre generalizações, todos os dias, em eventos da vida, do ponto de vista estatístico.

Procuramos sintetizar as ideias de letramento estatístico de Gal (2002) e Budgett e Pfannkuch (2007) no esquema na Figura 1:

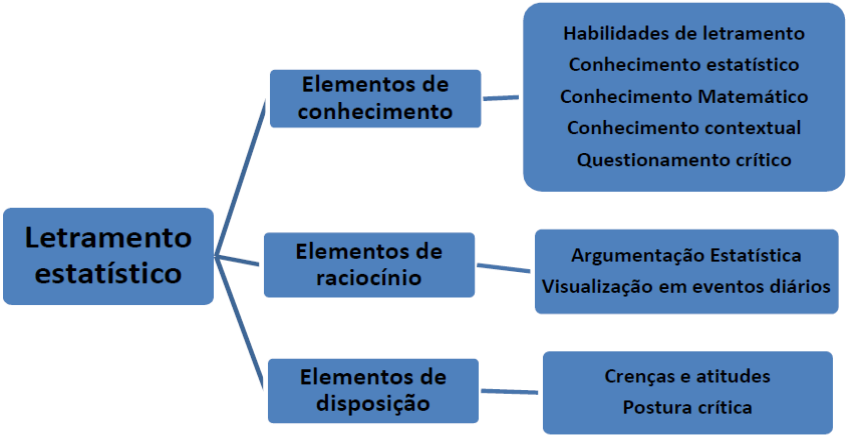


*Figura 1: Síntese do modelo de letramento estatístico baseado em Gal (2002) e Budgett e Pfannkuch (2007).*
*Fonte: Elaborado pela autora.*

Em síntese, Gal (2002, p. 19) afirma que o "comportamento estatisticamente letrado" precisa da ativação inter-relacionada dessas bases de conhecimento (elementos de conhecimento), mencionadas na Figura 1, na presença da disposição crítica com apoio de crenças e atitudes. Gal (2002, p. 19) realça "o papel-chave que fatores e componentes *não*-estatísticos desempenham no letramento estatístico e refletem a natureza abrangente frequentemente multifacetada das situações nas quais a letramento estatístico pode ser ativado", que chamamos de elementos de disposição. Acreditamos também que os componentes acrescentados por Budgett e Pfannkuch (2007), o elemento de raciocínio, amplia a percepção de que, ao dar um parecer, seu raciocínio deve ter evidências baseadas não apenas em opiniões pré-existentes.

Ainda segundo Gal (2002, p. 19), a pessoa não precisa possuir plenamente todos esses elementos para ter condições de lidar com as informações estatísticas; e o letramento estatístico deveria ser visto "como um conjunto de capacidades que podem existir em graus diversos no mesmo indivíduo, dependendo dos contextos em que é invocado ou aplicado".

Carvalho e Solomon (2012) explicitam essas capacidades, ampliando o conceito de letramento estatístico como parte importante para o exercício

da cidadania e a relevância de sua presença na vida cotidiana:

> [...] ter conhecimentos estatísticos e compreendê-los e a capacidade de interpretar os números que nos cercam é uma parte crucial do exercício da cidadania que é reflexiva e participativa, uma vez que, coletivamente ou individualmente, todos nós somos chamados a fazer escolhas com base na análise de dados. Assim, parece que as estatísticas podem e devem ter um papel central na vida cotidiana, conectada à matemática, não apenas por causa das frequentes referências estatísticas em práticas de consumo regulares, como compras e gestão do dinheiro, ou em esportes e do tempo, por exemplo, mas também por causa de sua ocorrência em ciência política e debates, onde o desenvolvimento de uma abordagem crítica para estatísticas e sua utilização em discursos dominantes é uma questão de justiça social (Carvalho & Solomon, 2012, p. 2)

Nesse sentido, Watson (2006) apresenta quatro premissas inter-relacionadas, no planejamento de ações, para tornar possível que os estudantes alcancem níveis de letramento estatístico necessários para o exercício da cidadania. A primeira premissa é que a construção da compreensão adequada, quando se pensa em letramento estatístico, deve ocorrer dentro do currículo escolar. No Brasil e em muitas partes do mundo, isso quer dizer dentro do currículo de Matemática, pois esse currículo passou a incluir temas de Estatística e Probabilidade a partir dos anos de 1990.

A segunda premissa, segundo Watson (2006), é que o letramento estatístico, embora baseado nos conceitos presentes no currículo escolar, deve entrelaçar as habilidades de letramento, pensamento crítico, compreensão contextual e a postura crítica na tomada de decisões.

A terceira premissa é que o desenvolvimento do letramento estatístico ocorre ao longo do tempo e pode ser alimentado pela constante ampliação da complexidade dos conceitos e das exigências mais sofisticadas de pensamento estatístico.

A quarta premissa aponta que tarefas e atividades adequadas são necessárias para construir a compreensão dos conceitos sobre dados e probabilidade, presentes no currículo escolar, pensados numa perspectiva de letramento estatístico e em relação a sua crescente sofisticação, objetivando o desenvolvimento do pensamento crítico.

Perante estas considerações, temos questões com relação ao ensino e à aprendizagem da Estatística na escola básica, tais como: O professor está preparado para ensinar Estatística nessa perspectiva de letramento? Sua formação inicial contemplou questões que envolviam o letramento estatístico? Qual o conhecimento necessário para ensinar Estatística, levando em conta as práticas de letramento?

Passamos a discutir a seguir algumas questões relativas à formação dos professores e o conhecimento necessário para ensinar Estatística, refletindo sobre o desenvolvimento profissional do professor e o papel potencializador do contexto colaborativo no processo.

*O contexto colaborativo e o desenvolvimento profissional dos professores em Estatística*

Segundo Batanero (2002), o fato de conteúdos estatísticos fazerem parte dos currículos oficiais de muitos países – a exemplo dos Parâmetros Curriculares Nacionais (Brasil, 1997) – não implica, obrigatoriamente, que sejam ensinados nos diversos níveis escolares.

Paralelamente às questões curriculares e do domínio de competências pela população, surgem os questionamentos relativos à necessidade de formação – didática e de conteúdo – dos professores que ensinam Estatística (Batanero, 2002), pois esse pode ser o motivo, muitas vezes, para não se dar a devida importância à temática. Sobre essa formação de professores, Ponte (2011), menciona os caminhos que podem ser assumidos, com foco maior ora no conteúdo, ora no currículo, ora na investigação.

> Formação de professores emestatísticapode seguirmuitos caminhos.Depende,por exemplo, de qual é a perspectiva assumidapara o ensino deestatística.Na verdade, o caminhofaz a diferença quandotal ensinoé centradoem: (a) conceitos-chave e procedimentos, medidas de computação estatística eque representam dadosemexercícios de rotina, (b) manipulação de dados,coleta,representação einterpretação de dadosprontos,fornecidos peloprofessor, pelolivro didático ou pela internet, ou (c) fazendoinvestigações estatísticas, que envolvem um ciclo completodesde levantar questões,coletar, analisar, interpretar e criticardadose argumentos (Ponte, 2011, p. 300).

Uma possibilidade para a formação dos professores, na perspectiva do letramento estatístico e do caminho apontado por Ponte (2011), em que eles possam se formar fazendo investigações é torná-los protagonistas de seu processo de desenvolvimento profissional, ou seja, incorporando-os em grupos de investigação.

Nessa perspectiva de desenvolvimento profissional, “professores da escola e da universidade, mestrandos e doutorandos e futuros docentes

podem, *juntos*, aprender a enfrentar o desafio da escola atual" (Fiorentini, 2011, p. 7, grifo do autor). Estamos assumindo, com Fiorentini (2004), que em um grupo colaborativo:

> [...]todos trabalham conjuntamente (co-laboram) e se apoiam mutuamente, visando atingir objetivos comuns negociados pelo coletivo do grupo. Na colaboração, as relações, portanto, tendem a ser não-hierárquicas, havendo liderança compartilhada e co-responsabilidade pela condução das ações. (Fiorentini, 2004, p. 52).

Desejávamos que o grupo colaborativo se constituísse como uma comunidade de aprendizagem profissional e de pesquisa sobre a prática de ensinar e aprender Estatística nas escolas, na perspectiva que Fiorentini (2010) descreve:

> Em cada grupo colaborativo os formadores, professores e futuros professores analisam e discutem os problemas e desafios trazidos pelos professores, episódios de aula narrados e documentados pelos professores, e negociam conjuntamente significados e outras possibilidades de intervenção em suas práticas escolares, sobretudo tarefas e atividades exploratório-investigativas (Fiorentini, 2010, p. 582).

Quando nos envolvemos nesse processo de desenvolvimento profissional, num contexto colaborativo, o formador que investiga e apoia o processo, o professor e o futuro professor, juntos desenvolvem um trabalho que requer, de acordo com Ferreira (2003), identificar os conhecimentos teóricos e práticos para desenvolver um ensino efetivo e significativo para os estudantes e assumir que os professores também constroem conhecimento, analisando-os; tomando a aprendizagem como um processo contínuo; levando em conta a contextualização e também a realidade escolar na qual está inserido ou da qual futuramente fará parte.

Desejando criar um contexto colaborativo, na perspectiva de Fiorentini (2004, 2010), e constituir uma comunidade de aprendizagem profissional e de pesquisa sobre a prática de ensinar e aprender Estatística nas escolas, é que planejamos o trabalho de campo da pesquisa, que passará a ser descrita de forma sintética com a apresentação do grupo Estatisticando e seus participantes. Também apresentaremos alguns aspectos metodológicos da pesquisa.

*Metodologia da investigação*

Querendo compreender as aprendizagens e o desenvolvimento profissional de professores e futuros professores da Educação Infantil e dos anos iniciais do Ensino Fundamental (estudantes de 6 a 10 anos) quando estão num contexto colaborativo e são instigados a trabalhar com Estatística numa perspectiva de letramento(s), caminhando em direção ao letramento estatístico, objetivamos, do ponto de vista investigativo:

- Compreender o processo de desenvolvimento profissional na perspectiva do letramento estatístico em contextos colaborativos, evidenciando indícios de desenvolvimento de conhecimento e de desenvolvimento pessoal como participantes de um grupo de professores e futuros professores que se reúnem para estudar Estatística.

Na abordagem qualitativa, optamos pelo estudo de caso que, segundo Ponte (2006), "visa conhecer uma entidade bem definida como uma pessoa, uma instituição, um curso, uma disciplina, um sistema educativo, uma política ou qualquer outra unidade social" (p. 2) e seu objetivo "é compreender em profundidade o "como" e os "porquês" dessa entidade, evidenciando a sua identidade e características próprias, nomeadamente nos aspectos que interessam ao pesquisador" (p. 2).

Assim, quisemos esquadrinhar os saberes, as reflexões, os conflitos, as aprendizagens dos participantes desse grupo, a partir dessa proposta de investigação e tendo como questão norteadora: Que indícios de desenvolvimento profissional apresentam os professores e futuros professores da Educação Infantil e dos anos iniciais do Ensino Fundamental, em contextos colaborativos em práticas de letramento estatístico?

Então, a partir de um convite enviado, por e-mail, aos professores das escolas vizinhas que atuavam na Educação Infantil, nos anos iniciais do Ensino Fundamental e aos estudantes dos cursos de Pedagogia e Matemática de uma Instituição de Ensino Superior, de cunho privado, foi criado, no segundo semestre de 2010, o grupo "Estatisticando", considerado "nosso caso" que se reuniu regular e voluntariamente, de Setembro de 2010 até Dezembro de 2011, totalizando 20 encontros.

No que se refere a recolha dos dados, foram utilizados gravações de áudio

e vídeo, ficha de identificação do perfil dos participantes preenchida individualmente e uma caracterização oral, respondida em grupo, materiais trazidos pelos participantes do grupo e narrativas produzidas pelos participantes do grupo.

O grupo chegou a ter 20 interessados, mas na maior parte do tempo, foi formado por 9 participantes: Keli, pesquisadora e formadora de professores, que atuava nos cursos de Pedagogia e Matemática; Silvana, professora aposentada, com experiência de atuação na Educação Infantil (crianças de 3 a 6 anos); Eduardo, professor em início de carreira, atuando nos anos iniciais do Ensino Fundamental (crianças de 6 a 10 anos); Rosana, estudante de Pedagogia, que já atuava como professora na Educação Infantil; cinco estudantes de Pedagogia, sendo que Roseli e Mie já realizavam atividade de estágio nos anos iniciais do Ensino Fundamental, por estarem no último ano da primeira graduação, e Thaynara, Érica e Cíntia encontravam-se no período inicial de estágio nos anos iniciais do Ensino Fundamental, por estarem no 2.º ano da primeira graduação. Todos os participantes concordaram que fosse usado seu primeiro nome na pesquisa.

Nos encontros, com duração aproximada de 50 minutos, procuramos nos inspirar na dinâmica de trabalho e pesquisa de grupos colaborativos proposta por Fiorentini et al. (2011). Nessa dinâmica de trabalho, os formadores atuam em função das demandas dos professores e futuros professores, que trazem problemas e desafios das práticas escolares, para juntos poderem estudar, problematizar, refletir, investigar e escrever sobre a complexidade de se ensinar e aprender Estatística nas escolas.

Vale destacar, como previsto, que o grupo não agiu cooperativamente desde o início. Nos primeiros encontros era esperado que a pesquisadora trouxesse os materiais e conduzisse as reuniões; porém, gradualmente, todos passaram a participar mais das decisões, assumindo responsabilidades no trabalho do grupo, preparando ou indicando materiais, e o espaço foi se tornando mais colaborativo na medida em que a afinidade na relação entre os participantes aumentava.

Nesse processo de efetiva colaboração, surgiu também o desejo de relatar, por escrito, o processo vivido e as experiências desenvolvidas no grupo e com o apoio do grupo, embora almejássemos que os participantes pudessem escrever e compartilhar suas experiências, essa não foi uma exigência para a participação no grupo e acreditamos que, se isso fosse

apresentado de início, poderia afastar os professores que não se sentiam capazes de produzir saberes a partir da prática de suas salas de aula. Então, procurando incentivar a escrita, sem exigi-la, esse processo ganhou força no segundo semestre de 2011, quando o grupo já se reunia por mais de dois semestres. Também se prolongou para além dos encontros do grupo, ocorrendo principalmente via e-mail.

Nesse sentido, foram produzidos onze textos, dos quais participei como coautora, fazendo parceria com um dos participantes, buscando atuar como parceira crítica: dez análises narrativas de situações de sala de aula e um artigo, fruto de iniciação científica, mas sempre almejando, como defende Kilpatrick (1996, p. 118), o "professor como pesquisador", mais do que simplesmente sujeito da pesquisa. Importante mencionar, também, que os trabalhos produzidos pelos integrantes do Estatisticando foram apresentados em eventos da área de Educação e de Educação Matemática, como forma de discutir com a comunidade acadêmica a prática de sala de aula e a do grupo.

*Algumas considerações*

Durante o percurso do grupo, indícios do desenvolvimento profissional dos participantes foram aparecendo. Em relação à complexidade, o desenvolvimento profissional do professor como desenvolvimento do conhecimento na perspectiva do letramento estatístico passou pela reconstrução de seus conhecimentos e a construção de saberes para ensinar e aprender estatística nessa perspectiva. Nesses estudos também foi possível vislumbrar diferentes formas de ensinar e aprender Estatística no espaço da Educação Infantil e dos anos iniciais do Ensino Fundamental, pois procuramos não dissociar a teoria da prática.

Quanto ao(s) letramento(s), consideramos que o letramento estatístico faz parte do(s) letramento(s), constituindo uma forma de situar a leitura e a escrita em seus contextos sociais e chamando a atenção para uma situação específica, a da Estatística.

As atividades vivenciadas no grupo Estatisticando também buscaram considerar a escola como local de trabalho e de aprendizagem profissional, mas, também, a oportunidade para que os participantes exercitassem protagonismo em seu desenvolvimento profissional. Com o trabalho no grupo que buscou ser colaborativo, consideramos que contribuímos para o desenvolvimento profissional de professores e futuros

professores da Educação Infantil e dos anos iniciais do Ensino Fundamental, os quais foram se percebendo capazes de lidar com a Estatística, confiantes de que poderiam trabalhar com seus estudantes numa perspectiva de letramento estatístico.

Esperamos estar contribuindo também com a formação de pessoas estatisticamente mais competentes, capazes de usar a Estatística na resolução de problemas do dia a dia, posicionando-se e usando-a na tomada de decisões, conscientes de seu poder de ação crítica. Por isso, consideramos importante prosseguir o estudo sobre grupos e contextos colaborativos onde diferentes profissionais partilham e refletem sobre práticas profissionais nas aulas de Estatística, por ser um domínio de conhecimento muitas vezes associado a uma simplicidade no seu ensino e na sua aprendizagem, procurando documentar as várias etapas da história destes grupos, mostrando a sua exequibilidade e a sua relação com aprendizagens significativas tanto para os professores quanto para os estudantes.

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## Diseño instruccional y alfabetización inicial. Trabajo multidisciplinario e interinstitucional en tres universidades públicas mexicanas.

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PALABRAS CLAVE: Diseño instruccional, alfabetización inicial, MOOC, equipos interdisciplinarios.

RESUMEN:
Ante la rápida evolución de la tecnología educativa, los Cursos Abiertos Masivos en Línea (MOOC por sus siglas en inglés) son una tendencia que abre nuevas perspectivas a las plataformas digitales educativas. La presentación de información en un sistema masivo multimodal requiere de

procesos sistemáticos de Diseño Instruccional (DI) destinados a mejorar los procesos de instrucción y facilitar el aprendizaje de los estudiantes. Los modelos de DI permiten traducir los principios generales de la enseñanza para proporcionar un marco de procedimientos para el desarrollo de materiales instruccionales y crean un ambiente propicio para el aprendizaje significativo.

Este trabajo de investigación pretende proyectar un marco teórico que posibilite el desarrollo de contenidos a implementarse en un MOOC orientado a la Alfabetización Inicial (MOOC AI), realizado por un equipo multidisciplinario de tres universidades públicas mexicanas, que tiene como objetivo la formación de docentes y acompañantes pedagógicos que atiendan los retos de alfabetización inicial y de articulación entre preescolar y primaria.

En un MOOC, el DI involucra los procesos necesarios en el desarrollo de un programa educativo a distancia, además implica aspectos que otorgan un sentido más complejo, pues posibilita el desarrollo de estrategias didácticas (Gallegos, Mejía y Zermeño, 2015).

Para el proceso de desarrollo de contenidos de un MOOC es imprescindible el correcto uso del DI y la tecnología que se utilizará en su elaboración, por lo que se hace necesaria la elaboración de un modelo de desarrollo sistemático que incluya análisis, diseño, implementación y evaluación, fundamentado en las actividades planteadas por Kahlil y Elkhinder (2016) propias del diseñador instruccional. Como plantean Sezer, Karaoglan, y Yilmaz (2013), los diseñadores instruccionales desarrollan procedimientos sistemáticos de diseño que permiten hacer un proceso de enseñanza-aprendizaje significativo y pertinente.

INTRODUCCIÓN:

La tecnología educativa presenta diferentes vertientes, una de ellas, el uso de ambientes multimedia de aprendizaje ha logrado un mayor grado de aceptación dado los resultados obtenidos en su implementación, pues la utilización de diferentes medios de comunicación en un solo sistema que permite mostrar a los estudiantes diversos contenidos, enriquece su percepción y conocimiento de un determinado fenómeno.

La presentación de información requiere de procesos sistemáticos en el Diseño Instruccional, destinados a ensanchar la comprensión y facilitar el aprendizaje de los estudiantes. Así mismo, los modelos de diseño

permiten traducir los principios generales del aprendizaje y enseñanza a fin de proporcionar un marco de procedimientos para el desarrollo de materiales instruccionales, además, crean un ambiente que puede asegurar el éxito de los resultados del aprendizaje.
Ferreiro (1997) plantea que las nuevas tecnologías ofrecen una puerta hacia la democratización del conocimiento, argumento que se confirma en la proliferación de los MOOC. Sin embargo, es necesario que cualquier esfuerzo en ese sentido sea debidamente respaldado por expertos, con la finalidad de garantizar la pertinencia de los contenidos vertidos en un determinado curso.

En el caso particular del MOOC AI, propuesta original de la Dra. Alma Carrasco, para ser implementada en la plataforma de Comunidades Digitales de Aprendizaje en la Educación Superior (CODAES), se ha conformado un equipo de más de cuarenta especialistas de la Benemérita Universidad Autónoma de Puebla (BUAP), la Universidad Autónoma de Baja California (UABC) y la Universidad Autónoma de Tlaxcala (UATlax), con la finalidad de brindar a maestros y público interesado en el tema, los conocimientos necesarios para desarrollar la habilidad de niños en los procesos de lectura y escritura, utilizando recursos tecnológicos en línea y metodologías de DI que serán expuestas en este documento.

OBJETIVOS DEL MOOC AI:

1) Sensibilizar a los adultos que acompañan el desarrollo infantil sobre la importancia de llenarlos de lenguaje como estrategia de formación para la alfabetización inicial.
2) Reconocer los procesos de aprendizaje infantil en la apropiación del sistema convencional de la lengua escrita.
3) Ofrecer oportunidades y técnicas para que los niños participen de manera activa en el proceso de alfabetización
4) Identificar los fundamentos y las teorías en torno al lenguaje, a través de diferentes recursos, para entender los procesos y elementos que intervienen en las prácticas de lectura y escritura.

DESCRIPCIÓN DE LA INVESTIGACIÓN O DE LA EXPERIENCIA PRESENTADA:
Entender el sistema de escritura como un sistema de representación es una idea permanente en el desarrollo del MOOC AI. Desde esta perspectiva se concibe al lenguaje, que van desarrollando los niños, como resultado de una construcción social dinámica y lo pueden reconstruir de

acuerdo a sus contextos. Así, los niños son capaces de organizar el lenguaje conforme a convenciones que deben ser descubiertas y aprendidas. Para que los niños descubran las convenciones y la lógica de organización del sistema de escritura deben también escribir y leer regularmente, aunque lean y escriban de forma no convencional. Es necesario que ejerzan funciones como lectores y escritores (Kaufman y Lerner, 2015). Los niños tendrán que leer y escribir regularmente a través de los adultos que le rodean, a través de familiares y escolares, y también hacerlo por sí mismos, aun cuando sus realizaciones no se apeguen a la convención del lenguaje escrito.

Es necesario añadir, otro aspecto teórico que fundamenta los contenidos del MOOC AI, el planteamiento de Ferreiro (1986, 1991) con respecto a la Psicogénesis del lenguaje y sus tres etapas de desarrollo.

Las nuevas tecnologías contribuyen en el mejoramiento de los procesos de aprendizaje-enseñanza, como explican Herrera (2006) y Ferreiro (1997). Para que incidan de modo favorable, el DI debe estar fundamentado en teorías científicas de la Educación. En el caso del MOOC AI, especialistas en procesos educativos de la BUAP desarrollaron una serie de actividades didácticas que fundamentan el DI del curso. Herrera (2006) define al DI como "… la forma en que se planea el acto educativo. Expresa el concepto que se tiene del aprendizaje y del acto educativo. La definición de objetivos y el diseño de las actividades, la planeación y uso de estrategias y técnicas didácticas, la evaluación y retroalimentación son algunos de sus elementos, dependiendo del modelo instruccional adoptado"(3).

El DI comprende un proceso de enseñanza en el que deben ser asignados objetivos, actividades de aprendizaje y evaluación, estos aspectos aportan al MOOC planteado, un sentido más amplio que la simple asignación de contenidos. Gallegos, Mejía y Zermeño (2015) consideran que:

> El DI es el esquema que ubica a los diferentes procesos involucrados en la elaboración de programas educativos a distancia, tales como la identificación de la infraestructura tecnológica, el método o los métodos necesarios para que se realice la instrucción a partir de determinadas necesidades educativas, de selección y organización de los contenidos y el diseño de situaciones de aprendizaje y evaluación que satisfagan dichas necesidades, tomando siempre las características del que aprende y los resultados esperados del aprendizaje (52).

Con respecto a la apertura que brindan los MOOC, Durall et al (2012) explican:

> Los MOOC van un paso más allá de los contenidos educativos en abierto al hacer libres no solo los materiales, sino también los procesos de interacción, los cuales se convierten en el centro del aprendizaje. El potencial de los MOOC se basa en que utilizan la red como estructura al tiempo que adoptan una concepción abierta del aprendizaje (15).

Así mismo, Sezer, Karaoglan, y Yilmaz (2013) advierten: “El DI es un proceso sistemático que se emplea para desarrollar programas de educación y formación de una forma consistente y fiable. El DI es un proceso complejo que es creativo, vivo e iterativo” (p. 135).

Los diseñadores instruccionales utilizan varios modelos de DI desarrollados para la planificación sistemática y el desarrollo de la instrucción. Estos procesos sistemáticos en el DI son destinados a aumentar la eficiencia de la instrucción y a facilitar el aprendizaje de los estudiantes. En este sentido los modelos de diseño permiten traducir los principios generales del aprendizaje y enseñanza para proporcionar un marco de procedimientos que hace posible el desarrollo de materiales instruccionales y crea un ambiente para el éxito de los resultados del aprendizaje (Khalil y Elkhider, 2016).

La implementación de MOOC AI responde a los lineamientos considerados por CODAES en relación a su estructura, fundamentos de aprendizaje y DI. Con respecto a este último, el Modelo de DI de CODAES (2015) indica que “Un MOOC se estructura en unidades de aprendizaje, basadas en un diseño instruccional, sobre un tema determinado y que tiene suficiente extensión para garantizar la adquisición y desarrollo de una competencia o de un conocimiento teórico y/o práctico de mayor complejidad” (12).

El hecho de diseñar una estrategia definida en función del uso de una plataforma como CODAES implica un proceso de gestión detallado que debe considerar al menos cinco aspectos fundamentales: Planeación, Análisis, diseño, desarrollo, implementación y evaluación (CODAES, 2015. 19)

Para cumplir con los lineamientos señalados, se formuló una estructura metodológica (Fig. 1) que responde a la orientación de CODAES y permite integrar el trabajo de cuatro equipos interdisciplinarios provenientes de la

BUAP, UABC y UATlax, todos ellos encargados de desarrollar los contenidos del MOOC AI:

1. Coordinación general.
2. Equipo de producción de contenidos.
3. Equipo de diseño instruccional.
4. Equipo de diseño de contenidos.

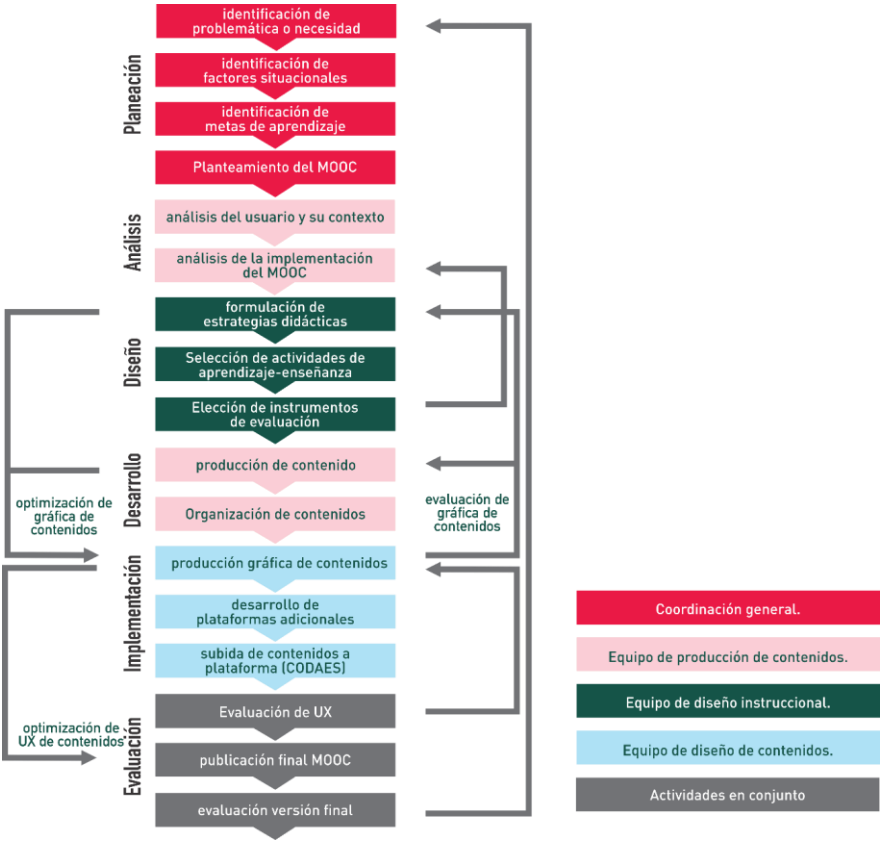


*Fig. 1. Estructura metodológica para la Planeación, Análisis, diseño, desarrollo, implementación y evaluación del MOOC AI. Creación propia.*

El equipo de expertos estableció que el contenido temático del MOOC AI fuera estructurado en cuatro módulos:

1) Conocer para pensar: la alfabetización inicial como tema.
2) Entender para actuar: fundamentos para el aprendizaje del lenguaje como práctica sociocultural.
3) Reconocer para participar: contextos de participación y prácticas discursivas.
4) Integrar para enseñar: recursos didácticos, géneros y principios de intervención.

En relación con el desarrollo de contenidos se estableció un formato (Fig. 2) que permite relacionarlos directamente con los aspectos que la plataforma CODAES plantea. Cada módulo del MOOC AI contiene al menos tres actividades, además, información complementaria. Se ha establecido que el diseño de contenidos consta de recursos multimedia (animación, y video), imágenes fijas y documentos escritos.

**Módulo 1**

| |
|---|
| **Competencia** |
| |
| **Subcompetencia** |
| |
| **Desempeño** |
| |
| **Evidencia** |
| |
| **Criterios de calidad** |
| |

| |
|---|
| **MÓDULO 1** |
| **Nombre** |
| |
| **Propósito** |
| |
| **Actividad 1** |
| **Nombre** |
| |
| **Propósito [de la actividad]** |
| **Título** |
| **Descripción** |
| **Desempeño** |
| **Información (contenido)** |
| |

*Fig. 2. Formato de desarrollo de contenidos para la plataforma CODAES. Esteva y Serrano. 2017*

En lo que respecta a la evaluación del MOOC AI se incluye la propuesta de Martín, Gonzáles y García (2013) que se fundamenta en cinco dimensiones:

1. Planificación de la acción formativa.
2. Programa de la acción formativa.
3. Recursos de la acción formativa.
4. Desarrollo de la acción formativa.
5. Calidad de los resultados.

RESULTADOS Y/O CONCLUSIONES:
Se puede concluir que en el DI de los MOOC no basta con tener presentes los elementos prácticos, para fundamentar la presencia de éstos se requiere, además, aspectos teóricos de los temas a tratar. De esta manera se garantizará que el resultado del trabajo fundamentado teóricamente posibilita que el estudiante o usuario de un MOOC construya de forma óptima el conocimiento que se propone, sin que sea necesaria una intervención directa por parte del instructor.

La propuesta metodológica desarrollada para el MOOC AI, ha sido probada hasta la fase de desarrollo, lo que ha permitido observar que de los cinco aspectos establecidos para el DI de la plataforma CODAES, las fases de diseño y desarrollo son las más demandantes en tiempo; pues en el caso particular del MOOC AI se han requerido más de seis meses y han intervenido más de 20 especialistas.

Finalmente, es necesario señalar que en junio de 2017, después de más de 9 meses de trabajo, las etapas de planeación, análisis y DI han concluido; respecto a la etapa de desarrollo se lleva un avance del 80 por ciento, pues apenas se está concluyendo la etapa de diseño de las últimas actividades de evaluación y listado de referencias; el diseño de contenidos lleva un avance del 40 por ciento. Una vez finalizados los contenidos del MOOC se subirán a la plataforma CODAES desde la cual, se realizarán dos pruebas piloto para establecer posibles problemas relacionados con la comprensión de los contenidos o actividades; se planea que la última versión del MOOC AI sea lanzada como versión final para los usuarios en Septiembre de 2017.

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## Diseño de material didáctico digital para la enseñanza de la alfabetización inicial

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PALABRAS CLAVE: Diseño, material didáctico digital, alfabetización

inicial, ambientes virtuales de aprendizaje.

RESUMEN:
El diseño de contenidos es una de las actividades claves en la planificación de *Ambientes Virtuales de Aprendizaje* (AVA) ya que esta labor no solo versa del tratamiento de contenido teórico de un determinado curso, también implica al desarrollo de Materiales Didácticos Digitales (MDD) que faciliten los procesos de obtención de información, aprendizaje y evaluación a los estudiantes.

Así mismo, las tareas que comprende el diseño de MDD suponen una complejidad alta y una mayor inversión de recursos para los docentes e instructores de un curso *on-line* poco familiarizados con procesos de diseño y la optimización de materiales didácticos para ser mostrados por medios digitales, por esto, es necesario el uso de especialistas que produzcan MDD funcionales orientados a objetivos de aprendizaje, que cumplan con las premisas técnicas requeridas.

Esta investigación pretende mostrar los lineamientos formales, conceptuales y metodológicos necesarios para el diseño de una serie de MDD implementados en un Curso Abierto Masivo Online (MOOC por sus siglas en inglés) para la enseñanza de la alfabetización inicial, con la finalidad de determinar una estrategia que facilite la interrelación entre un equipo multidisciplinario involucrado en el desarrollo de un curso de este tipo.

Para tal fin, se considera la perspectiva de **Landau (2006)** con respecto al material didáctico en el que se involucra al usuario en la comprensión de las temáticas involucradas en un determinado material más allá de la mera transmisión de información, así mismo, se retoman los criterios de diseño planteados por **Prendes (2003)** integrándolos a un proceso reflexivo necesario para la enseñanza de la Alfabetización Inicial (AI), finalmente, con respecto a la implementación de MDD que sean capaces de producir procesos de construcción de conocimiento se toman los aportes de **Schwartzman y Odetti (2011).**

INTRODUCCIÓN:
La tecnología educativa está basada en la forma en que diversos sistemas sirven como herramientas de planeación y desarrollo docente que permitan mejorar el proceso de enseñanza-aprendizaje siguiendo modelos pedagógicos que garanticen un resultado óptimo. Un Ambiente

Virtual de Aprendizaje (AVA) es un espacio en común que hace posible la interacción de los usuarios con objetos de aprendizaje y ciertas metodologías, con el objetivo de adquirir conocimientos, habilidades y técnicas en algún área particular.

Un AVA bien planificado puede mejorar la calidad del aprendizaje y aumenta la comprensión de las actividades y objetos de aprendizaje presentados a los estudiantes. Esta planificación requiere que el desarrollo temático de contenidos, el diseño instruccional y el diseño de Materiales Didácticos Digitales (MDD) estén alineados con objetivos iniciales en común.

Sin embargo, la planificación del diseño de MDD para un MOOC no consiste simplemente en cambiar de formato un texto o un video y subirlo a una plataforma on-line. Al respecto, Area Moreira señala:

> La elaboración de material didáctico en formato web es una tarea mucho más compleja que la mera transformación del contenido o las actividades del curso o asignatura en un documento en formato HTML. El hecho de que un docente transforme sus apuntes en un documento web y los publique en Internet no debe hacerle creer que ha elaborado un tutorial o material didáctico apropiado o de calidad pedagógica para el estudio *on line* de su asignatura o curso (Area Moreira, 2003, p. 7).

Este documento muestra la primera etapa del diseño y la ejecución de una serie de MDD utilizados en un MOOC para la enseñanza de la Alfabetización Inicial – el ***MOOC AI*** --, desarrollado por de un equipo multidisciplinario de especialistas encabezados por la Dra. Alma Carrasco Altamirano. Se presenta aquí la forma en que fueron planificados y organizados, así como las técnicas que se utilizaron en el diseño y producción de los MDD.

Los autores de este trabajo forman parte del equipo de construcción del MOOC AI. Abraham y Vicente son miembros del grupo disciplinar de diseño gráfico. Abraham está especializado en gestión y desarrollo de contenidos para investigadores, cuerpos académicos e instituciones educativas, actualmente es Docente del Colegio de Diseño Gráfico de la Benemérita Universidad Autónoma de Puebla (BUAP). Vicente comenzó sus estudios de Diseño Gráfico en la BUAP en 2012 y ha participado en distintas exposiciones de ilustración en la universidad. La tercera autora, Liliana es estudiante de la Maestría en Administración y Gestión de Instituciones Educativas, de la Facultad de Administración de la misma

institución, está inmersa en el sector educativo por lo que busca colaborar con su mejoramiento.

DESCRIPCIÓN DE LA EXPERIENCIA:
En un inicio, los requerimientos necesarios para diseñar el ***MOOC AI*** (el objeto digital del que se da cuenta en este trabajo) eran un tanto inciertos. A pesar de contar con el respaldo docente y académico de un grupo de especialistas en la AI, el equipo encargado de la producción de MOOC, no contaba con experiencia en el diseño para un curso de tales características; se optó por realizar una investigación previa que permitiera determinar las estrategias de aprendizaje y el tipo de contenidos más apto para cada contenido. Esta situación ya la describen Prendes, Sánchez y Porlán:

> La elaboración de materiales puede suponer una carga de trabajo extra que la mayoría de docentes no pueden asumir de manera aislada, y su alternativa clara pasaría por el trabajo profesional en equipo. Es por tanto muy interesante presentar alternativas de procesos colaborativos de trabajo y establecer estrategias para la búsqueda y el uso de contenidos en red, lo que en el futuro les ahorrará, probablemente, mucho del tiempo que actualmente emplean en la producción propia (Prendes, Sánchez y Porlán, 2008, p. 84).

A partir del trabajo realizado para el diseño e implementación de los MDD para integrar el ***MOOC AI***, nos parece pertinente mostrar, sistemáticamente, algunas ideas que han sido consideradas para el proceso de enseñanza-aprendizaje de la Alfabetización inicial en medios digitales. Se presentan a manera de una metodología de diseño de MDD que pueda servir de guía para equipos interesados en integrar a los MOOC, en sus esfuerzos de alfabetización. Para tal fin, hemos dividido nuestro proceso en seis etapas, que describimos a continuación:

*Planificación del MOOC*

En un inicio es imprescindible identificar el tipo de MOOC que queremos utilizar en nuestra práctica. Esta elección hará visible la forma en que deberán ser estructurados los contenidos del curso y la viabilidad de aspectos técnicos que deben ser considerados para diseñar los MDD. Al respecto, Cabero, Llorente y Vásquez (2014, p. 8) justifican esta consideración: “ya que la estructura se apoya en la presencia de facilitadores externos, utilización de una amplia gama de materiales, y la potenciación de altos niveles de control del aprendiz sobre los modos y

lugares de interacción".

En nuestro caso, utilizamos un *MOOC* del tipo *asynchMOOC* (Clark 2013), fundamentalmente por el tipo de información y la plataforma en la que se publicará. Esta definición se ajusta a la conformación de equipos de trabajo para tres tareas concretas:

1. Producción de contenidos temáticos
2. Diseño instruccional
3. Diseño de MDD

En lo que respecta al diseño de los MDD, consideramos los métodos, expositivo e interactivo, expuestos por Prendes (2003). Estos métodos son imprescindibles en un sistema abierto de enseñanza, adaptable a las diferencias individuales que deben ser tomadas en cuenta al diseñar MDD más efectivos, accesibles y susceptibles de ser bosquejados.

*Proyección de MDD*

Es importante puntualizar que por la naturaleza de masividad y ubicuidad de los MOOC hay que considerar dos aspectos esenciales en la proyección del MDD:

1. Los MDD deben ser estructuras orientadas hacia al aprendizaje que no muestren ejemplos y contextos particulares, a fin de mostrar una postura teórica objetiva.
2. El uso de estrategias de evaluación orientadas hacia la masividad que no impliquen una retroalimentación particular, sino que observe situaciones generales en la formación del conocimiento.

Con el fin de asegurar que los criterios de diseño y producción de los MDD cumplieran con los requerimientos de un sitio web educativo, como el planteado, optamos por atender a los criterios ofrecidos por Prendes, Martínez y Gutierrez (2003):

| | |
|---|---|
| *Organización de la información (estructura):* | Cómo se organizan los contenidos, orden y coherencia, recursos complementarios a los contenidos (actividades, enlaces, cuestionarios, glosarios,...). Claridad y precisión. Distintos modelos de estructuras. |
| *Aspectos motivacionales:* | Promover el interés del alumno. Estrategias que incentiven la motivación de los alumnos para facilitar su proceso de aprendizaje. |
| *Interactividad:* | En sus dos modalidades: la interacción que permite el medio con otros individuos (cognitiva) y la interacción que se produce con el propio medio y los contenidos a través de él se presentan (instrumental). |
| *Multimedia:* | La utilización de distintos códigos para presentar la información contribuye eficazmente al aprendizaje, tanto por la redundancia que supone como por la exigencia de poner en uso distintos modos de procesar la información. |
| *Interfaz y navegabilidad:* | Aspectos del diseño de la pantalla y elementos que faciliten la navegación por la información. Todas las decisiones que tomemos a este respecto han de redundar en la eficacia didáctica de la comunicación. |
| *Usabilidad y accesibilidad:* | El concepto de usabilidad se basa en la necesidad de plantear diseños centrados en el usuario. Derivada de esta idea aparece la accesibilidad que se centra en la consideración de diferencias individuales y necesidades educativas especiales. |
| *Flexibilidad:* | Capacidad de adaptarse a distintos usuarios con diferentes perfiles, necesidades, intereses, tiempos,... |

*Tabla 1. Características más significativas en los materiales educativos en red*
*Fuente: Prendes, Martínez y Gutierrez (2003)*

*Elección de MDD por tipo de contenido*

Para particularizar el uso de cada contenido, se realizó una biblioteca de recursos, misma que fue organizada en cinco categorías (Tabla 2). Esta biblioteca fue entregada a los expertos académicos, para que ellos pudieran elegir, a partir del listado, los recursos que consideraran más apropiados para cada contenido temático y que, además, cumplieran con los lineamientos de diseño instruccional soportados por la plataforma de publicación del MOOC. Se siguió una propuesta similar a la señalada por Zapata-Ros, quién plantea mantener una idea clara de los objetivos de aprendizaje para elegir las actividades que favorecen el proceso de enseñanza-aprendizaje pues “A partir de ahí su labor [la del diseñador] es

crear-buscar-conocer recursos y organizarlos en un esquema de secuenciación y dificultad progresiva, de forma que no haya saltos, discontinuidades, ni vacíos cognitivos" (2015, p. 21).

| CATEGORÍAS | EJEMPLOS |
|---|---|
| **Imágenes** | Fotografía, ilustración, gif animado, infografía |
| **organizadores gráficos de información** | mapa mental, mapa conceptual, organigrama, diagrama de Venn, diagrama de Ishikawa, diagrama de Gantt, checlist |
| **Recursos multimedia** | video, animación 2D, animación 3D, entrevista, storytelling, conferencia, videotutorial, writeboard, capsula informativa, podcast |
| **herramientas interactivas** | blog, wiki, videoconferencia, repositorio digital |
| **Redes sociales** | google+, linkedin, pinterest |

*Tabla 2. Clasificación de MDD que pueden ser utilizados en el **MOOC AI***
*Fuente: Elaboración propia.*

El diseño de un número considerable de contenidos y el corto tiempo de producción suponía un reto importante para el equipo de diseño del MDD. Por esto, se optó por una estructura común que pudiera trasladarse a los diferentes contenidos del MOOC, como un hilo conductor que diera coherencia tanto en estructura como en unidad visual y que, además, fuera técnicamente soportado por las plataformas de distribución de contenidos.

Cuando se aprende por medio de un MOOC, es fundamental que los diseñadores ofrezcan oportunidades para que el, o la, aprendiz genere actividades de construcción y formulación de conclusiones propias, ya que como señala Herrera Batista (2006), los materiales didácticos, son una de las tres "fuentes que pueden desencadenar los procesos cognitivos de 'asimilación´ y ´acomodación´ y generar las condiciones favorables para el aprendizaje". Para tal fin, a manera de conclusión en cada una de los módulos del MOOC AI se planificó una actividad, por cada módulo temático, en la que el estudiante podría generar una actividad propia con base a los conocimientos adquiridos (Tabla 3).

| | | | |
|---|---|---|---|
| PRESENTACIÓN | ACTIVIDAD 1 | | video presentación |
| MODULO 1 | ACTIVIDAD 1 | Preguntarnos sobre AI | Story Telling |
| | ACTIVIDAD 2 | Retos de la AI | video |
| | ACTIVIDAD 3 | 10 ideas fundamentales de la AI | Whiteboard |
| | ACTIVIDAD 4 | Métodos de AI implementados en México | infografía |
| | EVALUACIÓN 1 | Cuestionario y Recuerde | PDF |
| | EVALUACIÓN 2 | Tabla comparativa | PDF |
| | | | |
| MODULO 2 | ACTIVIDAD 1 | cómo entendemos la AI | animación |
| | ACTIVIDAD 2 | cómo hemos estudiado los procesos de lectura y escritura | infografía |
| | ACTIVIDAD 3 | postura socio cognitiva | album fotos PDF interactivo |
| | ACTIVIDAD 4 | elementos practicas lectura y escritura | infografía |
| | EVALUACIÓN 1 | Cuestionario y Recuerde | PDF |
| | EVALUACIÓN 2 | Mapa conceptual | PDF |
| | | | |
| MODULO 3 | ACTIVIDAD 1 | Por qué utilizamos el de manera diferente en distintos contextos? | Whiteboard |
| | ACTIVIDAD 2 | ¿Qué son los géneros discursivos? | animación |
| | ACTIVIDAD 3 | Por qué alfabetizar implica también enseñar a reconocer y producir géneros? | album fotos PDF interactivo |
| | EVALUACIÓN 1 | Cuestionario y Recuerde.. | PDF |
| | | | |
| MODULO 4 | ACTIVIDAD 1 | ¿Cómo apoyar los aprendizajes infantiles? | album fotos PDF interactivo |
| | ACTIVIDAD 2 | Los géneros discursivos infantiles | infografía |
| | ACTIVIDAD 3 | ¿Cómo saber que los niños progresan en sus aprendizajes? | PDF |
| | ACTIVIDAD 4 | los principios de nuestra propuesta de intervención pedagógica | Whiteboard |
| | ACTIVIDAD 5 | Testimonios docentes | video |
| | EVALUACIÓN 1 | Cuestionario y Recuerde... | PDF |
| | EVALUACIÓN 2 | Cuadro comparativo con escrituras infantiles Ivana y Camila | PDF |

*Tabla 3. Planificación de módulos temáticos, con actividades y MDD*
*Fuente: Creación propia.*

*Proceso conceptual de diseño*

Tomando como ejemplo lo indicado por Zapata-Ros (2015), una vez que los expertos académicos concluyeron con la construcción de las unidades temáticas del MOOC y relacionaron las posibles opciones de MDD para cada una, procedimos a diseñar las primeras aproximaciones formales de los contenidos, articulando los criterios teóricos de la Alfabetización Inicial y la construcción de significados en un contexto pedagógico virtual (Landau, 2006).

Se inició con el diseño de un logotipo que permitiera generar una identidad

alrededor de las actividades que se realizaban para el MOOC y que, a la vez, permitiera crear una línea de diseño hacia los MDD. Elegimos la forma de un lápiz como señal de un primer acercamiento de la lecto-escritura en la etapa infantil. Se eligieron fuentes tipográficas de uso libre, tanto en su empleo como en su distribución para que no implicara una inversión en la adquisición de licencias. Se eligió una fuente de tipografía sans-serif -- en la que las formas rectas y curvas están bien definidas -- y podría ser utilizada en futuros materiales o ejemplos para niños pequeños.

*Fig. 1. Logotipo **MOOC AI**. Creación propia.*

De los MDD listados en la biblioteca de recursos, el *Whiteboard* y el *storytelling* fueron los dos materiales más requeridos por el equipo de especialistas académicos del ***MOOC AI***. Por la temática del curso, sus características técnicas, tiempos y costos de producción, se determinó que sería una opción viable la realización de una serie de animaciones. Para tal fin se diseñaron dos familias de personajes (Fig. 2) que ejemplificaran las acciones señaladas en los contenidos del MOOC y que incluso, tuvieran la capacidad de actuar en diversos medios (Fig. 3).

*Fig. 2. Familias de personajes para utilizar en el **MOOC AI**. Creación propia*

*Retroalimentación y optimización de los MDD*

A manera de evaluación previa, los MDD fueron sometidos a una retroalimentación por parte de los expertos académicos y los diseñadores instruccionales. A partir de sus reacciones se optimizaron los contenidos, corrigiendo errores o enfatizando ideas o teorías que pudieron haberse diluido al trasladar los guiones académicos a medios visuales, en los que criterios semióticos y cualisignos del diseño pueden afectar la eficacia pedagógica de los MDD. Posteriormente son preparados en sus características técnicas para ser publicados en la plataforma.

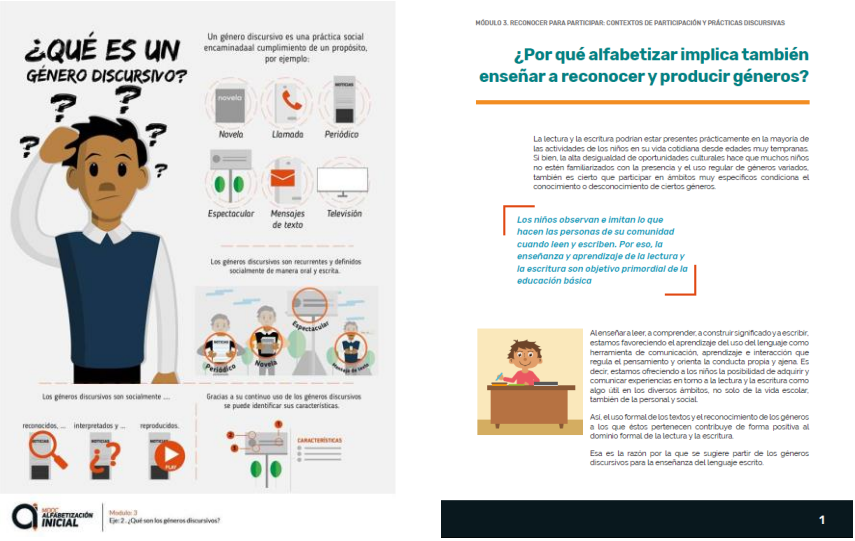


*Fig. 3. Uso de personajes en infografías y material editorial. Creación propia.*

*Publicación de los MDD*

Aunque desde esta metodología, se considera que una vez que se haya concluido con el diseño de los MDD podrán subirse a la plataforma que los albergará y los pondrá a la disposición de los usuarios, es necesario señalar que en el caso del **MOOC AI**, en este momento, aún nos encontramos en una fase preliminar del diseño de los materiales.

En junio de 2017, se siguen desarrollando animaciones, grabaciones de audio y video que serán utilizados en el curso. Todavía se realizan pruebas en función de la plataforma que se utilizará, que mantiene una estructura básica de un Content Management System (CMS). Finalmente, se ha considerado realizar una serie de pruebas piloto con un grupo de usuarios de control que nos permitan identificar posibles errores antes de la liberación final del **MOOC AI**.

RESULTADOS, CONCLUSIONES:
Aunque el ***MOOC AI*** aún no ha sido liberado para su uso, hemos podido identificar que la metodología de diseño de MDD utilizada exhibe un alto grado de eficiencia. Esta afirmación se sustenta si se tiene en cuenta que casi el 70 por ciento de los materiales, requeridos por los expertos académicos, se ha diseñado en un periodo de 45 días, gracias a la

metodología que ha ofrecido al equipo de diseño una serie de lineamientos facilitadores de su labor. Además, el equipo de diseño ha podido responder a las indicaciones de los diseñadores instruccionales.

En este punto se vislumbra la necesidad de reorganizar algunas actividades solicitadas por los expertos, pues algunos de los contenidos han resultado ser muy técnicos, lo cual, hace más complicado el proceso de mostrar dicha información en signos visuales obligatorios para los contenidos que se pretenden exponer en el ***MOOC AI***.

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# Letramento acadêmico: experiência com apropriação de escrita quando o aluno se encontra no ensino superior

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PALAVRAS-CHAVE: Letramento acadêmico; gêneros textuais acadêmicos; leitura e escrita.

RESUMO:
A partir do conceito de letramento acadêmico, este artigo tem como propósito divulgar reflexões sobre como alunos dos cursos de graduação da Universidade Vale do Rio Doce (UNIVALE), em Governador Valadares, Minas Gerais, Brasil, apropriam-se dos conhecimentos sobre a escrita, especificamente, a escrita acadêmica e seus gêneros correspondentes, para desenvolver e expressar seus pensamentos intelectuais a respeito dos conceitos pertinentes a cada área de estudo e formação. Os dados que apresentamos aqui fazem parte de trabalho científico desenvolvido ao longo de 2015 com aprovação do setor de pesquisa da UNIVALE e, em 2016, como proposta de atividade de Extensão, sob coordenação do curso de Letras/UNIVALE. Para realizar tal projeto de pesquisa contamos com equipe articulada, envolvendo professora/pesquisadora da universidade Vale do Rio Doce, professoras do curso de Letras que lecionam Produção de Texto e Leitura no primeiro período dos cursos ofertados na UNIVALE e alunas do curso de Letras que foram monitoras voluntárias de pesquisa, ajudando na coleta de dados.

INTRODUÇÃO:

A aprendizado da escrita acadêmica tem sido desafiadora para alunos que se propõem fazer graduação em diversas instituições de ensino superior no Brasil. Especialmente, nesse texto, trazemos reflexões e dados

referentes a trabalho científico desenvolvido ao longo de um ano (2015) com aprovação do setor de pesquisa da Universidade Vale do Rio Doce (UNIVALE), Governador Valadares, Minas Gerais/Brasil, sob coordenação do curso de Letras/UNIVALE. Em 2016, este projeto transformou-se em mais uma atividade de Extensão do nosso curso oferecida às outras graduações da instituição local. Oferecemos oficinas de leitura e de produção de texto acadêmicos que ocorrem por agendamento de cada curso durante o semestre letivo. Por semestre, ocorrem de dois a três encontros com cada turma de alunos de áreas diferentes.

Em perspectiva metodológica qualitativa, nosso estudo propõe-se descrever e analisar o processo de apropriação de outra escrita (a escrita acadêmica), buscando entender como se dá a incorporação dos gêneros textuais para leitura e produção de escrita no ensino superior. Para tanto, contamos com uma equipe articulada, envolvendo professora/pesquisadora da universidade Vale do Rio Doce, professoras do curso de Letras que lecionam Produção de Texto e Leitura no primeiro período dos cursos ofertados na UNIVALE e alunas do curso de Letras que foram monitoras voluntárias de pesquisa, ajudando na coleta de dados.

A seguir, expomos breve reflexão teórica sobre o conceito de Letramento acadêmico e, por fim, apresentamos dados coletados no campo de pesquisa bem como algumas considerações a respeito deles, assim como relato sobre oficinas de Leitura e escrita Acadêmica oferecidas aos alunos universitários.

OBJETIVOS:
Esse trabalho teve como propósito compreender como os alunos dos cursos de graduação da UNIVALE têm se apropriado dos conhecimentos sobre a escrita, especificamente, sobre a escrita acadêmica e seus gêneros correspondentes, para desenvolver e expressar seus pensamentos intelectuais a respeito dos conceitos pertinentes a cada área de atuação.

DESCRIÇÃO DA PESQUISA:
Este estudo científico de cunho exploratório e não exaustivo tenta abordar a linguagem acadêmica usada pelos nossos alunos de graduação da UNIVALE, Minas Gerais, Brasil, em perspectiva da dimensão do letramento, isso é, das práticas sociais de escrita e leitura na universidade. Segundo Soares (2002: 72), adquirir a tecnologia para ler e produzir

textos, assim como envolver-se nas práticas sociais de leitura e escrita – tem consequências sobre o indivíduo, e altera seu estado ou condição em aspectos sociais, psíquicos, culturais, políticos, cognitivos, linguísticos e até econômicos.

Tendo em vista nosso objeto de estudo, a saber, a escrita de nossos alunos da UNIVALE, carece aprofundarmos ainda mais na compreensão do termo letramento. De acordo com Lea e Street (1998), a escrita do estudante no Ensino Superior é compreendida a partir de três perspectivas: modelo dos estudos das habilidades, modelo da socialização acadêmica e modelo do letramento acadêmico. A primeira abordagem compreende o letramento como um conjunto de habilidades individuais e cognitivas que os estudantes têm de adquirir e desenvolver para transferi-las, então, para os contextos mais amplos da Universidade.

A segunda abordagem refere-se ao modelo da socialização acadêmica em que o professor é o principal responsável por introduzir os alunos na cultura universitária a fim de que eles assimilem os modos de falar, raciocinar, interpretar e usar as práticas de escrita valorizadas nas disciplinas e áreas temáticas da Universidade. A última abordagem concentra-se nos significados que os sujeitos atribuem à escrita, partindo de questões epistemológicas que envolvem as relações de poder entre instituição, professores e alunos, além de investigar as identidades sociais e a história de letramento dos sujeitos, bem como o processo de aculturação pelo qual o aluno passa ao aderir um novo discurso.

*Experiência com escrita Acadêmica de alunos do primeiro período da UNIVALE*

Para coletar dados referentes à escrita acadêmica de alunos, em 2015 solicitamos de professoras do curso de Letras que lecionam no 1º período de três curso superiores ofertados na UNIVALE atividades de produção de texto e de leitura realizados com os alunos. Recolhemos amostras de textos de três cursos: dois da área de humanas e um da área de saúde (100 atividades de escrita ao todo).

A escolha por alunos de 1º período foi em decorrência da necessidade de mapear a qualidade de escrita que o aluno começa a desenvolver ao adentrar na universidade e observar como é possível interferir nesse processo a partir desse diagnóstico inicial.

Optamos por apresentar os dados de uma visão micro para mais macro,

ou seja, de uma amostragem de casos pontuais para uma perspectiva mais global das habilidades de leitura e de escrita apresentadas pelos 100 alunos participantes da pesquisa nas atividades desenvolvidas em contexto acadêmico. Entendermos que isso possa nos apresentar visão mais rica de todo processo.

*Sobre dados pontuais*

A primeira atividade que destacamos ocorreu com turma do primeiro período do curso A[1]. Na oportunidade a professora da disciplina Produção de Texto e Leitura propõe o seguinte aos alunos, a saber:

Após ter estudado sobre conceitos e estratégias de leitura, coloque seus conhecimentos em prática: leia o cartum a seguir, levando em consideração a mensagem verbal e não verbal, e produza um parágrafo dissertativo, explicando o que foi possível depreender do texto.

*Figura 1: Atividade elaborada por professor de Produção de Texto e Leitura.*

Para responder à proposta de atividade, os alunos tiveram 50 minutos do tempo de aula. A professora chegou à sala, entregou a atividade e pediu que os alunos desenvolvessem. O texto produzido por um dos alunos participantes da pesquisa foi o seguinte, a saber:

[1] Identificamos o curso por letra preservando o anonimato.

A tina esta lendo um texto sobre os acontecimentos no mundo

Que as pessoas não se importam com o planeta terra e nem com o próximo

Por exemplo, a pobreza, preconceito, desmatamento etc.

Por iço a falta de amor e com isso ela ficou triste.

Mas também ela deve ter interpretado o texto errado e entendeu outra coisa.

*Fonte: Texto do banco de dados da pesquisa sobre Letramento Acadêmico/UNIVALE.*

Observamos que esse aluno possui dificuldade primeiramente em interpretar as ideias do cartum. Isso fica evidenciado pela forma como entende a relação entre a imagem e a frase representativa do quadrinho. Isto é, o aluno diz que a personagem lê texto sobre acontecimentos mundiais, mas não há marcar suficientes no cartum para que avalie dessa forma; afinal, a personagem está diante de um texto que se apresenta em um computador, mas o cartum não esclarece que texto é esse. Parece-nos que o aluno foi induzido a pensar dessa forma por causa do início da frase que diz: “Falta amor no mundo...” que tem a palavra “amor” destacada em um tom vermelho de letra.

O aluno não percebe o slogan do cartum como um todo: “Falta amor no mundo...mas também falta interpretação.”, considerando apenas a primeira parte ao invés de perceber que o argumento principal, nesse caso, estaria após a conjunção “mas”. Além disso, tem uma compreensão equivocada quando nomeia a personagem como Tina ao invés de relacionar esse nome próprio à assinatura do cartunista. Supomos que a falta de prática de leitura e de conhecimento sobre esse gênero textual possa ter interferido nessa leitura indevida.

E ainda, em relação à estruturação e elaboração textual, percebemos que no texto do aluno as frases estão postas uma abaixo da outra sem preocupação de formatar parágrafo. Em seu texto, ele faz uso de três conectivos na intenção de alinhavar suas ideias. Para tanto, ele utiliza:

que/por isso/mas, sem se preocupar com a relação entre os argumentos do texto.

Esses aspectos que envolvem deficiência em leitura e produção de texto realçam o quanto a universidade local precisa investir em práticas com textos acadêmicos que promovam a leitura crítica dos diversos gêneros textuais assim como em produções textuais a fim de que praticando a escrita com linguagem mais formal/culta o sujeito/aluno possa desenvolver um texto mais articulado e com linguagem mais adequada.

Sem dúvida essa deve ser uma ação de toda a academia e não somente dos professores da disciplina de "Leitura e Produção de Texto". Afinal as práticas com texto acadêmico devem estar presentes em todas as disciplinas. Logo, para que se possa perceber qualquer alteração na leitura e produção de textos acadêmicos da universidade, necessário se faz contar com envolvimento de todos os professores planejando práticas acadêmicas significativas de leitura e de produção textual com o propósito de que os alunos adquiram competência para lidar com linguagem mais formal.

Em vista disso, no ano de 2016, o curso de Letras propôs à instituição local através do setor de Gestão Pedagógica da universidade ação de capacitação junto aos professores, visto dificuldade de muitos em orientar leitura e escrita de textos acadêmicos por acreditarem que os alunos deveriam chegar na universidade sabendo lidar com esses textos. A esse respeito Marinho (2010) esclarece:

> Uma das prováveis justificativas para essa lacuna pode ser a crença (subjacente aos discursos de senso comum e aos currículos) no princípio de que se aprende a ler e a escrever (não importa qual seja o gênero) no ensino fundamental e médio. Aos professores universitários, costuma causar estranhamento o fato de encontrar alunos pouco familiarizados com a leitura e a produção de gêneros que sustentam as suas aulas e outros eventos próprios à vida acadêmica. (MARINHO, 2010)

A abordagem mais técnica sobre o texto certamente é de competência do professor da disciplina Leitura e Produção de texto. No entanto, eventos de práticas de leitura e produção de texto devem compor a dinâmica de planejamento de ensino de todas as disciplinas. Afinal, este é o aspecto que mais se enfatiza na abordagem da escrita como práticas sociais que despontou com as reflexões sobre letramento na década de 90 do século passado no Brasil. Esse foi o ponto de partida para realização dos

encontros com os professores do curso B, bem com os cursos C e D[2].

De outra forma, queremos destacar que se aprende a escrever em contexto de uso. O fato de o sujeito ter conhecimento sobre o sistema de escrita alfabética de seu país não o torna competente para ler e escrever em diversos contextos que inclui o universitário.

A linguagem, conforme Bakhtin, é uma prática social, cuja realidade material – a língua – constitui-se como "um processo de evolução ininterrupto, constituído pelo fenômeno social da interação verbal, realizada através da enunciação" (BAKHTIN, 1929, p. 127).

Logo, não tem como querermos que nossos alunos adquiram competência para escrever e ler no contexto acadêmico se os docentes não proporcionarem eventos de usos dos textos dentro do espaço universitário. A disciplina de Leitura e Produção de texto presentes na matriz de todos os cursos universitário às vezes com mais ou menos carga horária mostra-se insuficiente para promover as habilidades de leitura e escrita necessárias ao graduando.

A segunda atividade que destacamos desenvolveu-se em turma do primeiro período do curso E em contexto de sala de aula. A professora entregou a seguinte proposta por escrito à turma, a saber:

| |
|---|
| Proposta – leitura do Texto "As palavras" de Othon Moacir Garcia. Após a leitura da crônica, construir um texto até 10 linhas sobre o que você entendeu. |

*Fonte: Texto do banco de dados da pesquisa sobre Letramento Acadêmico/UNIVALE.*

Na ocasião, a reação de uma das alunas da turma chamou atenção da professora. Depois de explicada a proposta de escrita, essa começou a chorar não tendo condições de desenvolver texto solicitado.

Este bloqueio da aluna em relação à escrita nos suscitou interesse visto estar com ela, buscando construir conclusões a respeito da escrita no

[2] Novamente identificamos os cursos da universidade local por letras, preservando o anonimato desses.

meio acadêmico. Apesar da reação inusitada e pontual, entendemos ser pertinente entrevistar a graduanda e foi o que fizemos.

Esclarecemos que metodologicamente na construção desse instrumento de pesquisa, a entrevista, procedemos analisando em equipe (pesquisadoras e bolsista) questões e temas de entrevista e em seguida uma das monitoras voluntárias realizou a coleta de dados. Abaixo, trechos de entrevista semi-estruturada realizada:

**Bolsista de iniciação: Queremos saber o que você sentiu quando a professora chegou com a proposta de escrita, logo nas primeiras semanas de aula, o que você sentiu?**
**Sujeito de pesquisa:** (...) eu "tava" um pouco retraída ainda sobre o curso, vim de exatas pra humanas meio que me parou (diferente nê) cheguei, aula de português?, minha área é exatas. Português?, vamos lá, encarar, cheguei, conversei com todo mundo. Ela(REFERINDO-SE À PROFESSORA) já tinha passado esse texto "As palavras", e deu pra gente fazer a interpretação de texto (...)li o texto, não entendi nada, reli,reli, reli, reli, nada, voltava, nada, falei, gente me ajuda, não "tô" conseguindo compreender esse texto(...) a cabeça não tinha raciocínio, totalmente nenhum, não consegui interpretar(...) aí eu entrei em pânico, eu comecei a chorar, chorar(...) ela disse calma (...) não conseguia dizer, não conseguia compreender nada daquilo.

**Bolsista de iniciação: E no ensino médio você tinha essa dificuldade em escrever e interpretar?**
**Sujeito de pesquisa:** No ensino médio até que não(...) é uma coisa mais fácil, nossa aqui (REFERE-SE À UNIVALE) é muito complexo (...) eu estudei em escola estadual(...)o ensino lá por ser uma escola estadual as condições não eram boas(...) tomei um choque (REFERE-SE À ATIVIDADE DA AULA DE PRODUÇÃO DE TEXTO E LEITURA).
(...)
o que você tinha que escrever é você pegar e colar, ctrl + v ctrl + c (AO SE REFERIR A OUTRO CURSO SUPERIOR QUE FAZIA EM OUTRA INSTITUIÇÃO ANTES DE TRANSFERIR PARA A UNIVALE)

**Bolsista de iniciação: Há quanto tempo que você terminou o ensino médio?**
**Sujeito de pesquisa:** tem quatro anos... é uma distância que a gente sente (...) mas não tem que ser distante; eu acho que aquilo que você aprende você leva(...)
eu fico assim, gente, mas estou nesse curso agor

> a, onde que entra esse português? (...) Eu quero aprender a gostar, quero saber, entender a utilidade dele na profissão, em tudo, porque o português você coloca em qualquer lugar (...)

*Fonte: Texto do banco de dados da pesquisa sobre Letramento Acadêmico/UNIVALE.*

O trecho de entrevista aqui apresentado nos dá a real dimensão da relação que essa aluna tem com o texto escrito no contexto universitário. O pânico sofrido pela aluna traduzido através de seu choro revela o nível de frustração que essa tem com a palavra escrita. Outro aspecto que revela todo pavor vivenciado por essa aluna em relação à escrita na escola é o fato de a todo instante se referir à professora da disciplina "Leitura e Produção de texto" como "ela". Ressaltamos que desde o início da entrevista a referência à professora é sempre usando o pronome; em nenhum momento consegue chamar a professora pelo nome, cooperando para entendermos o grau de dificuldade enfrentado por essa aluna em relação à aula que denomina "aula de Português".

Sem deixar de levar em consideração o aspecto particular que envolve a situação dessa aluna, analisamos que o bloqueio à palavra escrita é muito frequente no contexto escolar em que essa habilidade é proposta de forma artificial, enfim, pouco significativa.

Por mais que a aluna demonstre medo de escrever e fique confusa sobre o propósito de ter aula de "Português"( "cheguei, aula de português?"; "), por fim, conclui que a disciplina "Leitura e Produção de texto" deve ter alguma aplicação na área profissional que escolheu ("mas estou nesse curso agora, onde que entra esse português? (...) Eu quero aprender a gostar, quero saber, entender a utilidade dele na profissão, em tudo, porque o português você coloca em qualquer lugar(...)").

Essa última fala da aluna demonstra muita reflexão sobre a necessidade de se pensar o texto como prática social, incorporado ao cotidiano das comunidades que fazem uso dele; afinal, a linguagem, conforme Bakhtin, é uma prática social, cuja realidade material – a língua – constitui-se como "um processo de evolução ininterrupto, constituído pelo fenômeno social da interação verbal, realizada através da enunciação" (BAKHTIN, 1929, p. 127).

Portanto, o pânico dessa aluna bem como de muitos alunos na academia é de escrever e ler textos sem propósito, isso é, os "trabalhos escolares"

que não estão relacionados a eventos universitários que promovam conhecimentos relacionados à área de estudo.

A escrita na ou para a escola? Eis a questão. O emprego da língua, na escola, dessa forma, foge de sua utilidade real que deveria contar com a participação e interação de vários atores no processo comunicativo e isso torna o emprego da língua artificial.

Evitando isso, devemos considerar a natureza social da linguagem, o caráter dialógico e interacional da língua reconhecendo os gêneros como a materialização da interação entre os sujeitos que, por intermédio do uso da língua, elaboram formas mais ou menos estáveis de enunciados (os gêneros do discursos), os quais, segundo Bakhtin (1992), revelam a esfera social à qual pertencem. Cada esfera social, dentre elas a escolar, possui um discurso que lhe é característico, que a representa nas situações discursivas. Nesse sentido, o que qualquer aluno assim como a aluna entrevista quer é aprender a dizer ou reconhecer nos gêneros textuais acadêmicos os discursos da área de estudo.

*Sobre dados mais globais*

Analisamos todas as produções textuais desenvolvidas com as diversas turmas de primeiro período parceiras da pesquisa, levando em consideração tanto a proposta elaborada pelo professor quanto o resultado produzido pelos alunos segundo categorias de análise, a saber:

C1. Habilidade em estruturar as ideias através da escrita;

C2. Habilidade de leitura interpretativa (relacionar ideias do texto);

C3. Conhecimentos formais/básicos da língua: acentuação, pontuação, concordância, regência, dentre outros;

C4. Demonstração de ponto de vista crítico;

C5. Capacidade de síntese (parafraseamento).

A partir da análise das atividades realizadas pelos alunos, entrevistamos alguns sujeitos/alunos e em seguida procedemos à análise dos dados, tendo em vista o cruzamento de informações alcançadas na coleta. Portanto, seguem dados e reflexões alcançados através desse trabalho investigativo.

Primeiramente, ressaltamos a partir de tabela adiante percepção mais ampla da experiência com texto na academia envolvendo alunos dos três cursos participantes desta coleta de dados. Esse nos dá diagnóstico sobre a relação de nosso sujeito com o texto acadêmico tendo em vista as categorias supracitadas. Vejamos tabela a seguir:

| CATEGORIA | PERCENTUAL |
|---|---|
| C1 | 55% |
| C2 | 61% |
| C3 | 55% |
| C4 | 51% |
| C5 | 56% |

*Figura 1: amostragem geral das atividades acadêmicas realizadas pelos alunos.*

Montamos essa tabela levando em consideração a produção acadêmica desenvolvida pelos 100 alunos participantes desta pesquisa. O percentual estabelecido oscila entre a categoria em que os alunos apresentaram menos dificuldade para a que demonstraram mais dificuldade.

Tendo em vista isso, ressaltamos o fato de grande parte dos alunos alcançarem um resultado mediano em todas as categorias, sendo que na categoria 2 (C2), as dificuldades são ainda maiores. A categoria que os alunos tiveram menos problemas foi a C4: Demonstração de ponto de vista crítico.

O nível pouco alto entre as categorias faz-nos entender que os alunos ao adentrarem no espaço universitário da UNIVALE precisam encarar o desafio de lidar com a leitura que busca a construção da coerência textual. Ressaltamos que apesar de possuírem ponto de vista sobre temas tratados, apresentam dificuldade em traduzir suas ideias, estruturando-as de forma coerente e coesa como apresentados nas categorias C1, C3 e C5.

A esse respeito Costa Val(1991) esclarece-nos que um texto se constitui a partir dos seguintes elementos, a saber:

> O pragmático, que tem a ver com seu funcionamento enquanto atuação informacional comunicativa.
> O semântico – conceitual, de que depende sua coerência.
> O formal, que diz respeito à sua coesão.
> (Costa Val, p.23,1992)

Diante disso, percebemos que para construir uma relação mais efetiva com o texto é preciso que nosso sujeito/aluno, especialmente o do ensino superior, desenvolva e compreenda com mais propriedade os elementos de textualidade, demonstrando, para além disso, ter mais competência em acionar conhecimentos prévios, linguísticos e textuais que contribuam para estabelecer relação entre os argumentos presentes no texto, favorecendo melhor processamento de leitura; aspecto para qual os sujeitos/alunos demonstraram ter maior dificuldade.

Não estamos querendo dizer que esse aluno não tenha desenvolvido esses aspectos ao estudar a construção do texto no ensino fundamental e médio. O que analisamos através deste trabalho é que em se tratando do texto em contexto acadêmico que se caracteriza pelo uso de linguagem com rigor mais culto, um maior aprofundamento em relação aos elementos que constituem esse texto é fundamental para que o graduando demonstre maior competência na leitura e escrita de textos.

*Oficinas de Leitura e Produção de Texto Acadêmico*

Como esclarecido anteriormente, no ano de 2016, desenvolvemos proposta de projeto de Extensão oferecendo oficinas tanto de Leitura quanto de desenvolvimento de textos acadêmicos para alunos da universidade local. Os coordenadores de cada curso de graduação da UNIVALE tiveram oportunidade, conforme demanda, de solicitar agendamento de oficina envolvendo práticas de leitura de textos quanto de escrita acadêmica.

As oficinas foram ministradas em oito cursos de diversas áreas durante o horário de aula. Fez-se um ajuste dos horários de aula a fim de que os alunos tivessem de dois a três oficinas por semestre. Se pensarmos nas dificuldades, refletimos que três encontros por curso são insuficientes; todavia, procuramos aproveitar ao máximo os momentos de oficinas,

apresentando técnicas de leitura de gêneros acadêmicos de texto assim como desenvolvendo compreensão sobre como estruturar escrita de textos.

Essas orientações, mesmo que minimamente, surtiram efeito positivo. Seguem depoimento de alunos participantes das oficinas de texto acadêmico. Em registro de avaliação do trabalho realizado, comentam:

> Aluno A[3]: Hoje consigo me organizar melhor na escrita dos trabalhos acadêmicos e fiquei mais atento ao modo de ler artigos, monografias e outros textos (...).
> Aluno B: Depois de participar dessas aulas não sei tudo sobre o texto acadêmico, mas agora tenho um rumo a seguir (Risada). É como se descobrisse uma outra maneira de escrever(...).

*Fonte: Texto do banco de dados da pesquisa sobre Letramento Acadêmico/UNIVALE.*

As declarações positivas dos alunos acima em relação às oficinas de texto fazem-nos perceber a relevância de se investir em propostas que contribuam para o processo de apropriação de escrita no contexto de ensino superior. Dessa forma, o aluno aprenderá a lidar e a compreender usos e práticas envolvendo os gêneros acadêmicos somente em contexto universitário. À medida que experimenta de forma significativa esses textos, apreende sua estrutura e linguagem, adquirindo competência para lidar com esses.

RESULTADOS OU CONCLUSÕES:

A partir do que foi apresentado, verificamos a necessidade de se desconstruir a concepção de um gênero cristalizado nas salas de aula das universidades, o “trabalho” ( Marinho, 2010), por acreditarmos que as concepções de texto e de discurso subjacentes ao “trabalho” das disciplinas do currículo de graduação tendem a transformar a escrita dos estudantes de graduação em um modelo engessado de texto escolar.

Diante disso, propomos aprofundar na abordagem do Letramento acadêmico compartilhada pelos pesquisadores que fazem parte dos

[3] Utilizamos letras para identificar alunos entrevistados, buscando preservação do anonimato.

Novos Estudos do Letramento e pesquisam o que denominam de Letramentos Acadêmicos. Esse grupo de pesquisadores entende os letramentos como práticas sociais e, portanto, como constitutivos dos vários setores que formam a instituição acadêmica. O modelo do letramento acadêmico concentra-se nos significados que os sujeitos atribuem à escrita, partindo de questões epistemológicas que envolvem as relações de poder entre instituição, professores e alunos, além de investigar as identidades sociais e a história de letramento dos sujeitos, bem como o processo de aculturação pelo qual o aluno passa ao aderir um novo discurso. **(**Lea e Street,1998).

Aprendemos, com isso, que a melhoria na escrita acadêmica dos alunos está relacionada ao investimento na capacitação dos professores universitários em relação à compreensão de como inserir de forma significativa práticas textuais relacionadas ao conteúdo de ensino.

Por fim, constatamos a importância de elaboração de programa permanente de estudos sobre as práticas acadêmicas de escrita dentro do espaço universitário local, assegurando maior qualidade textual por parte dos alunos que se adentram nesse contexto.

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# Formação continuada de professores alfabetizadores: contribuições para as práticas de ensino da leitura e da escrita

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PALAVRAS-CHAVE: Alfabetização. Leitura e Escrita. PNAIC.

RESUMO:
A formação continuada de professores tem sido reconhecida, cada vez mais, como um direito e uma necessidade. Nesse cenário, especialmente a partir do início do século XXI, diversos programas governamentais de formação continuada de professores têm sido ofertados às redes públicas de ensino do país. O presente artigo apresenta resultados de uma pesquisa que teve como objetivo analisar as contribuições do curso de formação continuada do Pacto Nacional pela Alfabetização na Idade Certa, realizado no ano de 2013, para as práticas de ensino da leitura e da escrita de 10 (dez) professoras alfabetizadoras participantes do curso no referido ano na cidade de Brejo da Madre de Deus – PE. Para tanto, como procedimento metodológico, utilizamos a entrevista semiestruturada, a qual gerou dados que foram submetidos à analise temática de conteúdo. Os resultados revelam-nos que parece ter havido a incorporação de algumas propostas da formação no ensino da leitura e da escrita, sobretudo no que se refere ao trabalho com os gêneros textuais e à ludicidade. Entretanto, essa incorporação não acontece como uma mera reprodução, mas, sim, a partir das experiências vivenciadas cotidianamente pelos professores.

INTRODUÇÃO:
A formação continuada de professores é reconhecida, hoje, como uma necessidade e um direito. Necessidade, porque a formação docente não acontece apenas nos cursos de formação inicial, mas ao longo de toda a carreira docente. Direito, porque não pode ser negada aos professores, estando, inclusive, garantida na Lei de Diretrizes e Bases da Educação Nacional nº 9.394/1996.

Nesse cenário, especialmente a partir do início do século XXI, diversos programas governamentais de formação continuada de professores têm sido ofertados às redes públicas de ensino do país. No caso da formação

de professores alfabetizadores, são exemplos o Programa de Formação de Professores Alfabetizadores (PROFA), o Pró-Letramento e, mais recentemente, o Pacto Nacional pela Alfabetização na Idade Certa (PNAIC).

O PNAIC, lançado pelo Governo Federal em 2012, constitui um compromisso formal dos governos federal, estaduais e municipais de assegurar que todas as crianças estejam alfabetizadas até os oito anos de idade, isto é, que concluam o 3º ano do ensino fundamental não apenas tendo compreendido o sistema de escrita alfabética e dominado as correspondências entre grafemas e fonemas, mas lendo e produzindo textos com autonomia.

Uma das principais ações do Pacto é a formação continuada de professores alfabetizadores, a qual inclui curso presencial, com carga horária de 120 horas por ano, ministrado por orientadores de estudo, que são professores das redes de ensino, formados por universidades públicas em um curso específico de 220 horas por ano. Os princípios gerais da formação continuada assumidos pelo Programa são a prática da reflexividade, a mobilização dos saberes docentes, a constituição da identidade profissional, a socialização, o engajamento e a colaboração. (cf. Brasil, 2012).

Nesse contexto, algumas questões impõem-se no que se refere às contribuições desse curso de formação continuada para as práticas de ensino de leitura e escrita dos professores alfabetizadores que dele participam: que orientações desse curso de formação continuada contribuíram para essas práticas? Como e por que essas orientações contribuíram? Que aspectos podem favorecer ou não a incorporação dessas orientações pelos professores ao seu repertório de práticas?

Gatti (2003) observa que, de modo geral, os mentores e implementadores de programas ou cursos de formação continuada consideram que as mudanças em posturas e formas de agir decorreriam do domínio de novos conhecimentos, os quais precisariam ser oferecidos aos professores. Segundo essa autora, essa concepção desconsidera que “(...) esses profissionais são pessoas integradas a grupos sociais de referência nos quais se gestam concepções de educação, de modos de ser, que se constituem em representações e valores que filtram os conhecimentos que lhes chegam” (p. 192).

Falsarella (2003), por sua vez, alerta para a influência que o clima e a cultura escolares, a socialização docente na tradição da escola e o caráter dinâmico da sala de aula exercem sobre o trabalho do professor. Nessa perspectiva, essa autora ressalta que,

> Quando colocados frente a uma proposta de mudança, os professores se indagam o que ela trará como resultado, não no abstrato, mas para cada um deles em seu próprio contexto, e fazem o que conseguem e acham que vale a pena dentro de suas circunstâncias concretas de trabalho e de vida. (Falsarella, 2003, p. 211)

Pode-se, assim, concluir que as mudanças nas práticas de ensino não ocorrem de maneira automática, como resultado direto e imediato dos cursos de formação dos quais os professorem participam. Em vez disso, compreendemos que os professores não recebem passivamente os conhecimentos e orientações a que têm acesso nos curso de formação inicial e continuada, porque são sujeitos inventivos e produtivos, que, por isso mesmo, apropriam-se das produções culturais, reinventando-as em seu cotidiano (cf. Certeau, 2012).

Nesse processo, as “inovações” são avaliadas e validadas ou não pelos professores por meio de critérios pragmáticos e não teóricos, sendo incorporadas apenas quando contribuem, de alguma maneira, para uma melhor organização do trabalho pedagógico. Caso contrário, são adaptadas ou mesmo descartadas, principalmente quando parecem inúteis ou sem relação com a realidade vivida (Chartier, 2007; Tardif, 2001).

Neste artigo, considerando as discussões tecidas anteriormente, apresentaremos alguns resultados de uma pesquisa que desenvolvemos com um grupo de professoras alfabetizadoras que tinham participado do curso de formação continuada do PNAIC no ano de 2013.

## CONTEXTUALIZANDO A PESQUISA:

A pesquisa que desenvolvemos teve como objetivo investigar, a partir da perspectiva de professores alfabetizadores, as contribuições do curso de formação continuada do PNAIC para as suas práticas de ensino da leitura e da escrita no ciclo de alfabetização. Considerando a natureza desse objetivo, adotamos uma abordagem qualitativa de pesquisa, que se ocupa do universo de significados, motivos, aspirações, crenças, valores e atitudes (Minayo, 2011). No entanto, como entendemos que não existe dicotomia entre qualidade e quantidade, recorremos também, quando

necessário, a dados quantitativos.

Para atender aos objetivos de pesquisa explicitados anteriormente, utilizamos a entrevista semiestruturada como procedimento metodológico, a qual foi realizada com 10 professoras do ensino fundamental de escolas da rede pública municipal da cidade de Brejo da Madre de Deus – PE, sendo 7 delas docentes do 1º ano e 3 de salas multisseriadas de escolas do campo, as quais se dispuseram a participar do estudo e atendiam aos seguintes critérios: 1) estar atuando no ciclo de alfabetização; 2) ter participado, no ano anterior, do curso de formação de alfabetizadores do PNAIC correspondente ao 1º ano e/ou a turmas de escolas do campo que incluíssem o 1º ano.

A fim de resguardar a identidade das docentes, elas foram denominadas com os numerais de 1 a 10, sendo as de 1 a 7 as que lecionavam no primeiro ano do ensino fundamental na época da formação e as de 8 a 10 as que atuavam em escolas do campo. No quadro apresentado a seguir, as professoras alfabetizadoras são caracterizadas no que se refere à formação e experiência profissional.

| Professoras | Ensino Médio (curso e ano de conclusão) | Graduação (curso e ano de conclusão) | Tempo de atuação como alfabetizadora |
|---|---|---|---|
| 1 | Magistério/ 1994<br>Contabilidade/ 1997 | Geografia/ 2003 | 32 anos |
| 2 | Magistério / 1994 | Pedagogia/ 1999 | 6 anos |
| 3 | Magistério/ 1995 | Cursando Pedagogia | 16 anos |
| 4 | Magistério/ 1993 | Pedagogia/ 2011 | 9 anos |
| 5 | Magistério/ 1995 | História/ 2008 | 5 anos |
| 6 | Magistério/ 1994 | Pedagogia/ 2004 | 14 anos |
| 7 | Magistério / 1998 | Ciências com Habilitação em Biologia/ 2002 | 17 anos |
| 8 | Magistério/ 1996 | Pedagogia/ 2004 | 16 anos |
| 9 | Normal Médio/ 2010 | Cursando Pedagogia | 4 anos |
| 10 | Normal Médio/ 2010 | Cursando Física | 2 anos |

*Quadro 1 – Formação e Perfil Profissional*
*Fonte: Acervo da pesquisa*

A partir das informações expostas no Quadro1, percebe-se, quanto à formação de nível médio, que todas as professoras cursaram o magistério. Em nível superior, a maioria possui graduação ou estava cursando

Pedagogia. Entre as demais, uma é graduada em Geografia, uma em História, uma em Biologia e outra estava cursando licenciatura em Física. Com relação ao tempo de experiência como professoras do ciclo de alfabetização, a maioria atuava em uma faixa que variava de 9 a 32 anos e as mais novas na profissão ensinavam a 2, 4 e 6 anos.

Utilizamos como procedimento metodológico a entrevista semiestruturada, que consiste em uma série de perguntas verbais abertas, em uma ordem prevista, na qual o entrevistador pode acrescentar perguntas de esclarecimento (Laville & Dione, 1999). As entrevistas foram realizadas com gravação em áudio, utilizando um roteiro previamente elaborado, e foram usadas para gerar dados sobre as contribuições do curso de formação continuada do PNAIC para as suas práticas de ensino da leitura e da escrita, considerando os seguintes aspectos: a) as orientações do curso da formação continuada que contribuíram para essas práticas de ensino; b) como e porque essas orientações contribuíram para essas práticas; c) os aspectos favorecedores ou não da incorporação dessas orientações pelos professores. Também usamos a entrevista para mapear as experiências de formação e de atuação em sala de aula vivenciadas pelos professores.

Para realização da pesquisa, foi solicitada autorização para produção e análise dos dados, mediante utilização de Termo de Consentimento Livre e Esclarecido, assinado pelos professores entrevistados, assegurando o anonimato quando da divulgação dos resultados do estudo.

Os dados “brutos” obtidos foram submetidos a análises de conteúdo (Bardin, 1979), a qual foi desenvolvida por temas (análise temática categorial) e envolveu as seguintes etapas: pré-análise, análise do material (codificação e categorização da informação) e tratamento dos resultados, inferência e interpretação.

## RESULTADOS E DISCUSSÕES:

### *Contribuições do curso de formação continuada para as práticas de ensino de leitura e escrita*

Foi unânime entre as professoras alfabetizadoras entrevistadas a afirmativa de que houve, de fato, contribuições do curso de formação continuada para suas práticas de ensino da leitura e da escrita. Esse dado aproxima-se dos resultados de outras pesquisas (Cardoso & Cardoso,

2016; Klein et al., 2016), que constataram, por meio da análise das respostas dadas em questionários, impacto da formação nas práticas de professores que participaram do PNAIC. No quadro a seguir, é possível visualizar as principais contribuições apontadas pelos professores participantes do estudo que desenvolvemos:

Conforme podemos observar no Quadro 2, o aspecto mais citado pelas professoras e também mencionado pelos participantes do estudo de Cardoso e Cardoso (2016), foi "Ludicidade/jogos de alfabetização". Esse aspecto constitui, de fato, uma dimensão importante no ciclo de alfabetização, uma vez que as crianças, quando ingressam no Ensino Fundamental, não deixam de ser crianças e continuam tendo a necessidade e o direito de brincar. A seguir, alguns extratos de respostas dadas pelas professoras:

> Eu aprendi a trabalhar com jogos, que eu tinha muita dificuldade, e, com isso, meus alunos do primeiro ano tiveram um melhor resultado na leitura e na escrita. (Professora 7)
> Contribuiu, sim. Eu acho que principalmente a questão de como se trabalhar a leitura e a escrita de forma mais lúdica, com jogos. (Professora 9)
> [...] lembro que era a parte dos jogos, que ensinava a gente a lidar com jogos, que era quando o aluno começava a observar a escrita e a leitura como uma coisa do cotidiano deles. Por que aqueles joguinhos iam ensinar eles a escrever e a ler coisas do cotidiano deles, palavras que eram simples. (Professora 10)

As professoras também citaram o avanço das crianças na leitura e na escrita (4/10) e os materiais do curso (4/10) como contribuições significativas do curso de formação. Quanto ao primeiro aspecto, mencionaram, de modo geral, melhoria na aprendizagem da leitura e da escrita e uma das docentes referiu-se especificamente ao desenvolvimento do gosto pela leitura. Já com relação aos materiais do curso, consideraram como muito bons. Três professoras também mencionaram a inovação da dinâmica das aulas e duas referiram-se à troca de experiência com os pares. Uma das alfabetizadoras que atuava em turmas multisseriadas mencionou como contribuição o trabalho com leitura e escrita nessas turmas.

Apesar de reconhecerem as contribuições da formação para suas práticas de ensino da leitura e da escrita, duas professoras chamaram atenção para a atuação do orientador de estudo do curso, que, pela forma como

conduzia os encontros, não as deixavam totalmente satisfeitas.

*Cadernos do curso de formação que mais contribuíram para as práticas de ensino da leitura e escrita*

Indagamos as professoras sobre quais cadernos do curso de formação consideravam que haviam contribuído mais para suas práticas de ensino da leitura e da escrita e obtivemos os resultados apresentados no Quadro 3. Conforme podemos observar, o caderno cujo tema é a ludicidade foi indicado pela maioria das professoras (8/10), o que se relaciona com os dados concernentes às contribuições do curso de formação.

Os extratos a seguir ilustram as falas de algumas das professoras que apontaram o caderno sobre a ludicidade como o mais significativo para as suas práticas de ensino da leitura e da escrita:

> Foi ludicidade na sala de aula. [...] Vinha aqueles textos, aqueles tipos de poesias, aqueles poemas. Então chamou muito a atenção deles e foi muito proveitoso. Eu acho que a ludicidade ajuda [...] porque chama atenção, porque atrai. (Professora 1)
> Contribuiu de forma qualitativa para a minha prática de ensino, uma vez que eu não tinha o hábito de alfabetizar com jogos e brincadeiras e esse caderno veio me auxiliar nessa questão. Todas as atividades dele são de fundamental importância para ajudar a criança ampliar sua linguagem, seus conhecimentos. [...] (Professora 6).
> Porque, começando aqui por essa parte do lúdico, é quando você desperta um olhar diferente no aluno em relação à aprendizagem, ele não vai mais ver aquilo como alguma coisa tão compromissada, tão séria, assim tão fechada. Mas ele pode lidar com aquilo de uma forma divertida, prazerosa de fazer. (Professora 10)

Esses depoimentos parecem revelar, assim, que as professoras reconhecem a importância do lúdico no processo de alfabetização, contemplando um dos objetivos do caderno em tela: “conhecer a importância do uso de jogos e brincadeiras no processo de apropriação do Sistema de Escrita Alfabética (SEA), analisando jogos e planejando aulas em que os jogos sejam incluídos como recursos didáticos” (Brasil, 2012b, p. 5).

O caderno cujo tema refere-se à incorporação dos diversos gêneros textuais de circulação social no processo de alfabetização aparece como o segundo mais citado pelas professoras. As três entrevistadas que apontaram diretamente esse caderno foram as que lecionavam em

escolas do campo. Uma das professoras afirmou:

> [...] Essa questão de trabalhar os gêneros textuais eu achei interessante de fazer, que é porque, quando você começa a mostrar pra o aluno a importância da escrita e da leitura, onde se serve aquilo, onde é aplicado, aí ele começa a ver a utilidade de aprender a escrever, de aprender a ler. Porque ele vê aquilo como algo que vai servir pra ele na prática. (Professora 10).

Quanto a esse aspecto, notamos a valorização, pelas professoras, do trabalho com os gêneros textuais no ensino da leitura e da escrita, proporcionando aos alunos o contato com a diversidade textual durante o processo de alfabetização. Nesse sentido, Mendonça (2005, p. 48) observa que "Este é, a propósito, o princípio básico da proposta de alfabetizar letrando: a apropriação do sistema de escrita e a inserção nas práticas de leitura e escrita se dariam de forma simultânea e complementar".

*Consulta aos cadernos do curso de formação: frequência e motivos*

No que se refere à consulta aos cadernos do curso de formação continuada do PNAIC, percebemos que quatro das dez professoras entrevistadas afirmaram consultar frequentemente esses materiais, três disseram que consultavam com menos frequência e outras três declararam que não recorriam aos cadernos, conforme podemos observar no quadro a seguir.

Entre as docentes que afirmaram nunca consultar os cadernos, a professora 4 alegou não fazê-lo por falta de tempo. Já as professoras 1 e 10 disseram ter realizado a consulta deles apenas durante a época do curso de formação: a primeira acrescentou que estava dedicando-se, naquele momento, à consulta dos cadernos do curso de formação sobre Alfabetização Matemática e a segunda que consultava as anotações que realizou durante os encontros. Uma delas afirmou o seguinte:

> Esse ano a gente deixa mais, porque a gente tá só na parte de matemática. Aí esse ano eu ainda não peguei neles não [...] Eu só utilizava enquanto tava na formação. [...] (Professora1).

No caso das alfabetizadoras que declararam consultar os cadernos às vezes, a professora 3, que também disse estar dedicando-se mais à consulta dos cadernos referentes à Alfabetização Matemática, declarou

que consultava os cadernos do ano anterior quando conseguia articular as propostas do PNAIC às exigências do Alfabetizar com Sucesso, um outro programa em desenvolvimento no município. A professora 5 expôs que a falta de tempo fazia com que preferisse recorrer à internet, mas, quando surgia uma oportunidade e uma necessidade, recorria aos cadernos. Já a professora 7 indicou que consultava mais as anotações das orientações do curso. Além disso, essa última declarou não ter recebido o material durante a formação, aspecto também apontado por outra professora em outro momento da entrevista.

Entre os motivos apontados pelas docentes como motivadores dessa consulta, o planejamento de aulas apareceu nas falas da maioria delas (6/10); o esclarecimento de dúvidas com relação a conteúdos e metodologias também foi citado (5/10); a consulta para a elaboração de recursos didáticos e das seções com indicações de livros foram elencadas por uma professora. Houve ainda três professoras que disseram ter realizado uma consulta mais sistemática durante o curso de formação, entre outras coisas por ser uma exigência que o professor desenvolvesse em sala de aula algumas propostas didáticas e socializasse os resultados nos encontros de formação.

Indagada sobre a frequência e motivações para a consulta dos cadernos do curso de formação, uma das professoras expressou:

> Sim, eu consulto sempre. Por ensinar agora aqui o primeiro ano na alfabetização, eu consulto sempre as partes que contemplam as leituras, que tem muitas indicações de livros. [...] As sequências didáticas, quando a gente tem alguma dúvida ou esquece alguma coisa, aí eu vou e sempre consulto. Sempre, toda semana, sempre vejo alguma coisa, quando tem algum projeto na escola. Os livros são muito bons, tem muitos projetos, muitas coisas com sequência. Eu sempre utilizo eles pra tirar uma dúvida, pra preparar aula. Então eu sempre consulto. (Professora 8).

Como podemos observar, os materiais do curso de formação continuada ainda eram consultados pela maior parte dos docentes, mesmo após o término do referido curso. Os motivos apontados para essa consulta eram, principalmente, de natureza pragmática (planejamento de aulas, elaboração de recursos didáticos, retomada de indicações de livros para leitura em sala de aula, entre outros), coadunando-se com o que expõe Chartier (2007, p. 185): “Ao se defrontarem com texto acadêmicos, os professores privilegiam as informações diretamente utilizáveis, o “como fazer” mais do que o “porquê”, os protocolos de ação mais do que as

explicações ou os modelos".

Dessa forma, podemos concluir que os materiais pareceram proporcionar condições para mudanças na prática pedagógica. As sugestões de atividades e os relatos de experiências foram indicados como algo que dava segurança às professoras. No que se refere à linguagem do material, ela foi apontada como acessível e de fácil compreensão. As docentes também mencionaram, de modo geral, a proximidade desses materiais à realidade delas.

*Mudanças nas práticas de ensino de leitura e escrita proporcionadas pela formação*

Falsarella (2003), ao discutir sobre o impacto da formação continuada na prática cotidiana dos professores, ressalta o caráter dinâmico das salas de aula, assim como as especificidades de cada uma delas e do contexto no qual cada professor está inserido. Assim, segundo a autora, ao se deparar com determinada proposta de mudança, o professor analisa as possibilidades dela surtir resultados práticos, tendo em vista a sua realidade. Nesse sentido, "é o professor que transforma a ideia de inovação em ato pedagógico inovador, é ele que abraça uma ideia, testa essa ideia na prática e apropria-se dela ou não" (Falsarella, 2003, p. 214).

As principais mudanças elencadas pelas professoras em suas práticas de ensino de leitura e escrita relacionaram-se intimamente às indicações dos cadernos considerados como os que mais contribuíram para as suas práticas de ensino de leitura e escrita. Assim, o trabalho com textos/gêneros textuais e a inserção da ludicidade apareceram como as mudanças mais citadas. Entretanto, outras indicações, como a interdisciplinaridade, foram feitas pelas professoras, conforme podemos observar no quadro a seguir:

Desse modo, parece ter havido, por parte das professoras, a incorporação de propostas do curso de formação continuada em suas práticas de ensino de leitura e escrita. No entanto, é importante considerarmos que, mesmo havendo a incorporação de sugestões da formação nas práticas de ensino, as professoras que dela participaram realizaram uma releitura dessas propostas, pois o professor não é um mero reprodutor ou executor. Os extratos de fala que apresentamos a seguir sobre as mudanças nas metodologias de alfabetização reforçam o que aqui está sendo dito:

> [...] Eu lembro que eu tinha uma certa dificuldade [...] de alfabetizar usando textos [...] Por que antes do curso eu alfabetizava muito assim com palavras-chave, entendeu? Com a palavra tirando a sílaba. Eu tinha muita dificuldade, muita resistência em trabalhar com textos, entendeu? Aí depois eu fui mudando, mudei a minha prática e assim ficou mais claro pra mim (Professora 5).
> [...] antigamente era muito comum as pessoas alfabetizar com as palavras ou com a sílaba, né? É um método comum e muito mais difícil, é uma palavra isolada, uma sílaba isolada. Hoje em dia existem professores que ainda alfabetizam desse jeito. Eu não quero dizer que é o certo, por que não existe método certo, né? Não é que você vai usar um texto e não vai voltar ao silábico. Mas é importante você trabalhar com texto, fica muito mais significativo pra o aluno, não é? (Professora 5).

O depoimento dessa professora desvenda que parece ter havido mudanças na maneira como alfabetizava, mas sem abrir mão de metodologias antes praticadas. Essa atitude pode apontar, segundo Duran (2007, p. 125-126), a possibilidade de entender “os modos com os professores incorporaram, transformaram ou resistiram às orientações impostas por uma ordem social dominante”. Ainda a esse respeito, essa mesma autora trata das invenções que os professores realizam para organizarem o cotidiano: “Tais invenções do/no cotidiano vão produzindo uma “cultura”, saberes pedagógicos da escola, saberes produzidos por professores e alunos, na dialeticidade da vida cotidiana, na concretude do cotidiano escolar”. (p. 127).

*Dificuldades encontradas para realização das propostas do curso*

Perguntamos às professoras se elas haviam encontrado dificuldades para materializar as propostas do curso de formação. Conforme podemos observar no Quadro , a seguir, as dificuldades apresentadas pelas professoras, em ordem de recorrência, foram: pouca idade dos alunos; associação entre o PNAIC e o Alfabetizar com Sucesso; alfabetização com textos; articulação entre diferentes áreas do conhecimento; salas multisseriadas; comportamento dos alunos; acompanhamento pelo corpo pedagógico da escola; limitação do espaço físico da escola; trabalho com jogos educativos; e falta de recursos tecnológicos na escola.

A dificuldade mais recorrente, de acordo com as professoras, referiu-se à idade/nível dos alunos, que, segundo elas, seriam muito novos e, por vezes, não acompanhavam o grau de dificuldade de algumas propostas. No extrato a seguir é possível observar o depoimento de uma das

docentes a respeito:

> Eu mesma encontrei dificuldades por conta das minhas crianças serem muito novas [...] o aprendizado das crianças quando vem de outra série para o primeiro ano ainda é um pouquinho lento, não tão assimilando por conta dessa idade. (Professora3).

Essa dificuldade mencionada pelas professoras parece apontar para o fato de se esperar que os alunos cheguem ao primeiro ano do ensino fundamental dominando um conjunto de determinadas habilidades necessárias à realização das atividades. Por outro lado, deve-se levar em consideração que, no primeiro ano, as crianças estão, muitas vezes, familiarizando-se com um universo novo, que, por vezes, requer que se comportem de maneira diferente da que estavam habituadas. As professoras, conforme evidenciam os dados, pareciam considerar algumas propostas discutidas na formação complexas para as crianças. No entanto, considerando que se trata de um momento de transição, cabe ao professor, enquanto mediador, fazer intervenções para garantir a aprendizagem, considerando seu tempo e especificidades.

Outra dificuldade apontada pelas alfabetizadoras referiu-se à existência paralela de outro Programa, o Alfabetizar com Sucesso. Com início no ano de 2002 na rede estadual de ensino do Estado de Pernambuco, foi criado com o intuito de solucionar os altos índices de reprovação no Ensino Fundamental. Seu objetivo “era investir na formação de professores alfabetizadores, oportunizando estudos sistemáticos relativos à teoria e à prática de alfabetizar” (Moraes, 2006, p. 78). Segundo essa autora, os professores também receberam materiais didáticos e uma característica desse Programa é o monitoramento das atividades desenvolvidas no que se referem à frequência, livros lidos e avanço dos alunos quanto à leitura e à escrita.

As professoras que apontaram como dificuldade a articulação entre o Alfabetizar com Sucesso e o PNAIC mencionaram que ambos apresentavam propostas e metodologias diferentes. Dessa forma, evidencia-se que a disparidade de encaminhamentos dificultava o trabalho com as propostas do PNAIC, tendo em vista que havia um roteiro de atividades do Alfabetizar com Sucesso para que as professoras seguissem, cujo cumprimento era fiscalizado pelos coordenadores do projeto, o que pode ser atestado pelo depoimento a seguir:

> O que me incomodou um pouco foi [...] o Alfabetizar com Sucesso, que o

> tempo todo não casava um com o outro, um era o oposto do outro. [...] Então, muitas vezes, há atividades que a gente queria realizar e não batia. Mesmo quando tinha as tarefas de casa do PNAIC que o orientador passava pra gente realizar determinada atividade e levar pra expor, a gente tinha essa dificuldade, porque as coordenadoras da escola... elas cobravam o Alfabetizar [com Sucesso] o tempo todo. (Professora 9).

As demais dificuldades apontadas, mesmo aparecendo com menor recorrência nas falas das professoras, não deixam de ser relevantes. Se, por um lado, algumas dessas dificuldades referiam-se a aspectos relacionados às propostas do curso de formação (articulação de diferentes áreas de conhecimento, trabalho com textos e com jogos didáticos), outras remetiam, por outro lado, a aspectos não diretamente relacionados ao processo formativo (trabalho em salas multisseriadas, comportamento/interesse dos alunos, ausência de acompanhamento pelo corpo pedagógico da escola, limitação de espaço físico da escola e falta de recursos tecnológicos).

CONSIDERAÇÕES FINAIS:

A formação continuada de professores constitui um importante espaço no qual os professores podem vivenciar um processo contínuo de reflexão sobre as suas práticas pedagógicas e as de seus pares. Nesse estudo, percebemos algumas impressões sobre aspectos que parecem contribuir ou não para a incorporação das orientações do curso de formação pelas professoras em suas práticas de ensino da leitura e da escrita.

Entre os elementos possivelmente favoráveis, encontram-se a proximidade das propostas à realidade da sala de aula, o que faz com que as professoras não as vejam como algo distante do cotidiano escolar e que, portanto, teria chances de “funcionar” na prática. Vivenciar as experiências em sala de aula, apresentar e discutir os resultados durante os encontros da formação também seria favorável, pois essa socialização entre os colegas de trabalho pode constituir um momento privilegiado de troca de experiências.

Já os aspectos que poderiam não contribuir para a incorporação pelas professoras das orientações do curso de formação em suas práticas de ensino de leitura e escrita relacionavam-se, em seus depoimentos, por um lado, à existência paralela de outro Programa, o Alfabetizar com Sucesso, e, por outro, à atuação do tutor do curso. Outro aspecto observado refere-se ao fato de muitas professoras precisarem mudar algumas práticas consolidadas em sua trajetória de atuação profissional. Por fim, um

elemento apontado que chamou a atenção referiu-se à idade dos alunos, pois algumas professoras citaram esse aspecto como uma dificuldade para realizar algumas das propostas da formação, pois, para algumas delas, muitas crianças do primeiro ano do ensino fundamental não acompanhariam o que era proposto.

Acreditamos, assim como Falsarella (2003, p. 215), que "a realidade é o filtro pelo qual a mudança é assimilada". Em outras palavras, a incorporação pelo professor do que é vivenciado na formação em suas práticas de ensino dependerá de diversos fatores, entre eles a sua realidade cotidiana de trabalho. Nesse sentido, vemos a necessidade de reconhecer os dilemas com os quais os professores convivem diariamente nos cursos de formação continuada.

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## Práticas de leitura em famílias de meios populares: um estudo de caso

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PALAVRAS CHAVE: Leitura, familia, meios populares, sucesso escolar.

RESUMO:
Este trabalho tem como objetivo analisar práticas de leitura vivenciadas durante a infância dos(as) filhos(as) mais velhos(as) de uma família de meio popular, cujo os pais possuem baixa escolarização e os(as) filhos(as) alcançaram uma longevidade escolar. Tomamos como base, estudos sobre leitura como Mortatti (2000), Galvão (2001). Realizamos entrevistas com uma família de meio popular, na qual o pai sabia ler e escrever e a mãe era analfabeta, contudo, onze dos doze filhos (as) concluíram o Ensino Superior. Destacamos três fases importantes no desenvolvimento das práticas de leitura dessa família: infância, juventude e fase adulta. Nesse texto analisaremos a infância desse grupo de irmãos. Ao longo da infância, as práticas de leitura familiar estiveram, em sua grande maioria, estritamente relacionadas ao universo escolar. A escola era o principal espaço de leitura. Os livros didáticos eram os únicos materiais que tinham acesso. E os professores, assim como os irmãos mais velhos foram os mediadores mais frequentes dessas práticas de leitura. Entendemos que nessa fase as práticas de leitura tiveram como objetivos desenvolver o processo de alfabetização. Concluímos que as práticas de leitura dessa família era uma reprodução das práticas escolares de leitura da escola já que inicialmente não havia o hábito de leitura por deleite em casa. Todavia, os irmãos mais velhos foram os grandes influenciadores dos

mais novos. Eles montaram uma rede de sustentabilidade em prol da escolarização dos irmãos e também de promoção da leitura.

INTRODUÇÃO:
Este trabalho integra uma pesquisa de doutoramento, em andamento, com objetivo analisar práticas de leitura em uma família de meio popular. Quais materiais de leitura eram utilizados nessa família? O que se lia? Como se lia? Qual era a participação dos pais e dos(as) filhos(as) nesse processo?

Na nossa pesquisa de mestrado, Silva (2005) apontamos a existência de um tipo particular de "presença familiar" na escolarização dos (as) filhos (as), que se mostrou como um dos principais elementos, senão o mais importante, para o acesso, a permanência e a melhor adaptação desses (as), à escola. Essa presença familiar, se mostrou igualmente impactante na construção de práticas de leitura e escrita e, consequentemente, na participação dos (as) filhos (as) na cultura escrita.

Nos estudos sobre as práticas de leitura e escrita na atualidade e as pesquisas em larga escala sobre índices de analfabetismo e escolarização da população vêm apontando algumas alterações nos últimos anos. Elas têm se aproximado da organização familiar e do papel ocupado pelos seus sujeitos também fora do universo escolar. Hoje, o que se leva em consideração nessas pesquisas que avaliam o nível de leitura e escrita das pessoas, são elementos como: raça/etnia, gênero, faixa etária que ampliam as discussões em torno das práticas de leitura e de escrita, além da habilidade específica e única de saber apenas ler e escrever, o que vai além do definido pelo Censo, em relação à leitura e à escrita da população brasileira. Atualmente o Indicador de Alfabetismo Funcional (Inaf) vem se destacando como um índice mais qualitativo dessas transformações, ao considerar esses elementos em suas análises.

Nessa perspectiva, analisaremos uma família leitora, ao entendermos que o processo de escolarização longo, de sucesso, não se realiza sem o desenvolvimento de práticas singulares de leitura, dentro e fora da escola.

OBJETIVOS:
Analisar práticas de leitura vivenciadas durante a infância dos(as) filhos(as) mais velhos(as) de uma família de meio popular, cujo os pais possuem baixa escolarização e os(as) filhos(as) alcançaram uma longevidade escolar.

DESCRIÇÃO DA PESQUISA:

Neste artigo abordaremos as práticas de leitura de uma família composta por pai, mãe e doze filhos. Os (as) filhos(as) iniciaram a escolarização entre as décadas de 1940 a 1960. O pai, concluiu a 1ª série do curso primário, conseguia ler e escrever. Tornou-se funcionário público e trabalhou uma parte de sua vida em construção de estradas. A mãe é analfabeta, não frequentou por muito tempo a escola, mas aprendeu a ler na velhice com o auxílio da Bíblia. Dividia as atividades domésticas com o trabalho informal de costureira. A família é natural da cidade de Piancó interior do Estado da Paraíba e por volta da década de 1970 mudou-se para Petrolina, cidade do Sertão Médio do São Francisco, localizada no interior do Estado de Pernambuco, onde vivem atualmente. Dos doze filhos, 11 (onze) concluíram o ensino superior e apenas 1 (um) concluiu o curso técnico depois de adulto. Desses 11 (onze), 1 (uma) é especialista, 1 (um) é mestre e 2 (dois) são doutores, conforme a tabela abaixo:

| | **Ano e cidade de nascimento** | **ESCOLARIDADE** | **PROFISSÃO/ATIVIDADE** | **RESIDÊNCIA ATUAL** |
|---|---|---|---|---|
| Pai | PiancóPB 1921 | Primário incompleto- 1º série | Faleceu em 2008 Aposentado como funcionário público – 3º Batalhão de Engenharia e Construção | Petrolina-PE |
| Mãe | Piancó PB 1928 | Analfabeta | Dona de casa e costureira | Petrolina-PE |
| **POSIÇÃO NA FATRIA** | **Ano e cidade de nascimento** | **ESCOLARIDADE** | **PROFISSÃO/ATIVIDADE** | **RESIDÊNCIA ATUAL** |
| Filha 1 | Piancó PB 1946 | Graduação em Língua Portuguesa | Faleceu em 2016 Professora da rede pública estadual de Souza/PB | Souza-PB |
| Filho 2 | Piancó PB 1948 | Graduação em Engenharia Mecânica | Faleceu em 2010 Aposentado como funcionário público do Banco do Nordeste | João Pessoa-PB |
| Filha 3 | Piancó PB 1951 | Graduação em História | Professora aposentada da rede estadual de Pernambuco | Petrolina-PE |
| Filha 4 | Piancó PB 1953 | Graduação em Pedagogia Especialização Programação de Ensino em Pedagogia Mestrado em Educação | Professora universitária - instituição pública – UPE* | Petrolina-PE |
| Filho 5 | 1955 | Graduação em Engenharia Mecânica Mestrado Engenharia Doutorado Engenharia | Professor universitário – instituição pública (UFPB*) | João Pessoa/PB |
| Filha 6 | 1958 | Graduação em Enfermagem Especialização em Saúde Pública | Funcionária pública- enfermeira em Lagoa Grande-PE | Petrolina-PE |
| Filha 7 | 1962 | Graduação em Geografia | Administrativo-privada | Petrolina-PE |
| Filho 8 | Década de 60 | Graduação em Engenharia Mecânica | Funcionário público do tribunal de justiça do estado de Roraima | Boa Vista- RO |
| Filho 9 | 1965 | Graduação em Matemática Mestrado em Física | Professor universitário – instituição pública – (UNIVASF*) | Petrolina – PE |
| Filho 10 | 1966 | Técnico em eletricidade | Dono e vendedor de uma banca de revista na UFPB | João Pessoa-PB |
| Filha 11 | Década de 70 | Graduação em Pedagogia | Estagiária, professora de dança e costureira. | Petrolina – PE |
| Filha 12 | Década de 70 | Graduação em Biologia | Professora da rede estadual de Roraima | Roraima |

Por se tratar de uma família grande, com muitos filhos que viveram diferentes experiências, consideramos que a mesma possui gerações ou grupos de irmãos em períodos históricos e sociais diferenciadas. Desse modo, dividimos os filhos em três grupos de organização familiar por: aproximação de experiências, por ano de nascimento, por proximidade no processo escolar e principalmente pela influência exercida nos grupos seguintes:

| | |
|---|---|
| Grupo 1 | Filhos nascidos da década de 1940 até o início de 1950 (1953) |
| Grupo 2 | Filhos nascidos em meados da década de 1950 (a partir de 1955) até meados de 1960 |
| Grupo 3 | Filhos nascidos no final da década de 60 (a partir de 1965) até os nascidos na década de 1970 |

Neste texto, discutiremos, inicialmente, os depoimentos dos pais em relação ao processo de escolarização dos filhos. Em seguida, analisaremos as práticas de leitura do primeiro grupo de filhos, no período da infância. No processo de realização das entrevistas com a família, tivemos alguns momentos em que os sujeitos foram acompanhados por outros membros da família que participaram ativamente dos depoimentos. Por exemplo, no depoimento do pai teve a participação ativa da mãe. No depoimento de Joana teve a participação de Maria Cirino (grupo 2). Nos depoimentos de Maria do Desterro e Antônio tiveram a participação dos dois, além de Rosilda e Maria Cirino. Assim, destacamos nessa forma de entrevista, a existência de uma relação de união e amizade entre os irmãos e irmãs, principalmente por entenderem que os depoimentos são uma forma de lembrar o passado vivido entre eles. Desse modo, consideramos que relembrar em conjunto, é participar da memória do outro. Principalmente quando se trata de uma história de sucesso.

RESULTADOS:

*A constituição de uma grande familia*

> [...] propriedade só presta grande, filho só presta muito dá uns bons e outros ruins [...] (Sra. Anatércia)

A família da Sra. Anatércia e o Sr. Ernesto é uma família grande, diversa e com uma trajetória de sucesso singular. Falar um pouco sobre a formação dessa família, sua origem e trajetórias de vida torna-se importante para a posterior compreensão das práticas de leitura de que eram protagonistas.

A família é natural da cidade de Piancó, interior do estado da Paraíba. A

cidade de Piancó está inserida na mesorregião do sertão paraibano e na Microrregião de Piancó. O pai teve doze irmãos e era filho de um agricultor e uma dona de casa. Em relação a sua formação escolar, afirma que estudar em seu tempo era algo muito difícil, pois tinha que conciliar a escola com o trabalho na roça para ajudar o pai. A mãe, que se autodenomina como analfabeta, apesar de ter aprendido a ler depois de adulta, destaca que "naquele tempo": "O povo quando começava a estudar naquele tempo já estava muito velho, o povo nem sabia o que era leitura moça! " (Sra. Anatércia).

Segundo Veiga (2007) em 1920 aproximadamente 75% dos brasileiros eram analfabetos. Além da inexistência de uma rede de ensino que alcançasse de forma mínima as cidades do interior do País. E nas áreas rurais, de onde vem os pais dessa família o acesso era ainda mais improvável.

Em relação a constituição da família os pais se conheceram, casaram e tiveram os seus três primeiros filhos na cidade de Piancó. Em seguida tiveram mais nove, alguns na cidade de Piancó e outros em outras localidades em que moraram. Na verdade, o casal teve no total quatorze filhos (sete homens e sete mulheres) dos quais sobreviveram doze (sete mulheres e cinco homens). Segundo os pais, naquele período, não havia o entendimento sobre planejamento familiar:

> - Nesse tempo não existia esse negócio de planejamento, não. [...] Ninguém sabia de nada, né?.( Sr. Ernesto)
> - Era solto (risos) (Sr. Anatércia).
> - Só era nascendo e criando. (Sr. Ernesto)
> - E criando. (Sr. Anatércia).

Uma típica família nordestina. Segundo Barroso (1998), até a metade do século XX "[...] a família nuclear brasileira (e mais especialmente a nordestina) era numerosa, sendo formada frequentemente por 5, 7, ou até 11 filhos! " (p.174). Segundo censo de 1950, a taxa de fecundidade era de seis filhos por mulher (IBGE, 2003, p. 42). Segundo a mãe: "Olhe não tem um dizer assim: [...] propriedade só presta grande, filho só presta muito dá uns bons e outros ruins [...] (Sra. Anatércia)

Ambos com muito orgulho falam da criação e formação escolar de seus filhos,

> Criei meus doze filhos. Todos doze, onze se formaram, têm dois filhos com

> (pausa) tem dois filhos que fizeram [...] Doutorado. Um fez na França e outro fez em Natal e João Pessoa, né. Aí, Leda tem o mestrado, né? Rosilda. Isabel agora terminou o curso dela também. Foi pra João Pessoa. Meus filhos estudaram tudo, (pausa) Antônio fez, Antônio estudou em João Pessoa, depois já pai de família [...] (Sr. Ernesto)

Leda é como Rosilda é chamada na família. A mãe nos conta que não costumava forçar os filhos a estudarem, pois, a maioria gostava de estudar, apenas Ernesto, o único que não terminou a formação no período regular é o que sempre tinha uma resistência maior em relação a escola. Também destaca o esforço financeiro que fazia para comprar os materiais escolares dos filhos,

> - Ochê !! [ênfase] (Sra. Anatércia)
> -Era um sacrifício. (Sr. Ernesto)
> -Comprava tudinho. Compra fiado. Comprei muito fiado [...] Eu acho que uma pessoa ter comprado mais fiado do que eu, não tem não! Agora, fiado eu comprei muito. Oche. E o povo era tudo doido pra eu comprar. (Sra. Anatércia)
> - Eu nunca comprei fiado. (Sr. Ernesto)
> - Agora fiado eu comprava (Sra. Anatércia)
> - (risos) Eu tenho um orgulho comigo. (Sr. Ernesto)
> por onde eu comprei, mas o povo que eu comprei fiado já morreu quase tudo (risos) não sei mais.
> - [...]Como bem assim, pra comprar as coisas, sabe? Aí, eu sei que tudo dava certo, comprava as coisas e tudo dava certo. (Sra. Anatércia)

O Sr. Ernesto também se recorda que fez algumas escolhas profissionais visando a manutenção dos filhos na escola. Ele percorreu muitas cidades ao longo de sua vida, ora com os filhos, ora sozinho em busca de trabalho. Sr. Ernesto - sozinho, com toda a família, ou com parte dela - morou e trabalhou em treze cidades de cinco estados diferentes (PE, PB, RN,PI,CE) até fixar moradia em Petrolina interior do estado de Pernambuco. Os filhos e filhas percorreram e estudaram em dez dessas cidades em três estados diferentes.

Antes de se tornar funcionário público no 3º Batalhão de Engenharia e Construção, Sr. Ernesto trabalhou como: agricultor, vaqueiro, ajudante de eletricista, ajudante de ferreiro, mecânico, motorista, chefe de oficina, eletricista, encanador, funileiro, soldador nessas várias cidades. Em alguns momentos, como por exemplo, já morando em Petrolina, recusou trabalho para não atrapalhar o processo de escolarização dos filhos:

> Aí o batalhão foi pra São Gabriel da Cachoeira, lá no Amazônia [...] Aí eu, meus filhos todos estudando, aí não quis ir. Aí fiquei aqui. Ficou outras pessoas. Aí veio uma relação do pessoal. Você não veio ontem e o prazo já encerrou. Eu digo: - Apois, eu não vou não, eu vou perder o emprego e não vou. Com esse horror de filho, estudando, aí fiquei. (Sr. Ernesto)

Os pais sempre apoiaram a trajetória de formação escolar dos filhos e filhas, além das formas aqui apresentadas, existiu um período em que o pai foi trabalhar em Serra Negra levou a esposa e os filhos mais novos e deixaram os dois filhos mais velhos, Antônio e Maria do Desterro em Conceição do Piancó para que continuassem a estudar.

Percebemos que as dificuldades para a manutenção dos filhos longe da família foram grandes e penosas, tanto para os pais, quanto para os filhos como veremos em outra parte desse texto. As constantes viagens a trabalho do pai acreditamos ter sido um elemento importante e que deve ter influenciado bastante na formação dessa família. A ausência do pai fazia com que a mãe passasse meses sozinha com os filhos, cuidando de tudo e também trabalhando como costureira.

Enfim, tratava-se de uma família grande, pobre, negra, oriunda da zona rural, do interior do estado da Paraíba cujo os pais trabalharam na agricultura e posteriormente o pai trabalhou na construção de estradas a mãe era costureira e cuidou dos filhos. Os pais com trajetórias curtas, improvisadas e ou inexistentes de escolarização, conseguiram possibilitar uma escolarização longa e progressiva para quase todos os filhos.

*As práticas e materiais de leitura na família: a infância dos(as) filhos (as) mais velhos(as)*

Sobre as práticas de leitura dentro dessa família, além dos esforços dos pais, constatamos ter existido uma grande e forte influência dos irmãos mais velhos em todo o processo de escolarização dos(as) demais filhos (as). Esses irmãos mais velhos consideramos como os primeiros construtores de uma “rede de sustentabilidade em prol da escolarização dos irmãos”. Essa rede de manutenção e progressão escolar, vai ser ampliada a medida que cada filho (a) se estabelece escolar ou financeiramente e continua até os dias de hoje com as novas gerações. O processo de longevidade escolar e nesse caso de sucesso trás de forma inerente as práticas de leitura e escrita vivenciadas por essa família. E nesse contexto os irmãos mais velhos também aparecem como referência para os demais, em especial Antônio e Rosilda.

Esse grupo de irmão é formado por Maria do Desterro (Filha 1), Antônio (Filho 2), Joana (Filha 3) e Rosilda (Filha 4) por ordem de nascimento. Todos nasceram em Piancó, interior da Paraíba e tem suas trajetórias escolares realizadas quase que integralmente em instituições públicas (VER QUADRO 1).

As práticas e os materiais de leitura que esse grupo de irmãos tiveram acesso se modificaram em momentos distintos de suas vidas. Na infância, momento focalizado este texto, as histórias das práticas de leitura desse grupo de irmãos foram muito parecidas, eles nasceram, viveram e estudaram nas mesmas cidades, tiveram experiências bem parecidas, pela proximidade de idade.

Em relação aos materiais de leitura que eles tiveram acesso, ainda que de forma muito restrita e com bastante dificuldades, a quase que exclusivamente a materiais escolares, ou seja, os livros didáticos:

> É. Só os nossos livros. Só livros de escola, não tinha outro. (Maria do Desterro)

> Aí você vai observar que eu traba... Sempre morei com os meus pais. Se você recorda nesse período e via livros em sua casa? Sim eu via. Mas livros didáticos, né. (Rosilda)

É importante destacar que já no início da infância de Antônio, que era um dos mais velhos, nem livro existia, ele lembra que aprendeu a ler e a escrever na escola pois em casa: “[...] não tinha como aprender não, não tinha papel”. (Antônio). Assim como Joana afirma que: “A gente num tinha não. Num tinha nada não”. (Joana). Com a formação inicial de Antônio e de Maria do Desterro esses materiais foram sendo adquiridos e repassados para os irmãos mais novos.

Na infância desse primeiro grupo de filhos e filhas a casa não era o principal espaço de leitura e sim a escola. Como destacam Maria do Desterro e Rosilda, durante a infância a família não conheceu uma biblioteca:

> E naquela época também, não existia banco de livros, biblioteca assim, como hoje existe na escola. (Maria do Desterro)

> Era. Eu tinha sete anos. A cidade não tinha biblioteca, não se falava nem

> de biblioteca. Pelo menos, na minha, no meu cotidiano, é social e de escola, não se falava de biblioteca. (Rosilda).

Imaginamos que uma família pobre, nesse momento já com quatro filhos, com a mãe analfabeta e realizando diversas atividades para manter os filhos, a prática de ler em casa deveria se restringir a realização das tarefas escolares diante das atividades cotidianas que eram maiores. Mas sempre existiu a preocupação e o empenho dos pais, mais especificamente da mãe de comprar os livros e mantê-los na escola desde que eram pequenos:

> [...] Mamãe trabalhava muito pra que a gente, ela comprar os livro, mas ela num sabia ler, ela num tinha como ensinar a gente, né? (Joana)
>
> Ela costurava muito pra gente ter farda, sapato. [...] Pra dar os livro a gente, essas coisa. (Joana)

A cartilha toma um espaço importante nessa memória, quando percebemos que era um dos únicos livros de leitura que eles possuíam em casa, os títulos desses livros ficaram gravados na memória dos quatro irmãos:

> Ela fazia o que pudesse ou arranjava, dizia que não podia comprar, mas naquela época era cartilha do povo[...] A Sarita, aquele livro Nordeste (Maria do Desterro)
>
> Cartilha do Povo, A Sarita (Antônio)
>
> Só a escola. Aquela da mão. Aquela cartilha, do povo. [...]A gente só tinha aquela cartilha do povo (Joana)
>
> A gente tinha as cartilhas, né. E me lembro da cartilha que eu estudei que era a cartilha Upa Upa Cavalinho, não é. Era uma Cartilha verde e grande, mais ou menos assim [mostra a mão o tamanho] e era uma cartilha assim que tinha imagem que chamava a atenção da gente. (Rosilda)

É interessante destacar que Maria do Desterro, talvez pela sua formação como professora de língua portuguesa é a que se recorda e nomeia mais os livros didáticos que eles tiveram acesso na infância e a Cartilha do Povo é a citada pelos três irmãos mais velhos. Possivelmente porque a Cartilha do Povo, escrita por Lourenço filho, foi uma obra bastante reconhecida e muito utilizada em todo o País. Teve sua primeira edição localizada por Mortatti (2000) em 1942 e até meados da década de 80, segundo a autora ainda poderia ser encontrada e utilizada. Assim como a cartilha Upa Upa

Cavalinho, citada por Rosilda. Além dessas duas cartilhas, eles também citaram: Sarita e o Livro Nordeste.

A leitura na escola ou em casa em relação a cartilha era uma leitura para decorar, memorizar os textos, lições e saber dizer "de cor". Em casa, Rosilda nos aponta uma prática de leitura que deveria ser bastante vivenciada em família. Apesar da referência dela ser a experiência vivida com um irmão mais novo, podemos inferir que em uma família grande, em que todos os filhos estavam na escola, práticas como essas deveriam ser comuns, entre os irmãos mais velhos e mais novos: um irmão, normalmente o mais velho, perguntava a lição para outro, que deveria dizer a lição completa de forma decorada:

> A leitura era essa de ler a cartilha, e eu dizer, e dizia decorado, e aí eu tinha meu irmão mais velho, mais novo, né, Zaqueu. E Zaqueu era mais esperto, tinha memória bem melhor, memorizava melhor aí, então, Zaqueu era o o(pausa) Era o sábio, né.[...] Não, eram meus irmãos mais velhos perguntando, né. Então, Zaqueu dizia a cartilha toda, toda decorada, mas ele era considerado o sábio. E isso me inferiorizava, né, quando ele, ele, chegava, porque ele era muito esperto, chegava e falava tudo. E eu sou lenta mesmo, aí eu pensava primeiro para poder dizer, e não tinha aprendido, aí não dizia, aí eu era considerada (pausa) é é não muito boa, para a leitura. (Rosilda)

Ser um bom leitor, dentro dessa concepção, era saber decorada toda a lição de forma rápida. Isso, como podemos observar, gerou em Rosilda uma compreensão de que ela não era uma "boa leitora", ela lia com pouca fluidez e velocidade. Rosilda e o irmão Zaqueu por ter idades próximas e por vivenciarem o processo escolar juntos, vão aparecer ao longo de seus depoimentos muitas citações em relação as competições e também as parcerias entre ambos.

As comparações entre os filhos aparecem nos depoimentos de Rosilda como algo realizado por sua mãe, tanto em relação a leitura quanto ao desenvolvimento dos filhos na escola, inclusive, segundo o depoimento a seguir, essas comparações eram um dos motivos que fazia Rosilda preferir estudar sozinha, sem a ajuda dos irmãos:

> Eram. Então até mesmo minha mãe dizia: -Nem se compara o 5º ano feito em Conceição, com esse 5º ano que é feito aqui em Sousa. - Nem se compara o é, você está na 2ª série, mas Antônio e Preta, quando fez 2ª série tinha um livro totalmente diferente do seu, sabia ler muito mais que você, você escreve pouco, você lê pouco [...]. Quer dizer, aí essas

> comparações faziam com que a gente estudasse sozinhos, né. (Rosilda)

Mesmo assim, Maria do Desterro, que é conhecida pela família como Preta, se recorda que era muito comum os mais velhos como ela e Antônio orientar as atividades escolares dos mais novos e nesse processo se incluía a leitura:

> Estudava a noite, estudava, eu estudava e eles também, os pequenos também a gente orientava nas tarefas. (Maria do Desterro)

Todos estudavam, quase sempre a noite, provavelmente porque as atividades domésticas diárias já tinham sido realizadas

Ainda na infância, mas já passando da cartilha as leituras continuavam a ser escolares e Rosilda já destaca que gostava mais de algumas disciplinas e que não tinha mais dificuldade de entender, passou a realizar as atividades e decorar os textos com mais rapidez:

> Hum? Eu gostava de língua portuguesa e história, de português porque eu eu não tinha dificuldade do entendimento, então eu conseguia é desenvolver minhas atividades (pausa) com rapidez, né. História porque eu conseguia é memorizar, porquê na verdade a gente memorizava e os fatos apresentados pela professora também me interessava, e, eu gostava de aprender os fatos. (Rosilda)

O único material de leitura diferente dos livros didáticos que aparece nos depoimentos, durante a infância é a literatura de cordel que, de acordo com Galvão (2001) é uma experiência cultural de muito importante:

> [...]. Quando eu era pequeno, eu gostava de ler literatura de cordel. [...]. Quando eu tinha mais ou menos por aí dez a doze anos por aí, eu gostava de ler literatura de cordel. [...] Era barato demais na rua! Eu ficava horas com aqueles caras com aqueles versos nananã nananã nananã [...] História de João de não sei do que, do pavão misterioso, briga do gato com o rato, a morte do homem que matou a mulher por causa de uma banana. (Antônio)

Um aspecto importante em relação aos livros na infância dessa família são os “gestos” familiares que acreditamos interferir no processo de formação desses filhos e filhas como estudantes e como leitores. Rosilda se recorda que em sua casa todos tinham livros, pois era uma prioridade para os seus pais:

> Hum? Todos na minha casa tinham farda, todos tinham livros, porque uma

> das coisas que sempre (...). Meus pais priorizavam foi a questão dos livros. Então, quando eu cheguei aqui no ginásio eu tinha todos os meus livros. Todos comprados pelo meu pai. [...]. Não, os livros eram eram (...)Quer dizer, para o que você ganhava eram livros caros. [...]É, mas, tinha (...) Os não livros eram descartáveis. O que comprava pra um, aí ele não era reprovado e os livros iam passando. (Rosilda)

O livro era um objeto caro e raro, tratado com bastante cuidado, era passado de um irmão para o outro, já que não havia atualizações como hoje, ele não era descartável e o zelo e o cuidado com esse tipo de material revelava a importância atribuída pela família, como destaca Joana:

> Os livros lá de casa era assim, passava de um pra outro. Quando um terminava, aquele outro ia chegando lá e passava pro outro. Aí aquele outro já ia se aproximando, passava pro outro. E, a gente tinha que zelar os livro, né? Naquele tempo a gente tinha que ter muito zelo pelos livro. (Joana)

> [...] contabilidade pública em São Gonçalo. Não sei por que cargas d'agua, uma vez eu tô lá, tava lá no banco trabalhando aí chegou uma senhora lá e disse: - Eu vim lhe convidar pra ensinar matemática lá em Nazarezinho. E eu fui. Eu ia uma vez por semana. Dava aula de sete, sete horas e ia até as dez horas da noite. (Antônio)

Sua paixão e empenho em comprar livros para si e para os outros aparecem nos depoimentos de seus irmãos e dele próprio em várias fases de sua vida:

> Comprava, comprava livro, era, fui do tipo do cara que, uma vez minha irmã ficou chorando em casa porque eu fui fazer a feira e peguei o dinheiro da feira e comprei de livros (risos). [...] Mas, sempre tinha livros, sempre tinha. (Antônio)

Além de gostar muito de ler, Antônio é lembrado como aquele que incentiva muito a leitura e presenteava constantemente a família com materiais diversos de leitura:

> Ele gostava, ele sempre trazia pra gente ler. (Maria do Desterro)
> Porque ele era obcecado por leitura e queria que todo mundo gostasse igual a ele. (Joana)

O livro, no período de formação dos filhos e filhas dessa família, era um objeto raro, caro, de pouco ou nenhum acesso para os meios populares. Sem televisão ou outro meio de entretenimento, esses materiais de leitura

eram lidos e relidos pelos irmãos e nos relatos a chegada dos livros que Antônio comprava era um momento de bastante alegria.

CONCLUSÕES:

Nesse grupo dos filhos e filhas precursores que vivenciaram todas as dificuldades de caráter financeiro e cultural da família, é compreensível que sendo os "precursores" de uma trajetória de longevidade e sucesso escolar as práticas de leitura ainda se faziam presentes de forma limitada e relacionadas às práticas escolares. Os livros didáticos e outros materiais do universo escolar (enciclopédias, dicionários) foram os mais presentes na memória desses indivíduos e os únicos existentes em sua casa. Os materiais como as revistas, eram utilizados por todos, fazendo com que esses objetos pertencessem a toda família. Antônio era a figura central em relação ao acesso e as práticas de leitura e escrita. Mas também reafirmamos a importância da escola e de seus agentes mediadores (professoras, bibliotecárias, colegas de turma) para a inserção desses filhos e filhas em práticas de leituras.

Um outro dado importante é observar as especificidades no mesmo grupo, entre os mais velhos e as mais novas, Maria do Desterro e Antônio, como os primeiros na família a terem acesso à escola, traçaram uma trajetória com mais dificuldades financeiras. Em relação à posse dos livros, ambos construíram uma "rede" externa à família de apoio.

Com o passar do tempo, principalmente com a estabilidade financeira que trouxe o cargo público de bancário do irmão Antônio, essa família vai ter acesso aos materiais mais diversos de leitura e vai ter Antônio como o principal responsável por essa inclusão. Era o grande leitor, a maioria dos irmãos moraram na casa dele para estudar, vivenciaram suas práticas de leitura: ele tirava dúvidas das atividades, emprestava livros, presenteava a todos com caixas de gibis, livros, assinaturas de revistas e jornais etc. E continuou essas práticas com as novas gerações. Ou seja, provavelmente a herança da prática de leitura nessa família está no primogênito.

Rosilda vai ter uma forte influência com os irmãos mais novos. Assim, como Antônio, ela vai ser a financiadora dos estudos e principal responsável pela formação escolar dos demais e foi a "grande professora da família". Antônio e Rosilda constituíram bibliotecas bastante representativas e relevantes para o entendimento das práticas de leitura dessa família.

Em relação às formas de ler, ou seja, as práticas de leitura dessa família, percebemos que era uma reprodução das práticas escolares de leitura da escola já que inicialmente não havia o hábito de leitura por deleite em casa. Todavia, os irmãos mais velhos foram os grandes influenciadores dos mais novos. Eles montaram uma rede de sustentabilidade em prol da escolarização dos irmãos e também de promoção da leitura.

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## Escribir para un público disciplinar especializado. Retos y posibilidades para fortalecer la identidad autoral en un posgrado no orientado hacia la investigación

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PALABRAS CLAVE: alfabetización académica, acompañamiento, identidad, géneros disciplinares.

RESUMEN:

El desarrollo de la lengua escrita como parte de un proceso de enculturación académica, (Laudel y Gläser, 2008) exige realizar tareas de expresión oral, de lectura sistemática de autores y de escritura de distintos géneros textuales. El propósito del presente trabajo consiste en documentar la manera en que han tenido lugar esas tareas en el marco de acompañamiento de jóvenes en formación, 18 estudiantes de cinco generaciones de maestría que eligieron formarse como investigadores y participar de las actividades cotidianas de un grupo de investigación sobre los procesos institucionales para formar científicos en México (Kent, 205, 2014; Carrasco y Kent, 2011). Es importante señalar que esto ocurrió en el contexto de un programa académico con orientación profesionalizante, es decir no orientado hacia la investigación, y con poco énfasis en la literacidad de alto nivel.

Durante 10 años el acompañamiento ha sido concebido como una intervención pedagógica planeada para formarles como autores disciplinarios. Consiste en: a) sesiones generales de reflexión acerca de los contenidos y perspectiva de análisis que desarrolla el grupo de investigación en cuestión, b) tareas de lectura sistemática y la discusión de sus productos, c) participación en foros académicos y en foros internos de avances de investigación y –obviamente- d) la producción de textos académicos intermedios, a los que denominaremos “productos intermedios” y e) la publicación de trabajos de investigación como ponencias en extenso en memorias de congreso y artículos publicados en revistas disciplinarias arbitradas.

INTRODUCCIÓN:

En términos ideales, una maestría es un posgrado que aspira, además de formar profesionales de alto nivel, ofrecer entornos que hagan posible el desarrollo de actividades de investigación. La persona que se inserta en estos programas desea obtener una experiencia formativa que le haga posible la apropiación de esas habilidades.

En este trabajo se documenta cómo se han producido las tareas de acompañamiento de jóvenes en formación, de cinco generaciones de maestría que eligieron formarse como investigadores y participar de las actividades cotidianas de un grupo de investigación sobre los procesos institucionales para formar científicos en México. Este trabajo sigue orientaciones y pistas de la formación disciplinar y da cuenta de criterios de organización, estrategias de participación y desarrollo de las sesiones de un grupo de investigación. Los resultados sugieren que el cuidado

integral de múltiples aspectos de acompañamiento asegura producir el documento esperado, la tesis de maestría. Este trabajo formula la siguiente hipótesis: producir un texto completo con una salida pública, oral o escrita, permite al estudiante reconocerse como autor y asegura la conclusión del producto recepcional.

La investigación, como una de las acciones fundamentales de un estudiante de posgrado, exige inevitablemente de la lectura y la escritura. Desde una perspectiva sociocultural, Young y Leinhardt muestran que es necesario entender a "la lectura, la escritura y el pensamiento como procesos y formas situados." (En Bazerman et al., 2016: 100); esa formación involucra participar en una actividad social que exige la realización de productos: los géneros, que "no son clases de texto, formas que puedan transmitirse verbalmente, sino categorías de acciones retóricas en respuesta a situaciones recurrentes" (Carlino, 2003). Los estudiantes de un posgrado idealmente deben producir ponencias, artículos, presentaciones en Power Point y, al final de su trabajo formativo una tesis. En el grupo de investigación estudiado se busca que los estudiantes produzcan todas.

Bazerman considera, siguiendo a Young y Leinhardt, que si las prácticas disciplinares han de cumplir con su objetivo, se requiere de "la enculturación, el aprendizaje mediante el vínculo maestro-aprendiz y la participación andamiada" (Bazerman, 2016: 100).

El proceso de apropiación de múltiples microhabilidades (Cassany, 1994) que son propias de la planeación, la recopilación de información, el análisis de esa información, culmina con la confección del documento que da cuenta de la aplicación de esa miríada de microhabilidades que atraviesan el proceso de investigación. Autores citados por Campbel (Delamont y Atkinson, 2000 y Traweek, 1998) y, él mismo, sostienen que los investigadores en formación atraviesan los caminos de socialización y enculturación como dos procesos diferentes, sin embargo, no consideran que uno predomine sobre el otro.

*Enculturación*

La pertenencia a un posgrado implica la inmersión en un proceso complejo que presenta múltiples facetas formativas. En antropología y sociología se emplean indistintamente los términos *enculturación* y *socialización* para hacer referencia a "todos aquellos procesos de enseñanza y aprendizaje

a los que se somete a las personas dentro de un grupo social o cultural para su transformación en sujetos sociales. […] los sujetos adquieren aquellos conocimientos y capacidades (normas, valores y creencias, códigos simbólicos, destrezas, actitudes y reglas de interacción social) que les van a permitir convertirse en miembros socialmente operantes de un determinado grupo de pertenencia" (Pellissier, en Figueroa-Saavedra Ruíz, 2003:30).

En la esfera de la formación de investigadores, Prior (1998) Bazerman (2016) conciben el concepto de *enculturación* como un indispensable factor de la pertenencia a una comunidad disciplinar específica. Así, un aprendiz de investigador está sujeto a adquirir numerosos rasgos que les permiten formar parte de una comunidad científica.

Una corriente de sociólogos (Campbell, Delamont y Atkinson y Traweek) que estudian la formación de investigadores se inclina a considerar a la supervisión formal, la educación formal, el entrenamiento explícito como piezas del proceso de *socialización*, mientras que los procesos informales, los aprendizajes implícitos forman parte del proceso de *enculturación*:

> Campbell (2003), desde una mirada sociológica propone reconocer los procesos de enculturación informal de los procesos formales de acompañamiento y asesoría en la formación doctoral. Delamont & Atkinson (2001), refuerzan desde una mirada antropológica esta idea, al señalar que las actividades del "ser científico" ni se enseñan formalmente, ni están necesariamente codificadas, se aprenden en el hacer cotidiano, en la participación comprometida en un grupo de investigación. Por su lado, Mody y Kaiser (2008), desde los estudios sociales de la ciencia, señalan que tanto en el aula como en el laboratorio el conocimiento es simultáneamente impartido (enseñado) y creado. (En Carrasco Altamirano y Rollin Kent Serna, 2013: 701-707.).

Se puede observar en un investigador que forma investigadores -Hacking- aspectos localizables en la esfera de la *socialización* "Bueno, entrenas a la gente en primer lugar a cómo pensar, si nada más, y cómo resolver problemas" (en Campbell, 2003: 909). La manera en que los estudiantes aprenden otras microhabilidades de planeación, de recogida de información, de análisis y de producción de textos que no han sido mostradas de manera implícita, corresponderían al ámbito de la *enculturación*. Aunque desde otras miradas ambas esferas conforman una sola y los dos términos –socialización y enculturación- se refieren a la manera, explícita o no, en que las personas se apropian de las normas,

los hábitos, usos, formas de relacionarse, pericias, representaciones sociales, maneras de gestionar el tiempo, etc. de una comunidad determinada. La separación entre los dos términos se mantiene según el punto de vista de otros estudiosos.

*Tutoría*

Un componente del proceso de socialización de jóvenes que se forman como investigadores es la tutoría, en tanto que se fundamenta en una supervisión formal y se refiere a una práctica de educación formal, consiste en un entrenamiento explícito. El aprendizaje mediante el vínculo maestro-aprendiz se actualiza en la relación de tutoría que

> cumple varios propósitos. Uno de ellos es ser una actividad formal, curricular, por parte de los programas de posgrados. Otro es como interacción crucial de la formación de científicos, que le permitan al estudiante introducirse a una comunidad disciplinar (Baker y Pifer, 2010) mediante la producción de resultados originales en una especialidad. Uno más dirigir de cerca las prácticas de investigación de los doctorandos (Campbell, 2003).” (López Arce, 2016: 36).

*Acompañamiento*

Se podría pensar que tutoría y acompañamiento son términos que indican el mismo fenómeno de relación entre tutor y aprendiz (y así lo emplean diversos autores), pero si se tiene en cuenta que la formación de investigadores tiene lugar en una comunidad de práctica, entonces se puede reconocer un entramado de relaciones entre los diversos actores que desempeñan papeles diversos dentro del grupo: “un aprendiz aprende a realizar investigaciones […]; un colega lleva a cabo investigaciones independientes […]; un maestro es un colega que, además, actúa como mentor de los aprendices; y un miembro de la élite también modela la dirección de la producción de conocimiento de su comunidad” (Laudel, G. y Gläser, 2008: 390)

Así un estudiante en formación, no sólo se ubica en una relación de tutoría, sino en relación con sus pares de la comunidad, con maestros y miembros de élite; en el caso de los estudiantes cuya formación se analiza en esta ponencia, los miembros de élite son los líderes del grupo de investigación. La interacción de un aprendiz con los demás miembros del equipo puede llegar a entenderse como *acompañamiento*. Esta red de relaciones entre actores que desempeñan funciones diversas está presente en el grupo de investigación que describimos en este trabajo.

*Expresión oral*

Si se sigue la noción sobre enculturación que exponen Campbell, Delamont y Atkinson y Traweek, algunas habilidades de expresión oral que desarrolla un estudiante de se ubican en ese terreno de enculturación, pero otras son transferidas de forma explícita -corresponderían al ámbito de la socialización- durante las jornadas de reflexión semanal, que tienen lugar el grupo de investigación objeto de esta ponencia. Bygate (En Cassany et al., 1994) expone un modelo de expresión oral que implica *conocimientos* y *habilidades* de planificación, de selección y de producción. En el grupo de investigación tiene lugar la transmisión de habilidades de planificación de la información y de conducción cuando se diseñan presentaciones orales para exponer avances o para diseñar ponencias que deban ser expuestas en diversos encuentros.

*Lectura sistemática y escritura*

La formación en investigación exige invertir muchas horas en revisar la literatura existente, acción que posibilita “la entrada a numerosas conversaciones” sostenidas por expertos. Esta lectura que apunta a la escritura a partir de fuentes bibliográficas es un tipo de proceso híbrido (Spivey, en Zanotto et al. 2011). Su complejidad implica el uso de estrategias de selección de información, de procesamiento, de elaboración de información, en suma, ejecutar acciones combinadas de lectura y producción de textos. Una lectura experta requiere:

> [identificar la] postura del autor del texto, ponderándola según las razones que brinda para sostenerla, reconociendo las posturas y argumentos de los otros autores citados, identificando la polémica establecida entre unas posiciones y otras, poniendo en relación con otros textos leídos previamente el conjunto den perspectivas mencionadas, infiriendo implicancias de lo leído sobre otros contextos, más allá del contexto en el que se ubica el texto, por ejemplo, sobre la práctica profesional del mismo lector, etc. (Carlino, 2003)

Las sesiones del grupo de investigación estudiado se organizan como seminarios especializados para la lectura analítica de bibliografía especializada y se emplean diversas estrategias didácticas para que los estudiantes logren apropiarse los contenidos de cada texto y, de forma articulada, de los diversos materiales que respaldan una determinada perspectiva de trabajo con el propósito que todo ello sea incorporados de

forma creativa en las producciones estudiantiles y autorales de los participantes.

METODOLOGÍA:
En un trabajo de investigación-acción se observaron desde el año 2012 las sesiones semanales del grupo de investigación conducido por dos académicos investigadores expertos o miembros de élite y una maestra tutora de aprendices (categorías de Laudel, G. y Gläser, 2008).

La investigación acción se caracteriza porque "es una forma de estudiar, de explorar, una situación social, […] educativa, con la finalidad de mejorarla en la que se implican como 'indagadores' los implicados en la realidad investigada." Suárez Pazos, 2002).

El objetivo del trabajo fue analizar la forma en la que los maestros formados recapitulan sobre su experiencia formativa después de haber concluido con su tesis.

Se invitó a participar en una entrevista virtual a 18 graduados y sólo siete de ellos contestaron. En su comunicación por *email* se refirieron expresamente a la manera en el grupo de investigación influyó en *las tareas de expresión oral, de lectura sistemática de autores y de escritura de distintos géneros textuales.*

Se analizan los comentarios que enviaron por correo electrónico los graduados que debieron producir tesis como requisito para alcanzar el grado de maestría- bajo el acompañamiento del grupo de investigación. El siguiente es el código de identificación de cada participante: M1, M2, M3, M4, M5, M6 y M7. Todas son mujeres de entre 24 y 30 años.

El contexto de formación de los estudiantes encuestados es una universidad pública estatal en un posgrado de administración educativa en el que participan los estudiantes. Es un posgrado profesionalizante que exige sólo su participación los fines de semana y que tradicionalmente ha puesto poco énfasis en la formación escrita y el acompañamiento sistemático del trabajo de tesis. Ahora bien, la experiencia documentada aquí se realiza con el fin de atender los déficits de literacidad e impulsar la preparación de tesis entre un mayor número de estudiantes. Todos los estudiantes involucrados se comprometieron a participar regularmente en un seminario de investigación realizado un día semanal por la tarde. Como parte de sus experiencias formativas todos los estudiantes debieron

presentar públicamente sus trabajos de investigación ante un público académico ajeno a la universidad en al menos una ocasión.

Los investigadores que dirigieron el proceso formativo son integrantes de un Cuerpo Académico (CA) que es una figura organizacionalmente reconocida que exige que sus integrantes trabajen en forma colaborativa para enseñar, asesorar tesis y publicar. Este núcleo convocó a otros profesores del posgrado para participar en el experimento y formarse también como directores de tesis.

RESULTADOS:

*Enculturación*

La decisión de integrarse a un grupo de investigación coloca al novicio en un proceso que transita desde el entusiasmo de visualizar un futuro producto terminado –la tesis- hasta la perplejidad y la inquietud asociadas con ser un estudiante al que se le exigen multitud de tareas; muchas de ellas tendrán que ser afrontadas por primera vez, y otras, aunque conocidas, creant desafíos diferentes. Este proceso plantea acciones explícitas de *socialización*, que una vez ejecutadas pueden originar percepciones y observaciones productoras de aprendizajes no explícitos. En este tramo invisible emerge la *enculturación*, es decir, las apropiaciones de habilidades y conocimientos implícitos. La *ex-maestreante* M1 cuando se refiere a *expresar opiniones* y *aclarar conceptos* está tocando esa línea invisible entre socialización y enculturación:

> *En este seminario, se asignaban lecturas con el fin de apoyar los procesos de elaboración de tesis (marcos conceptuales, analíticos y metodológicos), que luego se discutían en sesiones periódicas. Durante la discusión se expresaban opiniones sobre las lecturas, se hacían comentarios breves por parte de estudiantes destacando los aportes, lo que se había comprendido de la lectura, se resolvían dudas o se aclaraban conceptos.* (M1)

Los escenarios de expresión oral, que en el grupo de investigación coloca a los estudiantes en condiciones de generar desarrollo y profundización de las ideas, o adquirir seguridad, como una muestra de pericias que se “captan” al ubicarse en entornos explícitos de enseñanza (la leve línea entre socialización y enculturación), se puede apreciar en los comentarios que siguen:

*resultó muy interesante que en las mesas de trabajo se "lanzara un concepto" y con base a este nosotros expresáramos y lográramos construir ideas completas. (M2).*

*Las tareas de expresión oral son un complemento a la investigación, aprendí a expresarme, dar mis puntos de vista sobre la investigación, me dio seguridad y mayor conocimiento y entrenamiento para el examen.* (M3)

*Lo mejor es que todo llega tan naturalmente que uno no se da cuenta de los avances que se tienen hasta mucho después.* (M7)

Siempre visualizando el pasaje que permanece oculto -entre socialización y enculturación- a partir de lo que los estudiantes expresan, se puede advertir que las tareas evidentes de investigación en las que el grupo rodea a los estudiantes genera micro habilidades -*mejorar la habilidad de expresión oral* (M1)- que se captan al colaborar como acompañante en entrevista de investigación:

*… considero que realizar las primeras entrevistas durante el trabajo de campo fue otro factor que me ayudó a* ***mejorar mi habilidad de expresión oral****. Primero asistimos a entrevistas dirigidas por los doctores "A" y "B" y posteriormente tuvimos la oportunidad de conducir entrevistas dirigidas a estudiantes de doctorado de programas de ciencias naturales y exactas, practicando cada parte de la entrevista, desde la presentación, la dinámica de la entrevista, hasta el cierre.* (M1).

La identidad como conformadora de pertenencia no se produce en el aire y de forma espontánea, demanda apropiarse y compartir las prácticas del grupo de investigación, en este caso, participar activamente en las discusiones de grupo requiere lectura autónoma:

*También me permitía participar en las sesiones del CA, presentando mis dudas y/o mis puntos de vista. Esto me ayudó a sentirme parte del CA.* (M4).

Como una forma de ofrecer condiciones favorables superar las dificultades que suponen la lectura y la escritura experta, el grupo de investigación ofrece a los estudiantes un acervo de material en línea, material que no sólo es discutido en sesiones semanales, sino que por permanecer a disposición de los estudiantes induce a realizar, de forma autónoma, lectura que puede provocar el movimiento de enculturación:

*Cada lectura era propuesta por los doctores A y B con el propósito de*

> *apoyar los procesos de elaboración de tesis, pero había mucho material adicional que estaba disponible en línea (carpetas compartidas) para que cada estudiante lo explorara por su cuenta. Eso me motivó* ***a continuar revisando temas a partir de lo que se iba discutiendo en el seminario.*** (M1).

Una forma de observar el proceso híbrido que enlaza lectura y escritura, se aprecia en esta cita:

> *La elaboración de este tipo de fichas, me sirvió para trabajar posteriormente con este material en la escritura de la tesis.* ***Pero más que todo era un trabajo*** *independiente, que quedaba a criterio de cada estudiante trabajarlo de esa manera. Hubo poca discusión sobre el contenido de las fichas, pero eran fichas compartidas en carpetas,* ***que los estudiantes podían consultar libremente, al igual que también había libre acceso a todo el material empírico****.* (M1).

Aprender a manejar el coro de voces necesario para producir escritura académica, constituye un acto explícito de socialización, que genera espacios de maduración epistémica:

> *La lectura de diferentes autores a mí me permitió construir argumentos hilados con respecto a un concepto es el "****dialogo entre autores" que me dejo ver más allá de un solo concepto.*** *Ya que no existen verdades absolutas* (M2).

El crecimiento como profesional de la enseñanza que acompaña en investigaciones es posible merced a las prácticas formales del grupo de investigación:

> *Antes del CA simplemente no sabía que podía tener una metodología para no perderme en toda la información que puede haber de uno o varios autores. Gracias a esta lectura sistémica pude guiar a mis alumnos en sus tesis.* (M7).

Su enculturamiento es un proceso de aprendizajes implícitos, una muestra de ello es la cita que sigue:

> *Lo mejor es que todo llega tan naturalmente que uno no se da cuenta de los avances que se tienen hasta mucho después.* (M7)

*Tutoría y acompañamiento*

La actividad constante, que se promueve en el grupo, es la investigación desde un proceso cuya finalidad consiste en llevar al estudiante por su

camino de formación. Consiste en: sesiones generales de reflexión acerca de los contenidos y perspectiva de análisis que desarrolla el grupo de investigación en cuestión, tareas de lectura sistemática y la discusión de sus productos, participación en foros académicos y en foros internos de avances de investigación y la producción de textos académicos intermedios, a los que denominaremos "productos intermedios" y la publicación de trabajos de investigación como ponencias en extenso en memorias de congreso y artículos publicados en revistas disciplinarias arbitradas.

Leer de forma experta se logra a) poniendo a disposición un acervo amplio, b) invitando expertos en biblioteconomía para compartir la forma de realizar búsquedas avanzadas en línea y c) disponiendo el tiempo y el espacio para compartir los contenidos de las lecturas, bajo la mira de los expertos:

> *En este seminario, se asignaban lecturas con el fin de apoyar los procesos de elaboración de tesis (marcos conceptuales, analíticos y metodológicos), que luego se discutían en sesiones periódicas. Durante la discusión se expresaban opiniones sobre las lecturas, se hacían comentarios breves por parte de estudiantes destacando los aportes, lo que se había comprendido de la lectura, se resolvían dudas o se aclaraban conceptos.* (M1).

Mason se ha ocupado de investigar la interdependencia entre discusión oral y texto escrito, y demostró lo ventajoso que resulta del cruce de ambos en favor del aprendizaje (En Zanotto et al. 2011). Aquí se trata de dar cuenta del beneficio que promueve la integración de la lectura y la exposición oral en la producción de textos:

> *Las oportunidades que tuvimos para exponer nuestros avances del trabajo de tesis frente a los integrantes del CA fueron muy valiosos para mí, ya que no sabía cómo exponerlo (no hice tesis en la licenciatura).* (M4).
>
> *Los comentarios, sugerencias y observaciones de todos, incluyendo mis compañeros de maestría, mejoraron no solo el trabajo en sí mismo, también ayudaron a mejorar mi confianza para exponerlo en el congreso de Aguascalientes y en la presentación final.* (M4).
>
> *En ambos casos, las interacciones ayudan a afianzar la producción oral continua y en interacción. Se conoce el vocabulario, el tema y todas las herramientas necesarias para defender y explicar un punto de vista, ya sea el propio o el de algún autor. (M7).*

La salida pública bajo la forma de participación en coloquios externos a la universidad, aunque en los internos también, ubica al estudiante en posibilidades de mejoramiento académico y crecimiento como persona:

> *Mi participación en los seminarios y coloquios de la Red a la que pertenece el CA* ***fue fundamental para mejorar la presentación y defensa de mi proyecto****. (M5).*

> *… puedo afirmar que el hecho de que el CA lleve a sus estudiantes a exponer sus avances de tesis en congresos nacionales e internacionales los obliga a desarrollar y a estructurar de mejor forma sus ideas y por lo tanto a expresarlas mejor, además no sólo los apoya en el desarrollo de la expresión oral, también los obliga a* ***desarrollar seguridad en ellos mismos,*** *pues constantemente están obligados a exponer sus avance ante sus maestros y compañeros de grupo, lo anterior implica que tengan la habilidad de argumentar. (M6).*

Si los estudiantes cuentan con el acompañamiento que aclare la manera de integrar información de diferentes fuentes, no solo para leerlas sino para sistematizar está en condiciones de lograr el objetivo: producir un texto académico complejo:

> *Un soporte importante para las lecturas, fue la realización de fichas en un formato recomendado por la Dra. B, donde se identificaban los temas centrales de la lectura, citas importantes, reflexiones personales y comentarios. La elaboración de* ***este tipo de fichas me sirvió para trabajar posteriormente con este material en la escritura de la tesis****. Pero más que todo era un trabajo independiente, que quedaba a criterio de cada estudiante trabajarlo de esa manera.* (M1).

> *Un punto a destacar es no solo la lectura, sino el ir tejiendo argumentos partiendo de los mismos autores. Me quedó clara la idea de tomar distancia o tomar una postura para mi proyecto de investigación y el procedimiento que conlleva cualquier investigación.* (M6).

Para alcanzar la producción del gran texto largo, además de participar en foros, el entrenamiento que supone la ejecución de textos intermedios, como ponencias y artículos facilita el logro de escribir la tesis. Los doctores líderes del cuerpo se encargan de que esta parte de la vida académica consistente en conseguir que estos productos de los estudiantes tengan esa participación en foros externos.

> *Realizamos tareas y trabajos académicos apoyándonos con las fichas de lectura. Practicamos la escritura académica siguiendo el formato APA*

> *(elaborando un borrador de tesis y recibiendo continuamente comentarios y observaciones de mi director de tesis, el Dr. A, sobre el trabajo escrito). También elaboramos ponencias, pero no realizamos otro tipo de escritura, por ejemplo, ensayos.* (M1).

> *El CA obliga a sus integrantes a escribir constantemente, no sólo su tesis, sino también ensayos, artículos en diferentes revistas científicas, ponencias.* (M5).

La complejidad de la escritura académica no se convierte en obstáculo para que una escritora inexperta consiga remontar las dificultades, si cuenta con el asesoramiento adecuado:

> Debo reconocer que la escritura siempre me costó trabajo, no escribo lo suficiente (o esa es la impresión que me da). Sin embargo, los ejercicios de escritura fueron de enorme ayuda para que pudiera avanzar en el trabajo de tesis. Creo que como alumnos no nos gusta escribir, sobre todo porque no sabemos hacerlo bien. (M4).

La siguiente cita pone de manifiesto que las condiciones propicias que proporciona el grupo de investigación a través de su labor de acompañamiento y tutoría, puede colocar en el camino de una carrera de investigación en proceso de consolidarse:

> *Esta es la parte en la que se materializa el aporte tan grande del CA a mi formación. Este aprendizaje ha sido fundamental para continuar en el ámbito de la investigación y dar a conocer los resultados con líneas de investigación ligadas incluso a mi formación base como diseñadora a través de ponencias y artículos que son los géneros en los que he participado en mayor medida* (M6).

CONCLUSIONES:

La recapitulación retrospectiva del trabajo realizado por los estudiantes permite construir tres líneas de reflexión: (1) guía y acompañamiento; (2) recursos y procedimientos de trabajo, y (3) presentación pública de avances. La conclusión general a la que se llega es la idea de que la asesoría no sólo requiere ser regular, planeada y técnicamente eficiente, exige ser una experiencia enculturizante o auténtica en el sentido de formar a los especialistas en el camino del trabajo profesional o de la investigación como parte de un grupo de trabajo amplio.

La asesoría sobre la base de la descripción que se ha hecho consiste en un entorno de acompañamiento -no sólo sobre la vida académica que

implica atención constante, disposición de acervos documentales, orientaciones para sistematizar lecturas, para producir textos académicos, sino también sobre aspectos de inserción en redes más amplias de investigación. Es un procesoque posibilita la internalización de pautas, códigos, habilidades y normas de interacción social, como rasgos de enculturación, en las personas que han querido formar parte de un grupo de investigación. Además, la consecución de un objetivo que muchas veces se visualiza inicialmente como imposible -- la culminación del trabajo de tesis – se vuelve asequible para el estudiante justamente mediante su incorporación al proceso descrito. Es decir, plantearse un objetivo complejo de escritura y progresivamente lograrlo como integrante de un grupo de trabajo implica un crecimiento personal con rasgos de nueva identidad autoral.

Los resultados positivos logrados por esta experiencia demuestran que aun en un contexto académico tradicional, no orientado hacia la investigación y con una cultura académica conservadora, es posible realizar cambios importantes en la formación en literacidad superior y productividad en textos escritos de alto nivel.

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## Leitura no livro didático: compreensão da argumentação e formação do leitor crítico

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PALAVRAS-CHAVE: leitura, argumentação, livro didático.

RESUMO:
Este trabalho faz parte de uma pesquisa que busca responder: como o Livro Didático de Língua Portuguesa (LDP) pode contribuir para a formação do leitor crítico? Até que ponto esse material trabalha com gêneros em que predomina a argumentação? As questões que visam à exploração da leitura nesses livros orientam a compreensão e podem levar o aluno a ser um leitor atuante e crítico? O *corpus* da pesquisa foi constituído por uma coleção didática do Ensino Médio. Nesta comunicação, para evidenciar o trabalho mais recorrente na coleção, analisamos especificamente um artigo opinativo do primeiro volume. Ancoram a análise Bakthin (2003); Antunes (2010); Kleiman (1989); Perelman (2005). Como resultado, foi observado que a coleção incorpora

teorias que lidam com a noção de gênero e, por isso, pode contribuir para formação do leitor por incluir a diversidade na leitura. Por outro lado, há limitações na exploração dos textos argumentativos. Os gêneros figuram mais como um "modelo" a ser seguido do que como um texto que quer dizer algo a alguém num dado contexto, buscando uma reação, uma resposta. As perguntas de leitura propostas como atividades são insuficientes para fazer com que o aluno se coloque criticamente diante do texto. Há pouco espaço para que o aluno duvide da posição que o artigo opinativo traz, pois a voz de seu autor é tomada como verdade absoluta. Dessa forma, são limitadas as oportunidades para a posição crítica do aluno.

INTRODUÇÃO:

Este trabalho é parte de uma pesquisa (CASTELUBER, 2012) que buscou responder a inquietações de uma professora de Ensino Médio sobre como o livro didático de Língua Portuguesa (doravante LDP) contribui para a formação de um aluno leitor que seja crítico, atuante, consciente de seus direitos e deveres como cidadão. A professora, depois de trabalhar com Sequência Didática (DOLZ; NOVERRAZ; SCHNEUWLY, 2004) para participar de uma competição nacional, teve oportunidade de refletir sobre sua própria prática e passou a se questionar sobre como professores, que não tinham acesso a diferentes materiais, mas que tinham livros didáticos, poderiam se tornar protagonistas de sua prática e proporcionarem aos alunos o desenvolvimento de capacidades de leitura. Segundo a professora, a utilização de uma sequência didática lhe permitiu conhecer uma concepção – nova para ela – que toma a linguagem como atividade – forma de ação. Nessa concepção, os sujeitos são atores, construtores sociais, ativos, — que – dialogicamente – se constroem e são construídos no texto, considerado o próprio lugar da interação e da constituição dos interlocutores, como bem postulam Koch e Elias (2006, p. 10). Com essa visão, a língua é considerada um objeto em constante transformação; não é estática, ou apenas uma estrutura pronta, porque depende da ação de seus usuários em situações concretas de comunicação. Muda também a forma de conceber a leitura e os leitores, que não são passivos diante do texto, ao contrário, dialogam, participam, são agentes no processo de comunicação, são indivíduos capazes de produzir sentido a partir do texto, construindo, assim, competência para, como leitores, interagirem no seu meio social.

Leitura é aqui entendida como o processo de construção de sentido, que vai além da decodificação e que permite aos sujeitos sua participação

mais ativa numa sociedade letrada, como também defende Kleiman (1989). É nesse processo que se dá a compreensão, de acordo com as condições de produção de leitura. Isto é, de acordo com o tempo, espaço e cultura nos quais texto e interlocutores se inserem; o conteúdo temático (ou assunto sobre o qual o texto trata); interlocutores (quem escreveu e a quem o texto se dirige); objetivo visado (ou finalidade do texto); gênero do texto; suporte em que o texto vai circular (se em revista, jornal, carta, livro). Para que os sujeitos possam participar ativamente da sociedade, é necessário que compreendam os diferentes textos à sua volta, que consigam ir além da sua decodificação mecânica; que consigam perceber seus implícitos, saibam interagir com e por meio deles; saibam utilizá-los em diferentes práticas e contextos sociais em que a escrita e a leitura se fazem importantes. O sentido de um texto é construído na interação texto-sujeitos, não preexiste a essa interação (KOCH e ELIAS, 2006 p. 11). O leitor age sobre o texto realizando ações tais como seleção, antecipação, inferência e verificação, entre outras. Por conseguinte, é imprescindível que o ensino ministrado na, e pela escola esteja afinado com essa concepção. É possível entender, então, que o leitor proficiente é ativo construtor de um sentido que não se encontra pronto no texto para apenas ser decifrado. Ser proficiente também é ser um leitor crítico, isto é, ser um leitor que consegue costurar os fios de uma intenção marcada, perceber os efeitos gerados pelo uso das marcas intencionalmente colocadas e se posicionar diante do que foi expresso nas linhas ou nas entrelinhas. Se, em sala de aula, o professor puder contar com materiais didáticos que, partilhando dessa concepção, aproximem os alunos dos textos que circulam socialmente, poderá desenvolver um trabalho mais eficiente e interessante. Os alunos poderão entender o poder da leitura e da escrita, tendo motivação para usá-las de forma mais competente na sociedade. Ser competente, nesse sentido, compreende também a capacidade de se colocar diante do texto, concordando ou discordando dele. É ser capaz de não ser manipulado, de não se render sem questionamento ao que está escrito. Numa proposta interativa de ensino, ganha sentido a noção de gênero, tal como concebida por Bakhtin (2003, p. 262), que afirma que cada campo de utilização da língua elabora seus *tipos relativamente estáveis* de enunciados, os quais denomina *gêneros do discurso.*

A formação de um leitor crítico não é tarefa fácil, mas é um desafio que pode e deve ser enfrentado pela escola. O livro didático pode ser um bom aliado nessa tarefa ao tratar com propriedade os textos argumentativos, por exemplo. Trabalhar o texto argumentativo de forma adequada implica estimular o aluno a considerar as ações de persuasão e convencimento

que o escritor busca exercer sobre o leitor. Ou seja, uma boa exploração de textos argumentativos em situações de ensino deveria proporcionar oportunidades para o aluno, além de ler e compreender o que está sendo dito, reconhecer a força dos argumentos e identificar como (por meio de que recursos e estratégias) o texto busca agir sobre ele, leitor. De modo bem sintético, é possível definir persuasão como a ação de fazer com que alguém acredite ou aceite uma determinada ideia. Essa ação pode convencer, isto é, pode levar esse alguém a tomar um certo tipo de atitude. "Persuadir, antes de mais nada, é sinônimo de submeter, daí sua vertente autoritária. Quem persuade leva o outro à aceitação de uma dada ideia" (CITELLI, 2002). Ao explorar os textos argumentativos propostos por meio de atividades de leitura, o livro didático deveria ter a preocupação de (des)construir o que Citelli (2002) chama de *efeito de verdade,* isto é, a proposta didática deveria ter a preocupação de fazer o aluno perceber uma certa organização do discurso que o constitui como verdade absoluta para o leitor.

OBJETIVOS:

O objetivo geral neste trabalho é o de verificar até que ponto o livro didático de Língua Portuguesa contribui para a formação de um aluno leitor que seja crítico. Levando em consideração o papel que esses livros assumem como material didático é possível supor que seus textos e atividades devem proporcionar oportunidades de reflexão crítica sobre a realidade em que estão inseridos, uma possibilidade para isso seria a de ensinar o aluno a (des)construir a argumentação que o texto traz. Até que ponto as questões que visam à exploração da leitura nesses livros orientam para compreensão e podem levar o aluno a ser um leitor ativo e crítico de artigos opinativos? No trabalho original, o *corpus* foi constituído por uma coleção didática de três volumes destinada ao Ensino Médio. Aqui, analisamos especificamente um artigo trabalhado no volume do primeiro ano, exemplo do tratamento recorrente dado aos textos argumentativos na coleção.

DESCRIÇÃO DA INVESTIGAÇÃO:

*Ensinar a ler artigo de opinião é ensinar a (des)construir a argumentação*

O artigo de opinião pode proporcionar debate a partir de argumentos e contra-argumentos elaborados sobre tema controverso. O texto é dissertativo por lidar com o campo das ideias, é argumentativo porque visa persuadir ou convencer um auditório da validade de uma tese ou

proposição, é opinativo porque traz explicitamente as marcas de subjetividade, de posicionamento do autor, que normalmente são pessoas reconhecidas na sociedade, quase sempre autoridades no assunto, cujos posicionamentos são mais importantes do que o acontecimento em si (KÖCHE, BOFF, MARINELLO, 2010. p. 33). Em textos argumentativos, como bem postulam Perelman e Olbrechts-Tyteca (2005, p. 18), "...querer convencer alguém implica sempre certa modéstia da parte de quem argumenta, o que ele diz não constitui uma 'palavra do Evangelho' – grifo do autor –, ele não dispõe dessa autoridade que faz com que o que diz seja indiscutível e obtém imediatamente convicção."

Nessa perspectiva, ensinar a ler um artigo de opinião é dar ferramentas para que o aluno possa desmontar esse texto por meio de uma análise que permita (des)construir a argumentação a fim de perseguir as intenções subjacentes. Segundo Antunes (2010), analisar um texto é "perguntar como é dito o dito, com que recursos lexicais e gramaticais, com que estratégias discursivas, quando e por que é dito, para quem e para provocar que efeitos implícitos e explícitos". Antunes considera importante numa análise de texto tomá-lo tanto em seu aspecto global quanto em seu aspecto pontual. Analisar o aspecto global do texto (p. 66-78) implica considerar o seu *universo de referência* – real ou fictício –, para o qual o texto remete; sua *unidade semântica* ou coerência global – seu conteúdo temático e ideias principais; a *progressão do tema* – ou seu desenvolvimento; os *propósitos comunicativos* ou intenções, ou seja, os objetivos que podem se relacionar ao expor, explicar, convencer, persuadir, defender um ponto de vista; os *esquemas de composição: tipos e gêneros* – têm a ver com os padrões de regularidade na organização do texto; a *relevância informativa* – ou o grau de novidade que o texto apresenta; e as *relações com outros textos*, ou intertextualidade. Analisar o aspecto pontual do texto, ainda segundo Antunes, implica observar os recursos linguísticos usados em sua construção. Nesse sentido, é importante observar a dimensão mais especificamente linguística do texto, sem separar o léxico e a gramática do conteúdo e da função do texto (p. 117). Ou seja, o que a autora propõe é que, ao analisar o texto, se considerem tanto os aspectos que têm a ver com as condições de sua produção e circulação quanto os aspectos que dizem respeito à sua materialidade.

É nesse sentido que tomamos aqui um artigo de opinião de uma Coleção para o Ensino Médio, para identificar o que esse artigo diz e como ele diz. Com isso, apresentamos uma possibilidade de análise que levaria a

entender o que é dito e o como é dito nesse texto. Nossa intenção é a de verificar, na sequência, até que ponto questões propostas pela coleção para o aluno compreender o que o texto diz são relevantes para fazer esse aluno se colocar criticamente diante do artigo.
O texto aqui analisado é apresentado no volume 1, cap. 5, p. 288-289, com um preâmbulo apresentando o gênero. Logo em seguida, vem o texto "Cotas: o justo e o injusto", de Lya Luft (veiculado em revista de variedades em fev.2008 e transcrito para o LDP com adaptações). São apresentadas nove questões após o texto. Além de analisar o artigo de Luft em sua dimensão global, selecionamos para observação alguns aspectos pontuais muito relevantes na sua construção.

No que tange ao *universo de referência*, é possível dizer que o artigo de opinião "Cotas: o justo e o injusto" surgiu dentro de um contexto de debates que tem dividido a opinião pública em geral: a implementação do sistema de cotas para o ingresso nas universidades. A adesão a esse sistema, como bem informa o livro didático, é representada como forma de reduzir as desigualdades, promover a diversidade racial e combater a exclusão. O artigo em debate parte de um tema real e do cotidiano do leitor. O seu domínio discursivo é o midiático; também se insere no campo sociopolítico discursivo do jornalismo, já que sua autora, além de contista, atua como formadora de opinião ao publicar numa revista. Na constituição de sua *unidade semântica*, o texto aborda um tema polêmico que envolve um problema social que pode ser vivenciado por alunos aos quais a coleção didática se destina, visto que esses se encontram na última etapa da Educação Básica e muitos devem ter aspirações a uma vaga na universidade. A *progressão* do texto de Luft começa a ser construída pelo leitor a partir da identificação, no título "Cotas: o justo e o injusto", de que o tema é "cotas". Para inferir a posição defendida, o leitor não pode se ater apenas ao título, precisa, no mínimo, conhecer esse debate, o que pode não ser difícil, dado que já se prepara para universidade. O primeiro parágrafo não apresenta logo de início a posição da articulista.

> O medo do diferente causa conflitos por toda parte, em circunstâncias as mais variadas. Alguns são embates espantosos, outros são mal-entendidos sutis, mas em tudo existe sofrimento, maldade explícita ou silenciosa perfídia, mágoa, frustração e injustiça.

Há uma referência genérica e pouco específica ao "medo do diferente" e a "embates espantosos", sem contudo, explicitar medo de quê e quais são os embates. O uso de pronomes como "alguns", "tudo", "toda" não deixa ver a que o texto se refere e o que qualifica como "sofrimento", "maldade

explícita ou silenciosa perfídia, mágoa, frustração e injustiça". No segundo parágrafo, a articulista apresenta o tema e seu ponto de vista sobre ele a partir de um retorno ao seu passado que compara com um presente marcado pelo uso de "hoje".

> Cresci numa cidadezinha onde as pessoas (as famílias, sobretudo) se dividiam entre católicos e protestantes. Muita dor nasceu disso. Casamentos foram proibidos, convívios prejudicados, vidas podadas. Hoje essa diferença nem entra em cogitação quando se formam pares amorosos ou círculos de amigos. Mas, como o mundo anda em círculos ou elipses, neste momento, neste nosso país, muito se fala em uma questão que estimula tristemente a diferença racial e social: as cotas de ingresso em universidades para estudantes negros e/ou saídos de escolas públicas. O tema libera muita verborragia populista e burra, produz frustração e hostilidade. Instiga o preconceito racial e social. Todas as "bondades" dirigidas aos integrantes de alguma minoria, seja de gênero, raça ou condição social, realçam o fato de que eles estão em desvantagem, precisam desse destaque especial porque, devido a algum fato que pode ser de raça, gênero, escolaridade ou outros, não estão no desejado patamar de autonomia e valorização. Que pena.

Conectar o primeiro e o segundo parágrafos pode ser árdua tarefa ao leitor devido à imprecisão referencial que exige inferências complexas: o referente de "disso" será inferido pela leitura de toda a primeira frase do parágrafo; a expressão nominal "essa diferença" remete ao "medo do diferente" indicado no primeiro parágrafo e aos conflitos que supostamente esse medo causaria. Entender qual é a oposição pretendida pela introdução do operador argumentativo "Mas" exige não só capacidade de articulação (ou talvez de adivinhação) do leitor para relacionar conflitos familiares gerados por diferenças religiosas à questão tematizada pelo artigo "as cotas de ingresso em universidades para estudantes negros e/ou saídos de escolas públicas". A metáfora "como o mundo anda em círculos ou elipses" soa estranha para quem não sabe a que se referem as expressões "neste momento" e "neste país" (Qual era mesmo o momento referido? No LDP, somente a data de produção do texto pode dar alguma pista) precisa ser entendida para que seja construído um sentido nesse ponto do texto.

No terceiro parágrafo, a articulista introduz um assunto novo, mas que converge para o tema destacado anteriormente, usando a expressão nominal definida "a batalha pelas cotas".

> Nas universidades inicia-se a batalha pelas cotas. Alunos que se saíram

> bem no vestibular – só quem teve filhos e netos nessa situação conhece o sacrifício, a disciplina, o estudo e os gastos implicados nisso – são rejeitados em troca de quem se saiu menos bem mas é de origem africana ou vem de escola pública. E os outros? Os pobres brancos, os remediados de origem portuguesa, italiana, polonesa, alemã, ou o que for, cujos pais lutaram duramente para lhes dar casa, saúde, ¿educação?

Além de conectar os parágrafos, a autora afirma que "Alunos que se saíram bem no vestibular – só quem já teve filhos e netos *nessa situação* conhece o sacrifício, a disciplina, o estudo e os gastos implicados nisso – são rejeitados em troca de quem se saiu menos bem, mas é de origem africana ou vem de escola pública". Nesse ponto, fica marcado, pelo uso dos travessões para indicar um comentário, o lugar de onde a articulista fala: lugar do não negro, do usuário de escola particular, de quem tem condições para pagar estudos. As perguntas "E os outros? Os pobres brancos, os remediados de origem portuguesa, italiana, polonesa, alemã, ou o que for, cujos pais lutaram duramente para lhes dar casa, saúde, educação?" funcionam como perguntas retóricas, porque o texto já traz uma resposta. Na base delas, está o argumento de que há uma injustiça sendo cometida contra esses a que se refere. Ainda sobre a progressão do tema, é possível observar que, no quarto parágrafo, desenvolvem-se dois argumentos que expressam uma visão de mundo: o de que os "alunos que se saem bem no vestibular são rejeitados em troca do que se saiu menos bem, mas tem origem africana ou é de escola pública"; e o de que "as cotas reforçam conceitos nefastos de que negros são menos capazes e que a escola pública não é de boa qualidade".

> A ideia de cotas reforça dois conceitos nefastos: o de que negros são menos capazes, e por isso precisam desse empurrão, e o de que a escola pública é péssima e não tem salvação. É uma ideia esquisita, mal pensada e mal executada. Teremos agora famílias brancas e pobres para as quais perderá o sentido lutar para que seus filhos tenham boa escolaridade e consigam entrar numa universidade, porque o lugar deles será concedido a outro. Mais uma vez, relega-se o estudo a qualquer coisa de menor importância.

No quinto e sexto parágrafos, Luft utiliza argumentos históricos para sustentar sua opinião contrária às cotas para entrada na universidade. Para isso, retoma acontecimentos do passado para explicar fatos do presente. Utiliza ainda marcadores de primeira pessoa: "*Lembro-me* da fase há talvez vinte anos ou mais, em que filhos de agricultores que quisessem entrar nas faculdades de agronomia (e veterinária) ali chegavam através de *cotas,* pela chamada 'lei do boi'[...]". E, depois,

retoma o assunto anterior tentando antecipar argumentos de que estaria atribuindo aos cotistas a culpa pela lei das cotas ao dizer que "*Nem todos os envolvidos nessa nova lei discriminatória e injusta* são responsáveis por esse desmando [...]". Caracteriza a lei como um "desmando", deixando implícito que há um "inimigo" (o conhecimento do contexto histórico faz inferir que é o governo) que o cometeu.

> Lembro-me da fase, há talvez vinte anos ou mais, em que filhos de agricultores que quisessem entrar nas faculdades de agronomia (e veterinária) ali chegavam através de cotas, pela chamada "lei do boi", eram em geral filhos de pais ricos, donos de algum sítio próximo, que com esse recurso acabaram ocupando o lugar de alunos que mereciam, pelo esforço, aplicação, estudo e nota, aquela oportunidade. Muita injustiça assim se cometeu, até que os pais, entrando na Justiça, conseguiram por liminares que seus filhos recebessem o lugar que lhes era devido por direito. Finalmente a lei do boi foi para o brejo.
>
> Nem todos os envolvidos nessa nova lei discriminatória e injusta são responsáveis por esse desmando. Os alunos beneficiados têm todo o direito de reivindicar uma possibilidade que se lhes oferece. Mas o triste é serem massa de manobra para um populismo interesseiro, vítimas de desinformação e de uma visão estreita, que os deixa em má posição. Não entram na universidade por mérito pessoal e pelo apoio da família, mas pelo que o governo melancolicamente, considera deficiência: a raça ou a escola de onde vieram – esta, aliás, oferecida pelo próprio governo.

No último parágrafo, a articulista retoma o assunto principal e conclui seu ponto de vista sobre o assunto, confirmando a ideia defendida de que todos devem ter os mesmos direitos e que medidas que favorecem uns em detrimento de outros geram sofrimento, frustração e injustiça. Chama tudo isso de "*trapalhada que prejudica a todos".* Posiciona-se, novamente em primeira pessoa. O *propósito comunicativo* se revela, então, como o de não só analisar a questão das cotas como também o de colocar-se clara e radicalmente contra elas e contra o governo que as criou.

> Lamento essa trapalhada que prejudica a todos: os que são oficialmente considerados menos capacitados, e por isso recebem o pirulito do favorecimento, e os que ficam chupando o dedo da frustração, não importando os anos de estudo, a batalha dos pais e seu mérito pessoal. Meus pêsames, mais uma vez, à educação brasileira.

Os *esquemas de composição* (ou plano composicional) predominantes configuram o texto como argumentativo. O texto, veiculado inicialmente em uma revista, foi transcrito para coleção com adaptações. Nele, a

articulista faz uso de uma argumentação retórica, que, como postula Emediato (2008, p. 167), visa trazer o autor para dentro de seu universo de discurso, com o objetivo de convencê-lo pelo uso de estratégias de sedução e de persuasão, construídas por meio do apelo aos valores e das crenças das pessoas. Por esse viés, a autora tenta, ao fazer uma avaliação do caso e apresentar o que julga serem suas causas e consequências, persuadir os leitores para convencê-los de que "O sistema de cotas estimula o preconceito racial e social". Nessa perspectiva, Lya Luft manifesta uma hierarquia de valores, defendendo que os privilégios concedidos a uns poucos ao invés de erradicar os males do preconceito e racismo, os colocam em evidência e os perpetuam. Ao evocar o conceito de justiça, o artigo remete o leitor aos princípios de igualdade preconizados pela Constituição Federal. Pela argumentação tecida, infere-se que, ao se definirem cotas para um grupo da sociedade, os valores da justiça e igualdade estão sendo preteridos para o privilégio de quem não tem mérito. A fim de validar o seu ponto de vista, a articulista usa argumentos de alusão histórica – ao retomar valores do seu passado para compará-los a valores do presente; argumentos de presença – em que utiliza fatos dos quais participou, então pode atestar sua veracidade para ilustrar a tese que quer defender. ("Lembro-me..."). Nesse último caso, faz uso de argumento *de presença e ad persona* (EMEDIATO, 2008, p. 174) para ilustrar um fato semelhante que não deu certo e, ao mesmo tempo, desmoralizar o governo, isto é, desqualificá-lo manifestando que o que ele diz opõe-se à imagem que dele se faz.

Do ponto de vista da *relevância informativa* do conteúdo do texto, o assunto abordado trata de um problema de ordem político-social, presente no contexto social da articulista, visto que é uma formadora de opinião. Isso justifica a preferência por utilizar termos do seu domínio discursivo, e se caracterizar pela presença de marcas de posicionamento (verbais e pronominais) de primeira pessoa do plural. O texto retrata um tema real e bastante veiculado na mídia; no entanto, a articulista o aborda num contexto também diferente do esperado. Usa, entre outras, como estratégias discursivas, a ironia ("Todas as 'bondades' dirigidas aos integrantes de alguma minoria'"), generalizações ("os pobres brancos, os remediados de origem portuguesa..."); criação de inimigos ("...o triste é serem massa de manobra para um populismo interesseiro"). Recorrendo a uma série de implícitos e, por vezes, a explícitos, o texto atribui ao governo não só a discriminação e a injustiça aos que têm mérito e não entram na universidade por causa da lei das cotas, como também atribui ao governo a deficiência da escola que gera os alunos que as cotas vão

privilegiar. O texto expressa uma opinião. Cada pessoa pode ter a sua. Não dá espaço ao contraditório, o discurso evidente é o da meritocracia. Desconsidera os argumentos que eventualmente possam ter sido apresentados a favor da lei. Ao dizer que aqueles "oficialmente considerados menos capacitados recebem o pirulito do favorecimento" faz uma acusação ao governo, por meio de uma metáfora que se opõe a outra usada na sequência "ficam chupando o dedo". Como um argumento forte no texto, o uso dessa metáfora foi reservado à conclusão do texto. Um raciocínio que se evidencia é o de que quem ganha pirulito é criança, pirulito não tem valor nutricional, só serve para adoçar bocas ingênuas para fazê-las parar de chorar. Ao mesmo tempo, o uso das metáforas reforça que os cotistas não deveriam ocupar a vaga daqueles que se preparam por anos de estudo, para os quais os pais batalharam e que por isso possuem mérito. Deixa implícito que os cotistas não estudaram, não têm pais que batalharam e que não possuem mérito. Ou seja, "o injusto" (apontado no título) é a ocupação da vaga por eles, "o justo" é dar a vaga aos que, na opinião da articulista, têm mérito. A linguagem usada no texto se faz adequada às suas circunstâncias de circulação. Mesmo utilizando uma linguagem padrão, há, algumas vezes, um tom coloquial que aproxima o texto do campo discursivo dos jovens (leitores potenciais), como: "A *lei do boi foi para o brejo"*, "Lamento essa *trapalhada* que prejudica a todos". O texto suscita conhecimentos prévios do leitor. A igualdade de direitos fica implícita na argumentação. Essa igualdade é o ¨princípio fundamental das sociedades democráticas¨ ao qual se refere uma das questões do livro didático, mas não há uma referência explícita no texto (ou no LD) que favoreça ao aluno mobilizar esse conhecimento. O que foi a "lei do boi"? A ausência de tais conhecimentos não, necessariamente, vai impedir a compreensão do texto, pelo contrário, pode aguçar o interesse pela leitura. A articulista pressupõe que seus leitores agreguem saberes suficientes para compreender o artigo. O texto é concluído pela confirmação da ideia defendida de que todos devem ter os mesmos direitos, que medidas que favorecem uns em detrimento de outros acabam gerando sofrimento, frustração e injustiça e que a saída para o problema é investir na educação.

Por fim, o artigo de Lya Luft também se constitui nas *relações com outros discursos e textos*. Essas relações são constituídas por processos inferenciais. O leitor necessita conhecer a Constituição no que tange ao princípio da igualdade para reconhecer a força do argumento de que todos têm direitos iguais independentemente de raça, cor etc. E para ser crítico ao texto, o aluno precisaria conhecer o princípio de que, para ser justo e

dar oportunidades efetivamente iguais a todos, é preciso tratar diferentemente os desiguais. Esse princípio está nos esportes, por exemplo, no judô, no boxe entre outros. Um lutador de cinquenta quilos não luta contra um de cem quilos. Diferentes vozes são ainda introduzidas por meio de outras formas, como pelo uso de aspas e dos pronomes de primeira pessoa (essas são formas que contribuem para a distinção entre os participantes do discurso, como marcadores de posicionamento). As diferentes maneiras de se introduzirem as vozes no discurso argumentativo evidenciam a intertextualidade como fator constitutivo de textos argumentativos. Considerando que o artigo de opinião é de natureza argumentativa, a voz do locutor tem um papel definido: convencer o leitor, por meio de argumentos.

O livro didático, ao introduzir o artigo “Cotas: o justo e o injusto”, esclarece que o texto, por sua constituição argumentativo-opinativa controversa, é publicado em jornais, revistas e em sites da Internet, denominado artigo de opinião, nos quais o autor expressa seu ponto de vista sobre certo tema. Pode-se supor que o propósito de se trabalhar esse texto em sala de aula é o de provocar um debate sobre o assunto, instigando a tomada de posição dos alunos, instigando-os ao diálogo, a criar os seus próprios argumentos. A leitura do texto pode despertar neles, quem sabe, o desejo de escrever uma resposta para as questões colocadas pelo texto. Essa seria uma forma de relacionar o artigo ao seu contexto de uso fora da escola, principalmente, por que o assunto está na mídia e faz parte do contexto social dos estudantes. Ler e compreender a argumentação tecida no artigo é perceber que a articulista é contra o sistema de cotas. Todavia, mais do que compreender o artigo de Luft, identificando tese e argumentos que constroem a argumentação, um leitor crítico precisa (des)construir o discurso da articulista, ir mais longe para desvendar a ideologia por trás das palavras. Não é a lei nem os beneficiários dela que estão sendo atacados, o texto faz uma crítica forte ao governo. Mas, isso somente será percebido se o leitor atentar para alguns aspectos globais e outros pontuais do texto. Por exemplo, em relação ao *universo de referência* do artigo seria importante conhecer a revista que publica o artigo, saber de suas posições, reconhecer sua linha editorial e suas preferências políticas, saber sobre os outros textos pautados na mesma edição. Só isso já traria alguns elementos importantes para uma leitura menos ingênua do texto. Mas também seria importante conhecer outros textos da mesma articulista para identificar seus temas preferidos, suas tendências. O contexto histórico no qual o texto se inscreve também é fundamental: em 2008, já se discutia a sucessão do governo brasileiro que se daria em 2010, nesse

contexto eram muitas as críticas de opositores ao governo da época. O que significa ler esse artigo na própria revista em 2008, quando a pujança do contexto era facilmente acessível e ler o mesmo artigo, sem qualquer contextualização quatro anos mais tarde no livro didático (Necessário lembrar que 2012 é o ano de publicação do LDP)? As possibilidades de leitura seriam as mesmas?

Se o texto é buscado pelo LDP em sua fonte de origem, deveria haver um trabalho que garantisse ao aluno reconhecer seu universo de referência, sua unidade semântica, seu propósito comunicativo, a relação que ele estabelece com outros textos. O estudo do texto deveria ser pensado de modo a propiciar o destaque da sua relevância informativa, da progressão do tema da identificação dos esquemas de composição conforme tipo e gênero. O fundamental deveria ser que "o texto – na sua composição, na construção de seu sentido e de seus propósitos" (ANTUNES: 2010, p.114) viesse para o centro da aula de leitura.

*Perguntas sobre o artigo de opinião e compreensão da argumentação no LD*

Pelo menos em dois momentos distintos no trabalho com a leitura do artigo de opinião, o LD teve oportunidade de contribuir para a formação do aluno como leitor: uma na apresentação e contextualização do texto (o que foi realizado apenas parcialmente); a segunda, nas perguntas propostas aos alunos para exploração do artigo. São questões que exploram o texto "Cotas: o justo e o injusto" no LDP:

> (1) A autora introduz o tema e seu ponto de vista sobre ele por meio de uma ampla apresentação. Qual é o tema do artigo de opinião lido? Identifique, no 2º. parágrafo, o ponto de vista da autora. (2) A articulista, ao apresentar sua opinião sobre o tema, mostra que a implementação do sistema cotas fere um princípio fundamental das sociedades democráticas. A. Qual é esse princípio? B. Qual é a posição da articulista em relação ao sistema de cotas? (3) Num texto de opinião, o autor normalmente fundamenta seu ponto de vista em verdades e opiniões (leia o boxe Verdade X opinião). A. Identifique no texto verdades, isto é, dados objetivos que podem ser comprovados. B. Com que objetivo a autora cita essas verdades? C. Afirmações como: "uma questão que estimula tristemente a diferença racial e social: as cotas de ingresso em universidades para estudantes negros e/ou saídos de escolas públicas"; "A ideia das cotas reforça dois conceitos nefastos: o de que negros são menos capazes, e por isso precisam desse empurrão, e o de que a escola pública é péssima e não tem salvação. É uma ideia esquisita, mal pensada e mal executada."

> São verdades ou opiniões? (4) Num texto de opinião, a ideia principal defendida pelo autor precisa ser fundamentada com bons argumentos, isto é, com razões ou explicações. A ideia principal do texto lido é fundamentada por dois argumentos básicos, contrários à implementação do sistema de cotas. Quais são eles? (5) No 6º. parágrafo, a autora faz referência aos envolvidos na lei: os alunos beneficiados e os responsáveis pela lei das cotas. A. Ela exime de responsabilidade os alunos beneficiados pelo sistema de cotas? Justifique sua resposta. B. Que opinião ela expressa sobre os responsáveis pela lei das cotas? (6) No último parágrafo, a autora conclui seu ponto de vista sobre o assunto. De acordo com essa conclusão: A. Quem são as vítimas do sistema de cotas? B. Do que o texto expõe, conclua: Para a autora, a exclusão do negro das universidades públicas deve ser tratada como uma questão étnico-racial? Justifique sua resposta. (7) Observe a organização do texto quanto à estrutura e à exposição das ideias. A conclusão é coerente com a ideia e com os argumentos apresentados ao longo do texto? Justifique sua resposta. (8) Observe a linguagem do texto. A. Que variedade linguística foi empregada? A formal ou a informal? B. Considerando-se o tema, o veículo em que o texto foi publicado e o perfil do público leitor, pode-se dizer que a escolha dessa variedade linguística foi adequada? Por quê? (9) Reúna-se com seus colegas de grupo e, juntos, concluam: Quais são as características do artigo de opinião? Respondam, considerando os seguintes critérios; finalidade do gênero, perfil dos interlocutores, suporte ou veículo, tema, estrutura, linguagem. (Questões propostas pelo LDP)

Embora se perceba uma tentativa de exploração da argumentação do texto, a ênfase das questões é na forma composicional. Apenas em parte a argumentação é explorada, as contribuições das perguntas para uma análise do que o texto diz e do como ele diz são poucas. As perguntas são, por vezes, ideologicamente comprometidas com o texto. Por exemplo, na questão 2, em vez de um discendi neutro, como *diz, afirma*, usa o "*mostra"*, que semanticamente implica em correspondência ao real, isto é sugere que o que articulista diz "é a verdade". O que se faz notar pelo roteiro de perguntas sobre o artigo é que importam mais as características do artigo de opinião. Sobre o debate estabelecido, sobre as opiniões que podem se opor às da articulista nada é questionado, nesse sentido, não há contribuições para que o aluno se coloque criticamente diante do texto.

A questão 1 não explora onde o texto foi veiculado, em que seção foi publicado. Traz apenas um pequeno comentário, em uma linha, que aponta o objetivo da questão em relação a características do gênero. Há duas partes da pergunta que também apontam para a mesma direção: o tema do texto e o ponto de vista da autora. A questão recomenda que o aluno volte ao segundo parágrafo do texto e lá identifique (ou localize) o

tema, mas o tema não decorre da leitura de um só parágrafo. Como já comentamos, informações mobilizadas a partir do título e dos conhecimentos prévios do aluno são relevantes para depreensão do tema. Responder à questão é tarefa para quem já sabe, a questão não faz parte de um projeto que visa a ensinar a perceber como cada parte do texto se articula com a outra. Identificar um ponto de vista leva à observação de alguns aspectos pontuais, como os efeitos de sentido pretendidos pela escolha de determinada palavra ou por certos recursos morfossintáticos e gráficos. Por exemplo, o papel dos adjetivos, da seleção lexical (o porquê do uso de "verborragia populista e burra"?, ou ainda do "tristemente", ou do "que pena", por exemplo). Há, ainda, as marcas de ironia, de envolvimento do autor frente ao que é dito, presentes no segundo parágrafo pelo uso de aspas. Como se pode perceber, a questão enfatiza basicamente a forma, ou características do gênero. A resposta à segunda questão depende de o aluno ter identificado, na primeira, a posição da articulista. Ao mesmo tempo em que aponta para o texto, a questão exige ativação de conhecimentos prévios para dialogar com a informação ali encontrada. É preciso que o aluno saiba qual é "o princípio fundamental das sociedades democráticas" e que isso faz parte da Constituição Brasileira. Não é uma resposta meramente de localização, envolve processos inferenciais complexos para realização dos quais uma base de informação não está dada. A questão 3 explora *a direção argumentativa; os padrões de organização decorrentes do tipo que o texto materializa; o discernimento entre as ideias principais e aquelas outras secundárias.* Ao dizer que "o autor fundamenta seu ponto de vista em verdades e opiniões", o que está em jogo é o conceito de "verdade" e de "opinião" que está apresentado num boxe diante da pergunta. Ao aluno, solicita-se distinguir fato (a verdade) e opinião, não importando nenhuma discussão sobre o que está sendo considerado como verdade ou qualquer posição do próprio aluno frente à opinião.

Na questão 4, o que está em jogo, novamente, são as características do gênero "artigo de opinião". Cabe apenas identificar no texto argumentos usados contrários à implementação de cotas. A questão 5, ao especificar o parágrafo onde se localiza a resposta, remete a várias características globais e pontuais do texto. Ela constitui-se de duas perguntas, que tendem a respostas de localização. Supostamente ela permite uma resposta reflexiva do aluno. Entretanto, a resposta está no início do 6º. parágrafo quando diz *Nem todos os envolvidos*...; por outro lado, ao pedir para justificar, mesmo a resposta estando no parágrafo, o aluno precisa fazer uma retomada, antes de responder, porque justificar implica avaliar,

relevar, explicar, validar. Isso é muito mais do que meramente cortar e colar. A questão 6 organiza-se em duas partes. É uma questão que mostra o ponto de vista da autora. E pergunta-se a que conclusão ela chegou? Observa-se aqui também, a limitação do aluno em posicionar-se: "a autora conclui seu ponto de vista. De acordo com essa conclusão (da autora) [...]". Mesmo pedindo ao aluno que justifique sua resposta, sua participação é limitada pela resposta da autora. Apenas lhe é permitido fazer uma retomada do texto.

A questão 7 faz uma chamada para o que foi pedido nas questões anteriores, em relação à estrutura do gênero artigo de opinião. Em tese, permitiria o posicionamento do aluno, já que pede a ele que justifique sua resposta. Mas nada foi realizado na exploração do texto que permitisse ao aluno observar, relacionar, comparar, estabelecer relações, interpretar, criticar. Já a questão 8 pode sugerir uma resposta errada, porque a linguagem não pode ser apenas julgada se em seu registro formal ou informal. O artigo recorre a usos coloquiais para produzir efeitos, sozinho o aluno não vai percebê-los. Dizer que a variedade é padrão formal, adequada ao leitor da revista (assim como sugere o Manual do Professor) pouco contribui para a percepção dos efeitos decorrentes do uso da linguagem no artigo. A questão 9 espera que os alunos concluam sobre as características do gênero, mas não os orienta para o debate social veiculado na voz da articulista. A articulista se posiciona em relação a quê? por quê?, visando que propósitos? Essas seriam respostas pertinentes à função social do artigo, mas que as atividades do LD não trabalham.

CONSIDERAÇÕES FINAIS:

Tradicionalmente no ensino de Língua Portuguesa há uma concepção que considera a forma em detrimento da função, do uso. Na coleção em análise, a convivência entre a tradição e a inovação pode ser percebida no tratamento dado à leitura: os gêneros tomam parte no ensino, mas sua forma importa mais que seu uso; as atividades propostas favorecem a identificação metalinguística do gênero, mas sem proporcionar oportunidades de observação das estratégias de construção do texto, como as que constroem a argumentação, por exemplo. As perguntas que o LD faz na exploração do texto não são suficientes para fazer com que o aluno se coloque criticamente diante dele. São questões que muito mais avaliam o que aluno compreendeu do que o ensinam a analisar, a refletir sobre o texto. Além disso, é possível perceber que as perguntas revelam uma preocupação de não deixar o aluno fugir àquilo que seus

elaboradores supõem estar dito nas linhas do texto. Não abrem espaços para que o aluno duvide da posição que o artigo opinativo traz. A voz da articulista é tomada como verdade e o diálogo não é proposto ao aluno. Nesse sentido, são limitadas as oportunidades para a posição crítica do aluno-leitor. Formar o leitor crítico não é conduzi-lo a acreditar numa ou noutra tese defendida por um texto. Como leitor, ele precisa saber que pode ou não partilhar da mesma ideia que está sendo apresentada. No exemplo do artigo em foco, o aluno precisa compreender que a posição sobre cotas para universidade apresentada é a da articulista, e ela tem direito de se colocar. Mas, o aluno precisa compreender também que, como leitor, ele pode discordar, pode trazer para o debate as suas convicções, a sua posição, os seus argumentos. Os livros didáticos, ao longo de sucessivas avaliações do PNLD, vêm se modificando, incorporando teorias que lidam com a noção de gênero, mas ainda há um longo caminho a percorrer. Se, por um lado, foi possível observar uma contribuição do LD para formação do leitor por incluir a diversidade de gêneros para exploração de leitura, por outro lado, há limitações nos modos como esses são explorados. Os gêneros figuram muito mais como um “modelo” a ser seguido do que como um exemplar de texto que quer dizer algo a alguém num dado contexto, num dado momento, buscando uma reação, uma resposta. Nesse sentido, é importante resgatar o papel do professor na escolha e uso de um LD. O livro didático é uma produção do autor da coleção, representa suas escolhas e suas concepções, mas na sala de aula ele faz parte do projeto de ensino do professor. Esse também marcado por concepções. O professor pode se tornar autor de sua própria aula dando vida ao LD por meio da seleção e uso que faz dele. Assim, pode também com esse material didático contribuir para formação do leitor crítico, aquele que, nos dizeres de Rangel (2010, p. 191), supera uma visão ingênua da objetividade e da verdade, na direção de uma leitura crítica dos textos, percebendo e questionando posições que lhes são impostas, identificando omissões e silêncios, desvelando as intenções subjacentes.

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## *Lecturas andantes*. Una experiencia de vinculación de la biblioteca universitaria con diversas comunidades, para promover la lectura y escritura en Veracruz, México.

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PALABRAS CLAVE: Lectura y comunidad, vinculación universitaria, servicios bibliotecarios, espacios culturales, círculos de lectura.

RESUMEN:
La Universidad Veracruzana forma parte de la Red Internacional de Universidades Lectoras. Es una universidad estatal con diversos campus a lo largo del Estado de Veracruz, México. Dentro del Campus Mocambo, situado en la región de Boca del Río, Veracruz, zona costera, tropical,

existe una Unidad de Servicios Bibliotecarios y de Información conocida como USBI (por sus siglas) que es la Biblioteca Universitaria de mayor alcance en servicios y visitas de la región (más de mil visitantes diarios). Dentro de la Biblioteca se ha innovado con un espacio cultural regional llamado *Reflexionario Mocambo*, dedicado a la promoción de la lectura y las artes escénicas. Una de sus principales acciones es vincular a la Biblioteca con diversas comunidades. En este sentido, *Lecturas Andantes* es una aventura enfocada a promover nuevos lectores generando círculos de lectura simultáneos durante dos ciclos al año, realizados por voluntarios, sembrando el gusto por la lectura y contribuyendo a mejorar el tejido social, con un espíritu multiplicador. Este programa se ve fortificado y enriquecido con otros programas de fomento y divulgación, así como con experiencias educativas a nivel licenciatura y posgrado que forman un todo coherente en torno a la lectura y escritura. Compartir esta experiencia es el objetivo de la presente comunicación oral.

INTRODUCCIÓN:

La Unidad de Servicios Bibliotecarios y de Información (USBI) es la biblioteca central para la Región Veracruz de la Universidad Veracruzana. Esta dependencia fue inaugurada en diciembre del 2001 y abrió sus puertas al servicio el 14 de enero del 2002. La biblioteca forma parte del sistema bibliotecario que administra la Dirección General de Bibliotecas (DGB) de la Universidad, que está conformado por 54 bibliotecas, de las cuales, cinco tienen el tamaño y características de servicio para atender a una comunidad regional, por lo que son bibliotecas centrales y el resto son bibliotecas departamentales. La biblioteca está ubicada en el Campus Mocambo, en Boca del Río Veracruz, México.

Por su naturaleza, USBI Veracruz ocupa un lugar central en las actividades que se realizan en la Región Veracruz dentro de la Universidad. El quehacer de las distintas áreas de USBI Veracruz está enfocado al servicio de la información, a la realización y facilitación de eventos culturales. Los servicios, los espacios físicos y la oferta de actividades artísticas están dirigidos tanto a la comunidad de los distintos programas educativos de la Región como al público en general, logrando tener pertinencia e impacto social.

USBI Veracruz potencia su programa de extensión llamado *Desarrollo organización y servicios de bibliotecas escolares y públicas*, existente desde 2009, con las acciones de vinculación en materia de fomento a la lectura propias del proyecto *Reflexionario Mocambo*. Salir del contexto

académico universitario, ir más allá del campus para atender a las familias, a los vecinos, a otras comunidades es una de las funciones sustantivas de la universidad pública, que pertenece a todos. Es una necesidad urgente generar vínculos con diversas comunidades, llegar a otros espacios de lo cotidiano, públicos o privados.

El estado de Veracruz es muy extenso, cuenta con 212 municipios ubicados en 71,820 km2 y una población de 8´112,505 habitantes, según datos proporcionados por el Instituto Nacional de Estadística, Geografía e Informática (INEGI). Es el tercer estado más habitado del país, cuenta con un amplio litoral, y variadas condiciones geográficas y climatológicas, desde las altas montañas hasta la costa.

La UV brinda sus servicios educativos a todo el estado a través de 5 regiones. La región Veracruz concentra su principal infraestructura en la zona universitaria conocida como campus Mocambo, donde confluyen las ciudades de Veracruz y Boca del Río, zona tropical, de gran humedad, con una rica historia. Veracruz fue la puerta de entrada a la conquista española en 1519, ciudad emblemática, región que por sus características participa de la cultura del caribe: el son jarocho, el mestizaje, la lengua, la cocina, que fusionan sabores, ritmos y voces de tres raíces: española, indígena y africana, presente, esta última, en el vocablo Mocambo.

OBJETIVOS:
El objetivo central de *Lecturas Andantes* es convidar el gusto por la lectura no obligatoria en diversas comunidades, teniendo como estrategia la implementación de círculos de lectura, que operan de manera simultánea durante dos ciclos por año, generando nexos entre la biblioteca universitaria del campus Mocambo y distintos grupos sociales, procurando con ello mejorar el tejido social en la zona.

La sociedad veracruzana padece en la actualidad una compleja problemática manifiesta en la violencia, alimentada por entornos de extrema pobreza que contrastan con la acumulación de grandes capitales en pocas manos, pérdida de confianza en las instituciones, desmesuradas prácticas de corrupción, presencia de amplios grupos delictivos, bajo índice de educación, entre otros factores que afectan el horizonte de la vida en sociedad. Panorama que no es nuevo, sin embargo, el grado de corrupción y violencia cotidiana alcanzados en los últimos años es alarmante, y se combina con la manipulación mediática que adormece a las masas, generando pasividad, indiferencia y ausencia de pensamiento

crítico. En este contexto las instituciones de educación superior y los espacios culturales cobran una gran importancia en la medida que sostienen su carácter autónomo, como espacios donde se respeta la libertad, la inclusión, la tolerancia, la reflexión y el pensamiento crítico, valores presentes en el acto de leer.

*Lecturas Andantes* es un ejercicio de vinculación de la institución universitaria con diversas comunidades en las que no se practica la lectura por placer. Para realizar este programa la Biblioteca Universitaria se ha servido de un espacio híbrido de reciente creación, el *Reflexionario Mocambo*, que complementa los servicios bibliotecarios ofrecidos a la comunidad universitaria y conecta con diversos sectores sociales, algunos de ellos en situación de vulnerabilidad.

El *Reflexionario Mocambo* es un espacio cultural con identidad regional que se dedica a la promoción de la lectura y las artes escénicas. ¿Por qué es híbrido?

1. Por ser un espacio que combina cafetería, sala de lectura y foro escénico
2. Porque actualiza los parámetros rígidos que sigue el viejo concepto de biblioteca como son: registro para ingresar, guardar silencio, no introducir alimentos; el *Reflexionario* propone a los usuarios internos o externos un lugar amplio, con aire acondicionado, con acceso libre a internet, con mobiliario modular adecuado para desarrollar trabajos en colectivo, es un lugar de recreo, de encuentro abierto a la diversidad de pensamiento y a la imaginación.
3. Por ser una zona de tránsito, un espacio con múltiples accesos que conecta la librería, las salas de videoconferencias, y los espacios bibliotecarios, con las personas que visitan la zona universitaria, con la gente de a pie.
4. Porque aunque el *Reflexionario* forma parte de la infraestructura de la Universidad Veracruzana, que es una universidad estatal, que provee apoyos básicos en servicios, opera en buena medida como espacio de autogestión, mediante la procuración de fondos externos. En particular, ha contado con el apoyo de Fomento Social Banamex, bajo un esquema de donatario que facilita la Fundación de la Universidad Veracruzana Asociación Civil. El *Reflexionario Mocambo* combina y suma recursos de diversa procedencia para canalizarlos en un mismo fin.
5. Porque opera con personal propio y voluntarios que no pertenecen a

la nómina universitaria.

Por su naturaleza, el espacio se ha convertido en un sitio muy solicitado para realizar presentaciones de libros y conferencias; en particular, es sede del programa Martes de Lectores y Lecturas, que sesiona durante 40 semanas al año, cuyas presentaciones se conjugan con las actividades del Taller de Promotores de lectura, experiencia educativa electiva que otorga créditos a los estudiantes bajo un Modelo Educativo Integral y Flexible (MEIF). Actividades que en general aportan al Programa Universitario de Formación de Lectores. Desde el *Reflexionario Mocambo* se promueve también un cineclub que sesiona todos los miércoles, mismo que genera sinergias favorables para la creación de públicos sensibles a la lectura.

El espacio cuenta con un foro escénico, su otra gran vocación es la promoción de las artes escénicas, ya que el *Reflexionario* busca la presencia viva, el encuentro de los cuerpos, la convivencia en un aquí y ahora entre ejecutantes y espectadores. Lecturas en atril, dramatizadas, cuentacuentos y títeres completan el programa. En el contexto de este escenario que conjuga diversas propuestas, actividades y encuentros surge el sentido de vinculación con la comunidad que hace posible la implementación de *Lecturas Andantes*.

*Círculos de Lecturas Andantes*

El círculo es una figura geométrica que implica horizontalidad en el mando, no hay cabecera, todos somos equidistantes del centro. De hecho, las figuras perfectas serían las esferas de lectura. Con Borges sabemos la importancia literaria -como concepto y símbolo- de la esfera, lugar donde el centro está en todas partes y la circunferencia en ninguna.

El círculo es un principio democrático. Todos tenemos igual derecho al uso de la palabra. Nadie está por encima de otro. Circula la información, circulan las voces, se generan fluidos comunicativos, diálogos, dinámicas energéticas, corporales, presenciales, ríos de experiencias que establecen circuitos de comunicación, circuitos de vida.

Leer en el sentido más amplio del acto. No sólo como una función decodificadora de signos gráficos realizada mediante la mirada y la interpretación cognitiva, sino ir más allá, leer el cuerpo, los gestos, los silencios, la música del aire, los colores del cielo; leer el día, la noche… la

vida.

Se lee en silencio y en voz alta, ambas son formas de compartir. En el silencio los lectores son cómplices de la palabra escrita. Leer en voz alta conecta a los participantes entre sí, a través de la vibración del sonido y la presencia de los cuerpos. Compartir un mismo espacio y tiempo en el colectivo es un principio de comunidad.

*¿Por qué Andantes?*
Caminar implica dejar huella, dejar rastro. Así como Eduardo Galeano ha ido recogiendo "voces en los caminos, sueños de andar despierto" (Galeano, 2006: 2), así como habla de palabras andantes, nosotros hablamos de lecturas que van de un lugar a otro, comunidades que se encuentran y son encontradas. Diálogos. Círculos de vida, circuitos emocionales, conexiones humanas, vitales, historias, geografías, nexos que entrelazan experiencias de vida a partir de la palabra escuchada, leída, escrita, dicha. Testimonios. Caminos.

¿Es acaso una utopía pensar en la posibilidad de generar un efecto multiplicador a través de los círculos de andantes como práctica para promover la lectura? ¿Es factible pensar que un círculo convoca nuevos lectores y que algunos de estos lectores se conviertan en agentes fundadores de otros círculos más? El propio Galeano nos ofrece una respuesta: "La utopía está en el horizonte. Camino dos pasos, ella se aleja dos pasos y el horizonte se corre diez pasos más allá. ¿Entonces para qué sirve la utopía? Para eso, sirve para caminar." (Galeano, 2006: 310).

En *Lecturas Andantes* defendemos el derecho que se tiene a caminar, a transitar, a conectar con los otros.

> Caminar tiene que ver con estar afuera, en el espacio público, y el espacio público también está siendo abandonado y erosionado en las viejas ciudades, eclipsado por tecnologías y servicios que no requieren dejar la casa y, en muchos lugares, ensombrecido por el miedo. (Solnit, 2015:28).

Salir al encuentro de los otros es una forma de confrontar el miedo que reina en los estados que, como Veracruz, están siendo intimidados por la violencia, la falta de seguridad en las plazas y vías públicas, el dominio de la impunidad.

Un paso
                luego otro
un paso

luego otro

el sonido desempolvado de los pies
percutiendo sobre el asfalto (…)
hilo
hilo instintivo por el que se deslizan
las cuentas de los pensamientos.
(Amara, 2011: 11)

Caminar, dar pasos, uno tras otro, físicos y metafóricos en el andar que hace comunidad. Los andantes salen a la calle, llevando consigo -como los viejos caminantes- sus alforjas pletóricas de historias, relatos fundacionales, poemas recordados… en suma, como diría Sergio Pitol: "Uno es los libros que ha leído, la pintura que ha visto, la música escuchada y olvidada, las calles recorridas." (Pitol, 2007: 25).

Según cifras de la *Encuesta nacional de lectura y escritura 2015,* en México se leen 5.3 libros al año por persona, de los cuales 3.5 son por gusto y 1.8 por necesidad. Pero el objetivo no es generar nuevos lectores para revertir una estadística nacional, como si lo cuantitativo fuera el criterio dominante, nuestra búsqueda en *Lecturas Andantes* es generar, en primera instancia, espacios de encuentro donde a través de la lectura se puedan dar diálogos, conversaciones, encuentros humanos profundos, mismos que pueden evocar recuerdos o situaciones y experiencias que han ido conformando la vida de las personas.

DESCRIPCIÓN DE LA EXPERIENCIA:
Los andantes son voluntarios. Algunos con formación en mediación de lectura, o bien personas que han participado al interior de otros círculos de lectura o asistentes asiduos a las actividades de lectura convocadas desde el *Reflexionario Mocambo* con quienes se ha generado un vínculo previo y que tienen arraigado el hábito de la lectura. Su procedencia es variada, jóvenes estudiantes universitarios, profesionistas maduros y jubilados de diversas áreas, madres de familia que comparten su gusto por la lectura. La mayoría de ellos han convivido en cursos o experiencias lectoras. Los andantes son lecto-animadores, lecto-acompañantes cuyas emociones generan una corriente energética que liga sentires y pensares.

Existe una coordinación desde el *Reflexionario Mocambo*, con el cobijo de la biblioteca universitaria, que convoca a los voluntarios, por invitación personal, para realizar la acción simultánea de los círculos de andantes. Se tiene un conocimiento previo, por parte de los convocantes, de diversas

comunidades y espacios donde la presencia de andantes es oportuna, necesaria y pertinente. La experiencia de las primeras dos convocatorias nos ha enseñado que, al difundirse la propuesta, otras personas, maestros, representantes de instituciones públicas y privadas, miembros de agrupaciones, se han acercado al *Reflexionario Mocambo* para solicitar la formación de un círculo de lectura.

Cada círculo es único, porque el cúmulo de experiencias hace una conformación irrepetible. La coordinación se ocupa de sugerir el perfil del andante que mejor conviene para cada comunidad y brinda acompañamiento durante el proceso. Los andantes pueden conocer o no el grupo destinatario antes de la intervención. Las formas de establecer contacto son variadas, pero en cada caso se proponen estrategias y se sugieren dinámicas que permiten a cada andante elaborar su propia selección de textos, adecuada a las características del grupo, al espacio físico donde se desarrolla, al tiempo y hora en que se realiza.

El proceso participativo es inclusivo y plural, los andantes habrán de establecer acuerdos sobre el desarrollo del círculo con los integrantes del grupo, respetar y dar oportunidad de expresión a todos los voluntarios. Así mismo, documentar en una bitácora lo acontecido, sus logros y dificultades, hacer registros visuales, conservar evidencias y compartir con otros andantes el proceso realizado, en una sesión plenaria final. Por otro lado, es pertinente señalar que, en la mayoría de los círculos, se realizan ejercicios de escritura creativa o representaciones creativas derivadas.

Los círculos de lectura se realizan en escenarios privados y públicos: escuelas, bibliotecas, casas de cultura, casas particulares, residencias para adultos mayores, centros de desarrollo comunitario, hospitales, centros de trabajo, parques, tiendas departamentales y otros espacios inesperados. Son espacios de la comunidad y para la comunidad.

Durante el año 2016 se realizaron dos ciclos de *Lecturas Andantes*. En principio la meta era llevar a cabo 20 círculos de lectura. Sin embargo, en el primero se lograron 30 círculos simultáneos, durante los meses de marzo, abril y mayo; mientras que el segundo ciclo congregó 22 círculos, durante los meses de septiembre octubre y noviembre. Un total de 52 círculos de lecturas realizados por 29 andantes voluntarios. En total se atendieron 5,534 personas.

A continuación, se ofrecen algunos datos, clasificando los círculos por

tipos de públicos: infantiles, juveniles, adultos y adultos mayores.

| | |
|---|---|
| Jardines de niños | 1 |
| Escuelas primarias públicas | 8 |
| Centros de desarrollo comunitario | 1 |
| Parques públicos | 1 |
| Biblioteca municipales | 1 |
| Casas particulares | 2 |

*PÚBLICO INFANTIL ATENDIDO: Niñas y niños (1°Ciclo 1,336) + (2° Ciclo 740) : Total 2,076*

| | |
|---|---|
| Colegios privados | 2 |
| TEBA | 2 |
| Secundarias públicas | 3 |
| UV Facultad de Pedagogía | 1 |
| CONALEP | 1 |
| CBTIS | 1 |
| Librerías | 1 |

*PÚBLICO ADOLESCENTE Y JUVENIL ATENDIDO: Adolescentes y jóvenes: (1° Ciclo 1,760) + (2° Ciclo 366): Total 2,126*

| | |
|---|---|
| Centros culturales | 4 |
| Casas particulares | 2 |
| Centros comerciales | 2 |
| Centro de yoga | 1 |
| Escuelas pública: padres de familia | 2 |
| Residencias para adultos mayores | 2 |
| Tiendas departamentales | 1 |
| Viveros | 1 |
| Espacios virtuales | 1 |

*PÚBLICO ADULTO ATENDIDO: Adultos:*
*(1° Ciclo 938) + (2° Ciclo 394 ) = Total 1,332*

Es notable la apertura de los círculos realizados en función de la gran diversidad de públicos convocados. Misma variedad que se refleja en los distintos tipos de espacios físicos en los que se llevaron a cabo. De igual manera, cabe destacar que dichos lugares se encuentran a muy diferente distancia del espacio sede convocante, colonias remotas, escuelas periféricas, parques céntricos, lo cual nos habla de una cobertura significativa, que comprende el espacio conjunto del puerto de Veracruz y las ciudades que confluyen.

Uno de los principales aciertos de esta iniciativa es que los círculos acontecen de manera simultánea. Un rumor que se expande, un efecto que tiende a multiplicarse, germina; sin embargo, pese a lo realizado, la convocatoria tiene que provocarse, ser generada y orquestada, pues de otra manera, no se organiza de nuevo por sí misma.

Lo anterior nos permite hacer algunas reflexiones: 1) es necesario dar acompañamiento a los voluntarios, un acompañamiento constante y sistemático; 2) es importante generar en los voluntarios sentido de pertenencia, hacerles sentir parte de un todo. Un colectivo es más que la

suma de sus partes; 3) es imprescindible realizar sesiones de retroalimentación al final de cada ciclo, en las que los propios andantes compartan de viva voz sus experiencias entre ellos, moderados por un coordinador; 4) es conveniente elaborar registros, fotografías, videos, presentaciones, ponencias que hagan memoria, den fe y proyecten los logros hacia nuevos horizontes; 5) es beneficioso generar alianzas y apoyos con posibles patrocinadores e instituciones (públicas y privadas) que permitan dar continuidad al proyecto.

*Rumbo al tercer ciclo*

Durante el primer semestre del presente año 2017, se lanza la convocatoria del tercer ciclo de *Lecturas Andantes*. Además de las comunidades atendidas, *Lecturas Andantes* fortalece el Programa de vinculación *Desarrollo, organización y servicios de bibliotecas escolares y públicas* de USBI-Veracruz. Dicho programa provee un acervo bibliográfico especializado para niños y jóvenes, capacitación para maestros, estudiantes de servicio social y padres de familia, equipo de cómputo, asesoría y orientación continua sobre organización de acervos, y servicios.

*Lecturas Andantes* se suma a este programa de alto alcance que abre nuevas rutas de exploración, las cuales aún no estamos en condiciones de reportar, sin embargo, apuntan hacia una alianza sólida con escuelas públicas en condiciones de vulnerabilidad, en las que existe la oportunidad de involucrar a los maestros y padres de familia para acompañar el despertar de sus estudiantes e hijos en la vivencia de la experiencia lectora.

CONCLUSIONES:

Los promotores de *Lecturas Andantes* son agentes de cambio social. Ser agente de cambio social es una actitud: seres pensantes que actúan y ejercen con plena conciencia. Voluntarios decididos a convocar y compartir para que otros lean. Lo primero es generar el encuentro, con el texto, con la voz y con el otro. Leer es compartir experiencias de vida. Leer es imaginar. Generar y ejercer espacios de libertad.

Ante la necesidad de hacer comunidad, volver a mirarse a los ojos, dejarse abrazar por el otro, es fundamental la convivencia. Cada círculo de lectura genera un espacio cultural alternativo. La cultura cumple con una función necesaria. A través del acto de leer en colectivo se restablece un sentido

de identidad, de reconocimiento (propio y del otro), se confirman lazos, empatías y sintonías, se dignifica al ser. Lo que contribuye a regenerar el tejido social roto, fragmentado:

> ¿Y para qué leer? ¿Y para qué escribir? Después de leer cien, mil, diez mil libros en la vida, ¿qué se ha leído? Nada. Decir: yo sólo sé que no he leído nada, después de leer miles de libros, no es un acto de fingida modestia: es rigurosamente exacto, hasta la primera decimal de cero por ciento. […] Quizá, por eso, la medida de la lectura no debe ser el número de libros leídos, sino el estado en que nos dejan.
> ¿Qué demonios importa si uno es culto, está al día o ha leído todos los libros? Lo que importa es cómo se anda, cómo se ve, cómo se actúa, después de leer. Si la calle y las nubes y la existencia de los otros tienen algo que decirnos. Si leer nos hace, físicamente, más reales. (Zaid, 2012:21).

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## Cuentos para bebés en Tenerife. Un mundo por conquistar

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PALABRAS CLAVE: Cuentos, bebés, Bebecuentos, Bibliotecas.

RESUMEN:
Las sesiones de cuentos para bebés o Bebecuentos en la isla de Tenerife llevan desarrollándose de forma estable en Bibliotecas Públicas desde

hace apenas cuatro años de la mano de dos narradoras orales especializadas en primera infancia. En esta comunicación comentamos en qué consisten estas sesiones de cuentos para bebés así como los proyectos similares que hemos llevado a cabo y analizamos cómo las familias asistentes a las sesiones valoran la experiencia de los Bebecuentos.

INTRODUCCIÓN:

Los bebés tienen contacto con la literatura desde que se encuentran en la panza. Si les cantamos o les contamos, si les leemos y declamamos estaremos presentándoles el primer libro al que van a tener acceso una vez nazcan: nuestra voz, nuestro cuerpo, nuestras manos. Somos el primer libro del bebé y ellos apasionados lectores (Sanjuán, 2016).

Primero llegarán las nanas, los poemas, los juegos de mano, las cancioncillas, coplas y retahílas, que constituyen un pan de amor que alimenta la posibilidad de una disposición lectora afectiva con el mundo (Torres, 2005). Vendrán también los libros de tela, de baño, de cartoné, los pop-up, otro tipo de libros, y poco a poco iremos acercándoles el arte y la literatura de muchas formas. Estaremos fomentando su desarrollo afectivo y social a través de la palabra, a través del libro y la oralidad, pero sobre todo, a través de la emoción. Podemos decir que son capaces de leer antes de saber descifrar los signos lingüísticos. Leer sería, pues, la capacidad humana para ordenar significativamente los signos sensoriales —que nos llegan a través de los sentidos— implicando en ello nuestra emotividad (Durán, 2002).

A nivel sociocultural y educativo es importante que existan propuestas que fomenten este encuentro entre los adultos y los más pequeños. Los libros deben ser parte esencial de la vida de los pequeños desde bebés. El hecho de que accedan a los libros a través de sus padres y otros adultos incrementa enormemente sus oportunidades de convertirse en un ser humano feliz e implicado (Butler, 1995). Cuando los padres cuentan al bebé un cuento, se crea un momento de intimidad donde el pequeño se siente querido y atendido (Montero, 2010).

Los libros facilitan al bebé el reconocimiento de lo más cercano: su familia, su casa, sus rutinas, juguetes, los animales, y a los niños les divierte el juego de descubrir, de aprender a través de los libros (Aponte, 2006). Los cuentos se convierten en el medio ideal para acercarles el mundo de manera simplificada y atractiva (Corchete, 2000).

Sin embargo, en Canarias hasta hace cuatro años eran muy aisladas las actividades destinadas a este tipo de público. Por eso, dos narradoras orales especializadas en el trabajo con los más pequeños hemos comenzado a generar proyectos en este sentido en la isla de Tenerife.

Para llevar a cabo estos proyectos nos basamos en experiencias realizadas en el resto de España, como el proyecto "Ronda de Libros", desarrollado por Teresa Corchete a través de la Fundación Germán Sánchez Ruipérez, o en diversas bibliotecas de Barcelona (Calvo, 2008). También en el trabajo de Bonnafé (2008) en Francia o de Evelyn Torres (2005) en Venezuela. Estos trabajos tienen el común objetivo de acercar gratuitamente a los niños a los libros, en un espacio accesible con una selección de libros adaptados a ellos. En algunas de esas experiencias, además, se tiene en cuenta la narración de historias por parte de los bibliotecarios o de profesionales de la narración y la implicación activa de distintos miembros de la familia.

OBJETIVO:
En este trabajo se plantean los siguientes objetivos:

- Presentar la descripción de las experiencias de Sesiones de cuentos para bebés desarrolladas en la isla de Tenerife
- Analizar la experiencia de las familias participantes en las sesiones de Bebecuentos en la isla de Tenerife

DESCRIPCIÓN DE LA EXPERIENCIA:
De los proyectos llevados a cabo en Tenerife, el más extendido y exitoso por ahora ha sido **BEBECUENTOS**, narración de cuentos y cantos para niños de 0 a 36 meses llevadas a cabo en Bibliotecas Públicas. En estas sesiones, normalmente temáticas, las narradoras escogemos libros, canciones tradicionales o de autor, poemas, objetos de creación propia e instrumentos musicales y, en aproximadamente 30 minutos, compartimos con las familias nuestra propuesta. Hace cuatro años se inició esta actividad en una biblioteca de Tenerife y ahora son más de siete las que las han realizado, de manera puntual o estable, atendiendo a la idea de que ampliar la edad del público que asiste a sesiones de cuentos en estas instituciones extendiéndola a menores de tres años y profundizar en la estimulación temprana a través de la tradición oral y la literatura infantil, indagar en las publicaciones de libros para niños de esta etapa y acercar los resultados a docentes y familias se presenta como un objetivo necesario en la isla.

Desde el año 2014 se han llevado a cabo en Bibliotecas Públicas de Tenerife aproximadamente 115 sesiones de Bebecuentos, llegando a unas 1300 familias con niños de 0 a 3 años.

Para poner en práctica este proyecto partimos de la idea de que hacerse lector es un proceso que requiere sus tiempos y sus acciones y que exige continuidad durante toda la infancia, iniciándose desde que el niño está en la barriga de su madre. El papel de la familia en el desarrollo de los hábitos lectores del niño es irremplazable, ya que será quien pondrá en contacto al pequeño con buenas y variadas lecturas, próximas a su mundo afectivo y a sus intereses. La familia, así como la literatura, nos vincula al mundo y nos enseña cómo desenvolvernos en él, contribuye a moldear nuestra personalidad y nuestro modo de entender las cosas. De esta manera, nos dirigimos especialmente a los padres y madres de los pequeños cuando contamos. Les hacemos partícipes. Su implicación y motivación en la sesión facilitará que continúen llevando a cabo estas acciones en el hogar.

Por otro lado, hemos desarrollado también **EXPRESARTE pasito a pasito**, que fomenta la estimulación temprana y al desarrollo integral del niño a través de tres momentos: acercamiento libre a libros seleccionados específicamente, sesión de Bebecuentos y taller de expresión plástica.

Algunos de los objetivos de Expresarte son generar una actividad referente en cuanto al trabajo relacionado con la lectura y el arte dirigido a las familias con niños de 0 a 3 años, incrementar el acceso y disfrute de actividades artísticas y culturales a familias con bebés, especialmente las relacionadas con el servicio de biblioteca y la posesión de libros y compartir con la familia una amplia gama de recursos textuales, orales y objetuales para fomentar la estimulación temprana y el desarrollo integral del bebé.

El proyecto se organiza en ciclos de cuatro sesiones. Cada grupo de 15 familias acude a un ciclo completo. Cada sesión dura una hora y se organiza de la siguiente manera:

- *Primera parte*: lectura libre. Consiste en 20 minutos de recibimiento, recomendaciones sobre libros y contacto de las familias con los libros que escogen para leer juntos. Pueden manipular, leer y volver a dejar cuantos libros deseen de la muestra que es ofrecida.
- *Segunda parte*: bebecuentos. Consiste en 20 minutos de sesión de

narración oral previamente preparada a cargo de la narradora, contando cuentos, poemas, canciones, retahílas, etc. Y utilizando objetos, títeres, libros, instrumentos musicales y demás que haya seleccionado.

- *Tercera parte*: actividad plástica. Se trata de 10 minutos de actividad artística relacionada con el tema y los libros que se estén trabajando. Cada sesión se desarrolla una actividad plástica, en cada sesión con diferentes técnicas, que formará parte de un libro hecho a mano que se conforma con todas las que se hagan durante el ciclo. Cuatro o más páginas que forman el primer libro hecho por y para el bebé.
- *Despedida:* Los últimos 10 minutos consistirán en una despedida a través de alguna canción o breve historia, que dará paso a un momento final de resolución de dudas y cierre.

Por último, también hemos desarrollado el Taller **4 ESTACIONES**, basado en juegos sensoriales y creativos a través de las estaciones del año, las cuales tienen asignado un espacio físico temático con un conjunto de libros, juegos y objetos relacionados con la experimentación de los sentidos.

4 Estaciones se inspira, en algunos aspectos, en la Pedagogía Montessori en el hogar, y en la filosofía del Juego heurístico para reformular las premisas dentro del marco de la promoción lectora desde edades tempranas. Los libros son el punto de partida y la guía para la experimentación y el juego sensorial, que se presenta como una propuesta alternativa de ocio y cultura para familias con bebés (4-36 meses).

En cuanto a la Pedagogía Montessori, 4 Estaciones comparte el fomento de la creatividad y el desarrollo del bebé a través del juego libre y la exploración de los sentidos. El adulto acompaña al pequeño en el descubrimiento del mundo que le rodea, marcando éste su propio ritmo, según sus intereses. La experimentación a través de los sentidos será base de la construcción del conocimiento. Las cajas sensoriales y las cestas de tesoros son recursos tomados de esta metodología.

En cuanto al Juego Heurístico 4 Estaciones se inspira en el uso de objetos cotidianos, poco estructurados, para que el bebé establezca sus propias relaciones entre ellos (apilar, chocar, encajar, girar, etc), además de fomentar la creatividad sin excesivos estímulos. De esta forma se fomenta la concentración y la atención, se mejora la psicomotricidad fina y se mantiene viva la curiosidad. Los recursos utilizados al respecto son las

bases de las cajas sensoriales: usamos arroz blanco como nieve, maicena como arena, agua con colorante alimentario como lago y lentejas como base de la caja del otoño.

La metodología es altamente participativa, flexible y práctica, utilizándose diversos recursos (algunos de inspiración Montessori): libros, instrumentos musicales, cajas sensoriales, puzzles, paneles de multi-actividad, caja de luz, sendero sensorial, móviles, etc.

Aunque se han llevado a cabo estos tres tipos de talleres en las Bibliotecas Públicas, el más demandado y accesible, debido a la estructura de las sesiones, metodología y temporalización, ha sido el de Bebecuentos.

DESCRIPCIÓN DE LA INVESTIGACIÓN:

*Método*

*Participantes*
En el presente estudio han participado 48 padres y madres, un 92% eran mujeres y un 8% hombres. Fueron familias procedentes de la zona metropolitana de la isla de Tenerife, Canarias, con hijos comprendidos entre 1 y 36 meses, por ser las edades en que se lleva a cabo la actividad de Bebecuentos. La edad media actual de los bebés de estas familias es de 24 meses (*DT*=11.17).

*Instrumentos*
Se utilizó un cuestionario *ad hoc* para valorar la influencia que ha tenido la actividad de Bebecuentos en las familias asistentes durante estos últimos años y la forma en que se valora la experiencia.

La primera parte del cuestionario consta de preguntas relativas a los datos sobre la edad y género de los bebés, persona/s que suelen acompañar al niño a las sesiones, número de sesiones a las que han asistido y conocimiento previo sobre este tipo de actividad.

En una segunda parte se valora, con una escala tipo Likert (0-nada, 5-mucho), cómo estiman la influencia de esta actividad en el desarrollo social, afectivo e intelectual del bebé (*v.g., ¿Cómo valoras las mejoras en el desarrollo del vocabulario?),* los cambios en el ambiente familiar, en el espacio o en las rutinas tras acudir a esta actividad (*v.g. Creación de un rincón de lectura o espacio para leer en casa)*, la importancia que otorgan

a este tipo de actividad cultural y educativa y el modo en que ha influido la actividad de Bebecuentos en su relación de adultos con los libros o la literatura infantil.

En una tercera parte se han propuesto algunas preguntas dicotómicas (si-no) para valorar si algunas de las propuestas contadas a los bebés se han convertido en sus favoritas, y, en caso de que fuera un libro, si lo adquirieron. El cuestionario finalizó con una pregunta abierta sobre los objetivos por los que las familias acuden a este tipo de sesiones y con la posibilidad de que añadieran o comentaran lo que consideraran.

*Procedimiento*

Tras la selección de las bibliotecas en las que se llevan a cabo sesiones de Bebecuentos estables desde el año 2013 y el contacto a través de correo electrónico con las familias, se envió el cuestionario mediante archivo de Formularios Google en el mes de octubre de 2016. Tras su recopilación se procedió al vaciado de los datos y su análisis en el paquete estadístico SPSS-18.0.

RESULTADOS:

Para comenzar, tal y como se puede observar en la Figura 1, el género de los bebés que han participado en las sesiones está bastante igualado, de manera que la cantidad de niños y niñas que asisten es similar.

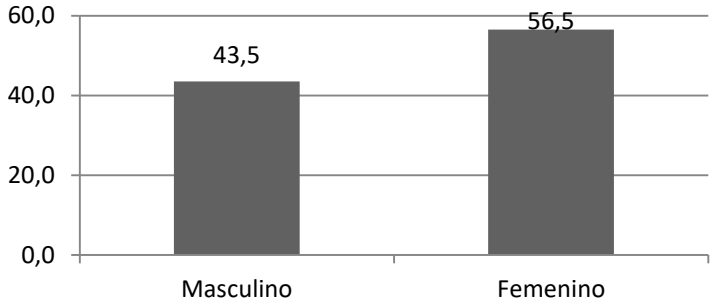


*Figura 1. Porcentaje de niños y niñas de 0 a 3 años que asisten a los Bebecuentos*

Por otro lado, tal y como aparece en la Figura 2, la persona que suele acompañar al bebé a estas sesiones es la madre, seguida del padre y otros posibles acompañantes.

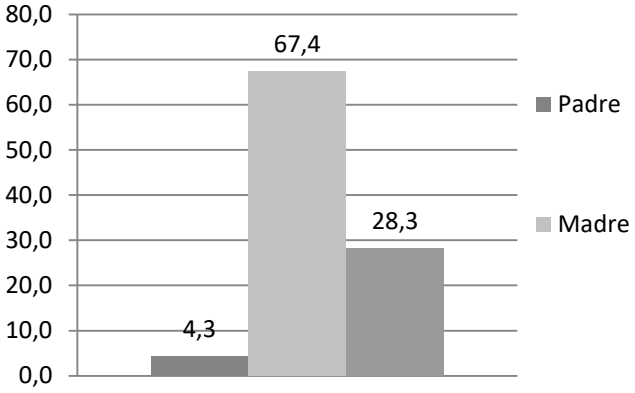


*Figura 2. Porcentaje de acompañantes del bebé a las sesiones*

Como se observa en la Figura 3, la mayoría de estas familias ha asistido a menos de siete sesiones y una cantidad menor ha concurrido en más de siete sesiones.

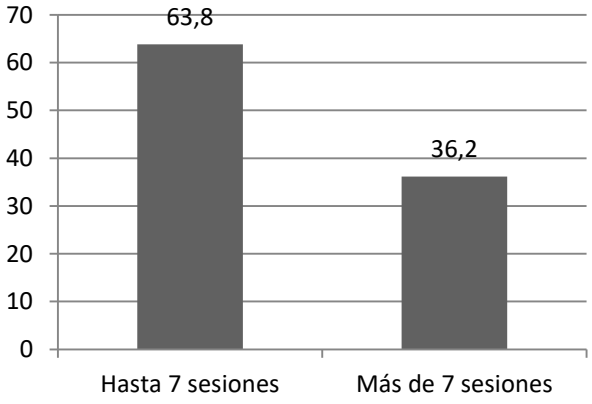


*Figura 3. Porcentaje de sesiones a las que han asistido las familias*

De todas las familias participantes en el estudio, se aprecia en la Figura 4 una gran diferencia entre la cantidad de familias que no conocían la actividad antes de que el bebé naciera y las que sí habían oído hablar de ella.

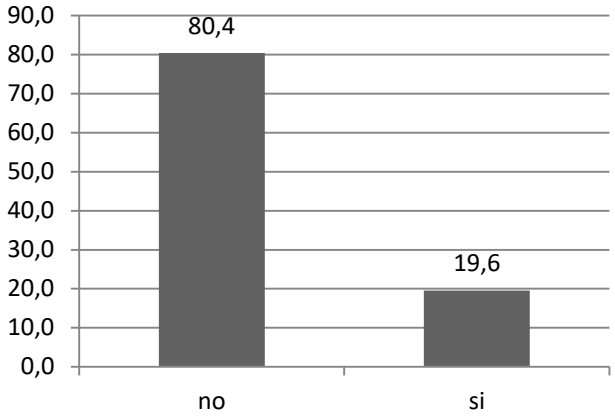


*Figura 4. Porcentaje de conocimiento previo de la actividad*

Como se puede observar en la Figura 5, casi la totalidad de los asistentes a las sesiones de Bebecuentos las recomendaron a otras familias.

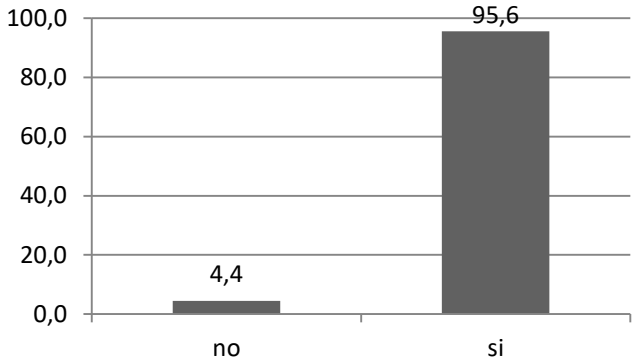


*Figura 5. Porcentaje de recomendación de la actividad*

Sobre la forma en que se valora la influencia de esta actividad en el desarrollo social, afectivo e intelectual del bebé, siendo 0 nada y 5 mucho, observamos en la Figura 6 que todas las respuestas se acercan al bastante y mucho. De esta manera, se percibe que las familias valoran altamente la influencia de esta actividad en el desarrollo intelectual del bebé en la mejora de su atención y concentración, en el desarrollo de su vocabulario y en el interés que muestran por escuchar. También inciden

en el desarrollo social y afectivo, valorando el mayor contacto con niños de su edad y con el adulto que le cuenta y le canta.

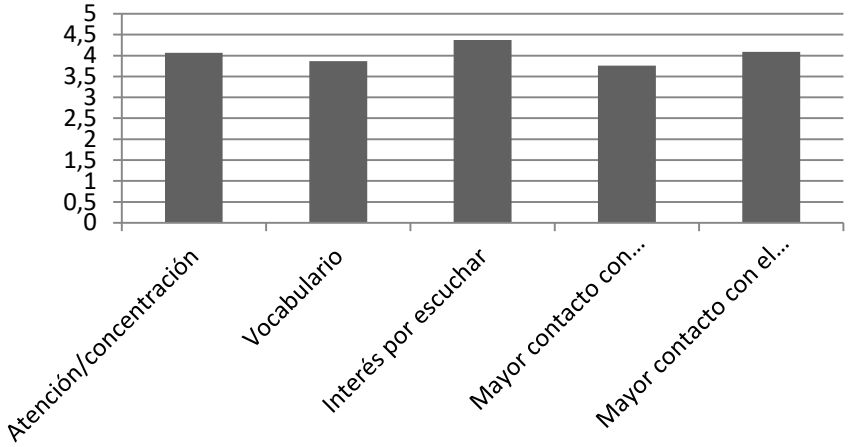


*Figura 6. Media de valoración de la influencia en el desarrollo del bebé*

Por otro lado, los cambios en el ambiente familiar, en el espacio o en las rutinas tras acudir a esta actividad se observan en la Figura 7, de manera que el más influyente ha sido la inclusión de narración de cuentos y cantos en la rutina diaria del bebé, seguida por la compra de libros y, en último lugar, por la creación de un ambiente especial para que el niño lea en casa: un rincón de lectura.

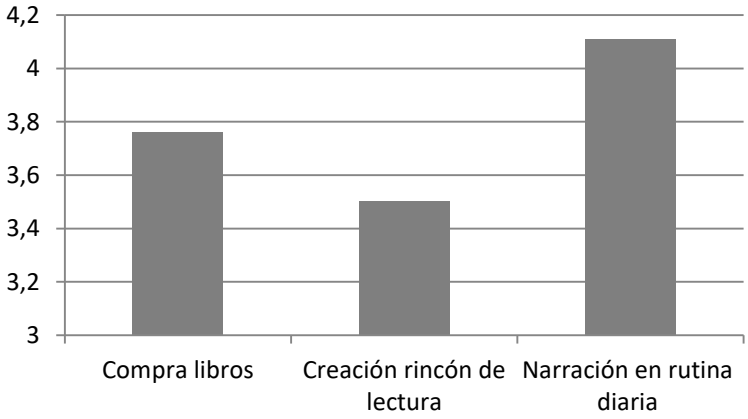

*Figura 7. Media de valoración de los cambios en el ambiente familiar, espacio o rutinas*

En cuanto a la pregunta de cómo valoran este tipo de actividad cultural y educativa para niños/as de 0 a 36 meses, en una escala de 0 a 5 es el siguiente: el 89,4% de las respuestas lo valora como mucho y el 10,6% restante como bastante.

Sobre la forma en que ha influido esta actividad en la relación de los padres y madres con los libros o la literatura infantil (poemas, nanas, retahílas, adivinanzas…), se observa en la Figura 8 que lo que más ha variado es la compra de libros y la búsqueda de libros, seguida de la exploración de novedades y editoriales relacionadas con la Literatura Infantil. El valor que menos se ha tenido en cuenta es el del préstamo bibliotecario.

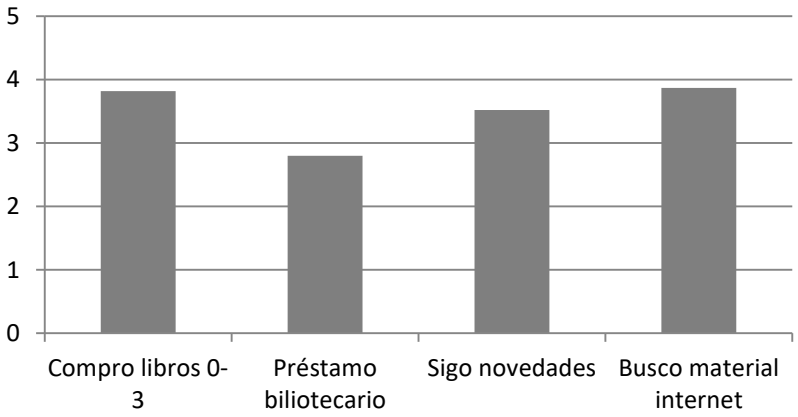


*Figura 8. Media de valoración sobre los cambios en relación con Literatura Infantil*

Sobre la tercera parte del cuestionario, en el que se tasaba si alguno de los libros contados en las sesiones de Bebecuentos se había convertido en el favorito del bebé y, en caso de que sí, si lo habían comprado, observamos en la Figura 9 que una gran cantidad de familias observó que el bebé se sentía afín a alguno de los libros y, de ese porcentaje, más de la mitad adquirió el libro en alguna librería, como se aprecia en la Figura 10.

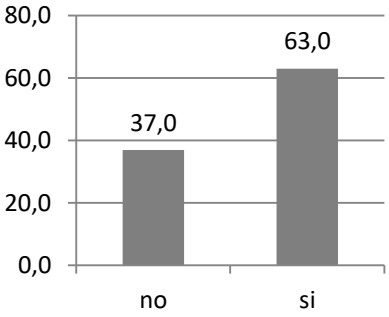


*Figura 9. Porcentaje de libro favorito del bebé*

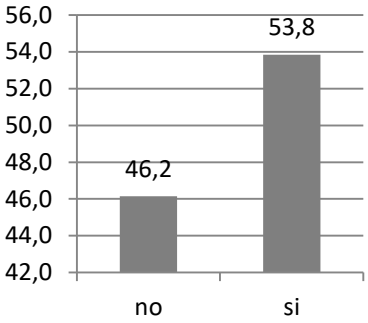


*Figura 10. Porcentaje que compra el favorito*

En cuanto a las preguntas abiertas, un 93,5% de las familias piensa que el objetivo por el que acude a este tipo de sesiones es acercar a su hijo/a a la literatura infantil porque lo consideran importante para su desarrollo. Un 87% considera que acude fundamentalmente como un acto de disfrute en familia. Un 78,3% comenta que el objetivo es implicarse en actividades culturales y educativas dirigidas a niños/as de 0 a 3 años.

En la pregunta sobre si querían añadir algo, respondieron 22 familias. De esa cantidad, el 79% hacen referencia a la necesidad de que las sesiones de Bebecuentos se hagan con más frecuencia. Un 9% comentan que los cambios que han observado en los bebés no son significativos porque ya llevaban a cabo actividades similares en casa y un 60% de las familias felicitan a las narradoras/cuentacuentos por su buen hacer, profesionalidad, entusiasmo y dedicación.

CONCLUSIONES:
Tras el análisis de los resultados se puede observar que la actividad de Bebecuentos es una experiencia exitosa, altamente recomendada y demandada por las familias que la conocen.

Los padres y madres valoran alta y positivamente los cambios en el desarrollo intelectual y socio-afectivo de los bebés y notan algunos cambios a mejor en el ambiente, rutinas y espacio familiar en torno a la literatura infantil, implicándose en el conocimiento de títulos, editoriales, nanas, poemas y canciones recomendadas para estas edades, estando pendientes de novedades editoriales y comprando libros, especialmente. El hecho de que más de la mitad de los padres y madres asistentes hayan comprado un libro mostrado en los Bebecuentos que se ha convertido en el favorito de su bebé remarca la implicación de las familias en torno a la literatura infantil conectando diferentes aspectos: el narrador oral como mediador entre los libros y las familias, la librería y la biblioteca, como facilitadores de libros y personal especializado, las familias, que escogen finalmente qué libro llevar a casa y, por último el bebé. En fin, se establece en torno a diferentes entes relacionados con la literatura infantil una conexión válida, real y duradera.

Es muy significativo que casi la totalidad de los asistentes conciban la importancia de este tipo de actividades culturales y educativas para bebés como muy importante. El hecho de que incidan de forma repetida en la necesidad de que se amplíe la propuesta de este tipo de actividades en las Bibliotecas o Centros infantiles da a entender que no sólo les gusta sino que lo consideran útil y necesario para el desarrollo del bebé y para su conexión afectiva con ellos.

*Implicaciones prácticas*

Es recomendable apostar por este tipo de iniciativas ya que la demanda es mucho más alta que la oferta

Estas experiencias nos hacen entender que si los pequeños asisten desde temprana edad a sesiones de cuentos, comienzan a formarse como público, se acostumbran a recibir el regalo de la palabra dicha, de la imagen mostrada, del ritmo y la rima de canciones y poemas. Cuando sean mayores, si la semilla germina, demandarán esa actividad, querrán más cuentos, escucharán activamente, es decir, implicándose en lo que

reciben, oyendo no sólo las palabras sino lo que subyace, empatizando con los sentimientos de los personajes, comprendiendo los conflictos y contando con los mecanismos para resolverlos.

De esas semillas, en unos años, podrían crecer bosques enteros. Niños/as que han aprendido a amar los libros, que han desarrollado el lenguaje ampliando vocabulario, percepción y capacidad de comprender y de expresarse, que se identifican con los personajes y las situaciones de las historias y las escuchan con pasión, participando activamente, pequeños que habrán aprendido, con suerte, a ser pacientes, a escuchar con atención.

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## Ensayo y error o de las dificultades para escribir en el profesorado

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PALABRAS CLAVE: ensayos, proceso de escritura, dificultades, situación retórica.

RESUMEN:
Esta comunicación tiene como objetivo analizar algunas problemáticas detectadas en la producción de ensayos en contextos universitarios. En particular, este estudio se abocará a las prácticas de escritura de ensayos breves realizadas por los estudiantes del Taller de Producción de Textos del Profesorado en Lengua y Literatura de la Universidad Nacional de Villa María, Córdoba, Argentina. Se analizarán algunas dificultades que se presentaron a los alumnos ante el planteamiento de la situación retórica, entendida esta como determinante en la redacción de textos eficientes.

La escritora y lingüista argentina Maite Alvarado (2003) resume la tarea de enseñar a escribir como enseñar a resolver el problema retórico, más allá del dominio del código. La habilidad de construir una representación retórica de la tarea y la habilidad para adecuar el texto a esa representación constituyen las marcas de escritores experimentados. La escritura como herramienta intelectual, es decir, en su incidencia sobre la transformación de los procesos de pensamiento, exige que los autores adopten el modelo de “transformar el conocimiento”. La tarea de “decir el conocimiento” reduce la escritura a decir lo que ya se sabe de acuerdo con los dos modelos que analizan Bereiter y Scardamalia (1987, 1992).

A partir de los análisis realizados podemos sostener que las dificultades en el planteamiento de la situación retórica en alumnos universitarios radican en la resistencia factual a una escritura concebida como un conjunto de procesos jerárquicos pero recursivos y dirigidos por una red de objetivos explicitados para que el tratamiento del tópico redunde en generación de nuevas ideas. La reducción de la escritura a su forma instrumental ha colaborado para que, en la cultura académica, subsistan de modo solapado prácticas regidas por la concepción tradicional del modelo de escritura en etapas.

*Ensayo y error o de las dificultades para escribir en el profesorado*

En esta comunicación partimos del supuesto de que escribir es una actividad que todos los alumnos universitarios deben conocer; sin embargo, también es sabido que escribir en el espacio universitario requiere de un entrenamiento de alta complejidad. En especial porque se trata de un proceso que se da en situaciones comunicativas especiales que se corresponden con géneros o clases de discursos que revisten características específicas y exigen nuevas competencias comunicativas. Mediante la escritura en el ámbito académico se hace posible la

producción, circulación, reproducción y recepción de los saberes especializados provenientes de los diferentes sectores científicos y ello determina la necesidad de consolidar dichas prácticas para la construcción del conocimiento.

Este trabajo surge en el marco del Taller de Producción de Textos del Profesorado en Lengua y Literatura, Universidad Nacional de Villa María, Córdoba, Argentina. Se trata de una materia anual en la que se les solicita a los estudiantes la escritura de un ensayo breve luego de haber transitado por una amplia diversidad de producciones textuales. Diversas problemáticas detectadas durante el proceso de escritura de nuestros estudiantes motivaron esta comunicación. Analizaremos, pues, algunas dificultades que se presentaron a los alumnos ante el planteamiento de la situación retórica, entendida esta como determinante en la redacción de textos eficientes.

Esta exposición está organizada en tres partes: en primer lugar desarrollaremos el enfoque teórico-metodológico que sustenta nuestra propuesta de escritura en el Taller de Producción de Textos. A continuación formularemos algunas consideraciones sobre el género discursivo abordado y, finalmente, indicaremos algunos aspectos problemáticos detectados en los ensayos presentados y las conclusiones provisionales a las que arribamos.

En particular desde la segunda mitad del siglo pasado, se han abierto nuevos horizontes para trabajar la escritura en los distintos niveles educativos a partir de nuevas consideraciones sobre el lenguaje en el marco también del desarrollo de nuevas disciplinas como la pragmática, la sociolingüística, la teoría de la enunciación, entre otras. Si nos centramos en la escritura en la universidad, tanto de textos académicos como literarios, esta ha sufrido una serie de cambios sustanciales que permitieron salir de las viejas recetas de la copia o reproducción-mímesis de modelos literarios (Alvarado, M. y Pamplillo, G. 1988) para instalar la idea de que escribir supone procesos interactivos y transaccionales, que involucran al sujeto en sus diferentes dimensiones.

En este sentido, esta comunicación parte de la consideración de la escritura como un trabajo (Barthes, 1981) que involucra procesos metacognitivos complejos. Así, escribir es una práctica social que compromete al estudiante en sus múltiples dimensiones (cognitiva, pragmática, patémica). Asimismo, entendemos la escritura como una

tecnología (Ong, 1993) que a diferencia de ciertas actividades naturales -hablar-, puede ser aprendida y, por tanto, enseñada para lo que se requiere de una institución destinada a dicha función: la escuela.

Desde esta perspectiva, aportan a este estudio los enfoques cognitivos que consideran la práctica de escritura como proceso que debe propiciar reflexiones sobre el mismo hacer. Siguiendo el modelo propuesto por Flower y Hayes (1996), "la composición de un escrito se realiza a partir de tres operaciones básicas (planificación, textualización y revisión) recursivas, pues no suponen una linealidad en la actividad sino que varían de acuerdo con la situación de escritura" (Flower y Hayes, 1996, p.32).

En el mismo plano disciplinar pero con algunas modificaciones, el modelo de Bereiter y Scardamalia (1992) aporta una distinción importante entre escritores inmaduros y escritores expertos. La diferencia radica en que para los escritores maduros escribir es un verdadero problema retórico, y en la búsqueda de adecuación a una audiencia y a un género determinado, vuelven una y otra vez sobre el conocimiento almacenado en su memoria, buscan informaciones y citas que amplíen o especifiquen su texto y, así, en este proceso de reformulación generan nuevas ideas, nuevas asociaciones, se "apropian" del conocimiento. "Se trata, por lo tanto, de un proceso de descubrimiento desencadenado por la representación retórica de la tarea de escritura y por la misma actividad de escribir" (Alvarado y Cortés, 2001, p.54).

Asimismo, no podemos dejar de considerar aquellos estudios que se apoyan en la dimensión social de la escritura, por lo cual a los enfoques procedurales se le suma la noción de que la escritura tiene poco sentido fuera del contexto social en que se produce. En los ´90, también Flower (1994) afirma que la escritura fuera de su contexto pierde gran parte de su contenido, cuando no se vuelve incomprensible o ambigua.

A partir de allí, debemos mencionar otro enfoque que viene a contribuir a nuestra investigación. La noción de comunidad discursiva, introducida por los perspectivistas sociales para sus diversos objetivos aplicados de investigación sobre escritura. Herzberg (1986) ubica la cuestión de este modo: "El uso del término 'comunidad discursiva' da cuenta del presupuesto compartido, cada vez más extendido, de que el discurso opera dentro de convenciones definidas por comunidades, sean estas disciplinas académicas o grupos sociales" (Herzberg, 1986, p.12). Estos enfoques ampliados sobre la escritura, en especial la de tipo académica -

en inglés- se nutren de la noción de comunidad discursiva para referirse a un conjunto de ideas, tales como: que el uso del lenguaje en un grupo es un tipo de comportamiento social, que el discurso es un medio para mantener y extender el saber del grupo y para iniciar a los nuevos miembros dentro del grupo, y que el discurso es epistémico o constitutivo del saber del grupo (Herzberg, 1986).

Ahora bien, como ya dijimos estos enfoques cognitivos proponen un modelo de composición entendido como proceso que despliega tres grandes componentes: el entorno de la tarea, el proceso de composición propiamente dicho y la memoria a largo plazo. A su vez dentro del proceso de composición se articulan tres subprocesos operacionales que van generando el texto escrito: la planificación, la traducción y la revisión. Dentro de la planificación encontramos tres subcomponentes: generación de ideas, organización de la información y revisión. El contexto de la tarea o ambiente de trabajo asimismo incluye el problema retórico y el texto escrito hasta el momento. Los tres procesos son dirigidos por un componente ejecutivo llamado monitor. Vamos a hacer énfasis en algunos aspectos del planteamiento del ambiente de trabajo por considerar, junto con muchos teóricos, que es allí donde se arraiga la mayor parte de las dificultades que presentan los escritos de nuestros estudiantes. Flower y Hayes (1996) insisten en la importancia de definir adecuadamente el problema retórico, en tanto incluye la formulación del tema o tópico que se va a tratar; identificar la audiencia a quién/es va dirigido el texto, y formular los propósitos que movilizan esa escritura. Todos estos aspectos redundan en la elección de un determinado género discursivo, un estilo del lenguaje, entre otros aspectos. Al mismo tiempo, Scardamalia y Bereiter (1992) encuentran, como ya dijimos, que los principales problemas a la hora de producir textos de mayor aceptabilidad, tanto desde el punto de vista semántico como formal, tienen que ver con las diferencias que se presentan entre escritores novatos y escritores expertos. En este sentido, los últimos se comportan de un modo más cuidadoso y consciente en la consideración de la escritura como un problema que debe ser resuelto con palabras y, para ello, ponen en juego niveles superiores de conocimiento sobre los lectores posibles de sus textos. Resulta pertinente, entonces, hacer algunas consideraciones sobre estos tres aspectos que comprende el contexto de la tarea para, luego, expresar algunas valoraciones específicas sobre las producciones escritas de nuestros estudiantes.

En primer lugar hablaremos del tópico que puede ser asociado la “inventio”

de la retórica clásica como aquel lugar donde podemos abrevar en búsqueda de posibles aspectos para escribir un texto. Esos aspectos posibles son los que la retórica define como "topoi", que en griego significa "lugares", en los cuales se podían encontrar tanto temas como estrategias para desarrollar un discurso. Actualmente, los "topoi" hacen referencia más bien a métodos de razonamiento que un escritor puede emplear para construir párrafos y fragmentos más extensos de su discurso, antes que fuentes o lugares a los que recurrir para encontrar un tema (D´Angelo, 1986). Asimismo, se utiliza para delimitar aquello sobre lo que se escribe, es decir, la materia específica sobre la cual se escribe (Witte, 1983).

En segundo lugar tendremos en cuenta los propósitos**,** es decir, reconocer qué se pretende hacer con ese texto, lo que implica ubicarse en el ámbito de las intenciones. Esto nos remite directamente a las tipologías textuales o, bien desde otra perspectiva, a los géneros discursivos. De acuerdo con ello entonces las intenciones pueden ser muy diversas: informar, entretener, convencer, entre otras y así surgirán diversos tipos de texto tales como una nota periodística, una reseña de espectáculos, un informe científico, un artículo de divulgación, una publicidad, un discurso político, etc. Sin embargo, como los textos son heterogéneos en sus formas y significados, asimismo los discursos convencionales combinan dos o más tipos de discursos es importante destacar lo que señala D'Angelo (1987) al respecto, cuando sostiene que los textos están abiertos a múltiples lecturas y los modos en que se leen dependen de los propósitos, estrategias y compromisos de los lectores.

En tercer lugar revisaremos algunos aspectos sobre la audiencia, es decir, prefigurar para quién se escribe; esto implica considerar el conjunto de lectores potenciales de los textos producidos. Una adecuada estimación de la audiencia determina el registro lingüístico que se deberá utilizar en ese texto en particular, entre otros aspectos. Asimismo, sin especificar cuáles sean los lectores reales fuera del texto, el escritor deberá tener una representación de su audiencia, que puede resultar en cierta forma una "ficción" (Ong, 1975) y esto se verá reflejado en el texto producido como el conocimiento que poseen sus lectores, sus actitudes y la relación del escritor con el tópico (Park, 1998).

Por otra parte, Lunsford y Ruszkiewicz (1999) sostienen que, para hablar de audiencia, hay que situar a los lectores y a los escritores en un contexto. Consideran los contextos como círculos concéntricos que se mueven hacia fuera, desde el contexto más inmediato (el lugar y el tiempo

específicos en que ocurre la lectura) a contextos más y más amplios, incluyendo los contextos locales y comunitarios, los contextos institucionales (tales como la escuela, la iglesia o los negocios), y los contextos culturales y lingüísticos. En cualquiera de estos contextos, existirían simultáneamente los lectores en la mente del escritor y éstos serían los "lectores deseados/ideales", es decir, aquellos que el escritor desea abordar conscientemente; los lectores representados en el texto, que serían los "lectores invocados"; están, por último, los lectores como realmente existen, es decir, los "lectores reales", que no son precisamente los que el escritor ha tenido la intención de abordar o los que el texto invoca.

En este sentido creemos que resulta enriquecedor poner en diálogo las propuestas cognitivas de la escritura y algunos planteos básicos de los teóricos del discurso, dado que en particular cuando se plantean los problemas retóricos tanto en Flower y Hayes (1996), como en Scardamaglia y Bereiter (1992) y demás teóricos que hemos mencionado, existen puntos de contacto con los planteos de Eliseo Verón (1987). Así delimitar la situación retórica o entorno de la tarea de escritura implica, no sólo conocer la audiencia a la que va dirigido ese texto que se escribe, sino de acuerdo con lo que propone Eliseo Verón (1987) reconocer que “hablar de ‘enunciador’ implica una modelización abstracta que permite el ‘anclaje’ de las operaciones discursivas a través de las cuales se construye en el discurso, la imagen del que habla” (Verón, 1987, p.46).

En particular este autor considera que la construcción del yo enunciativo siempre implica un ‘tú’ que en las diferentes denominaciones se lo reconoce como lector textual, destinatario, enunciatario, entre otras. En este sentido Eliseo Verón realiza una taxonomía de enunciatarios a los que el enunciador intenta manipular mediante determinadas estrategias. En primer lugar, un destinatario positivo: el ‘prodestinatario’, entendido como “esa posición que corresponde a un receptor que participa de las mismas ideas, que adhiere a los mismos valores y persigue los mismos objetivos que el enunciador” (Verón, 1987, p.48).

En segundo lugar, un destinatario negativo: ‘contradestinatario’, el lazo que los vincula reposa en la hipótesis de la inversión de la creencia. Es decir, lo que es verdadero para el enunciador es falso para contradestinatario y viceversa. Es aquella estrategia que remite a un espacio de lectores potenciales que no comparten valores con el enunciador y el proenunciatario. En tercer lugar, aparece un tipo de

destinatario: el 'paradestinatario' asociado a la idea de la suspensión de la creencia, a este van destinadas, siempre, las estrategias de persuasión y manipulación.

En relación con nuestro objeto privilegiado de estudio: el ensayo, lo anteriormente dicho sobre el entorno de trabajo y en particular, sobre la configuración de la audiencia suponen una reflexión particular.

Si partimos de la definición del ensayo como género, consideramos oportuno recurrir a la imagen del "cuarto en el recoveco" acuñada por Jaime Rest (1981), pues nos permite pensar un espacio, un tanto alejado, donde se depositan un montón de escritos de temática, estilo y extensión variados que se resisten a ser clasificados o tipificados.

En cuanto al tratamiento del tema y en comparación con algunos géneros muy próximos, podemos destacar junto con Vilam Flusser que "el ensayo no resuelve, como hace el tratado, su tema. No explica su tema, y en este sentido no informa a sus lectores. Por el contrario, transforma su tema en enigma. Se implica en el tema, e implica en él a sus lectores. Este es su atractivo" (Flusser, 1998, p.2).

Asimismo, el ensayo comporta un hacer sobre el lenguaje, una indagación sobre la escritura misma que hace posible el espacio para una reflexión metaescrituraria. En tal sentido, Fernanda Cano (Cano, 2008, p.10) sostiene que si bien ya casi todo ha sido dicho sobre el género, en "El ensayo como forma" de Theodor Adorno (1962), este autor "defiende la postura de que la idea no preexiste a la palabra, de que la escritura termina de darle forma a la idea, y de ahí la importancia de la forma del ensayo (de la escritura como forma de pensamiento y no mera herramienta de divulgación). El ensayo para Adorno "nunca se presupone como Verdad, tan sólo se sabe verdad contingente, momentánea, dependiente del recorte hecho en el objeto de estudio" (Cano, 2008, p.12).

El ensayo es, casi siempre, escritura sobre unas lecturas y, al tiempo que dialoga con estas últimas, se consolida como su refutación o como su aceptación, como continuidad o como modificación de las ideas de partida, es decir, como perspectiva, como mirada posible. En este sentido se proyecta en la argumentación y en tanto discute con otros textos, expande sus posibilidades persuasivas. Al respecto sostiene Cano es una "actividad imprescindible porque ningún texto es sus conclusiones, todo texto es antes sus argumentos, su estructura argumentativa" (Cano, 2008,

p.12).

Entonces, podemos delimitar el ensayo como un género eminentemente moderno que a partir de los más diversos temas, permite como su nombre lo indica, ensayar, explorar, reflexionar sobre la subjetividad que enuncia y a la vez reconocer el papel decisivo de la escritura en la construcción del conocimiento.

Asimismo, el ensayo, como género académico, resulta un tipo de práctica de escritura que implica varios desafíos para el sujeto de la escritura.

Nos basamos, según lo expresado, en las consideraciones teóricas referidas más arriba, de la necesidad de que la escritura sea un hacer planificable, controlado por el sujeto que enuncia a través de un proceso cognitivo que se transparenta por medio de un planteo estratégico.

Asimismo, consideramos el ensayo como género 'a caballo' de las prácticas del realismo y literarias o como dice Rest: "una vía literaria de aproximación a cierto conocimiento de índole conceptual" (Rest, 1982, p.17); lo que implica desafíos para el que escribe, sobre todo si se intenta plantear una escritura que pretende diferenciarse de la escritura de novatos. Dentro de los aspectos que plantea el género, el de la enunciación es quizás uno de los más ricos a la hora de jugar con estrategias de escritura.

Es aquí donde se manifiesta algo que resulta recurrente en las prácticas de escritura con nuestros estudiantes: a lo largo de estos años, hemos notado que cuando se les pide que planteen la situación retórica lo que implica delimitar *para quién/es escribe*, independientemente de la consigna y del tipo de texto o género discursivo seleccionado, la propuesta es, en una amplia mayoría, "público en general". Es decir que se reconoce en esta expresión una consideración inespecífica sobre sus posibles lectores. Ante esta problemática, decidimos proponer a los estudiantes que al diseñar la situación retórica, más específicamente al prefigurar los lectores potenciales, pensaran en una hipotética publicación de su ensayo, es decir en qué medio podría ser publicado el texto a escribir. Sólo tres sobre veintidós expresaron una revista en forma concreta y adecuada donde se podría publicar un ensayo de tales características. Se trataba de una publicación local destinada a la comunidad educativa de la región. Sin embargo, otros cuatro indicaron "revista universitaria" sin conseguir adoptar el registro lingüístico adecuado, ni el tratamiento exhaustivo del

tema como corresponde a una publicación científica. Asimismo, tampoco lograron adecuación a un manual de estilo, requisito para hacer aparecer otras voces en el discurso académico. Los restantes delimitaron su audiencia como "personas interesadas en el tema". En un caso resultó muy significativa esta expresión ya que el tema abordado fue la violencia de género y se indicó como audiencia: "público masculino ya que son los causantes de esta problemática". Sin lugar a duda en la formulación no se expresaba cómo se haría para captar la atención de dicha audiencia.

Asimismo se pudo observar el uso de la primera persona del singular para el enunciador en varios casos mezclada con la primera del plural, más por vacilación que por utilización del "nosotros inclusivo". Además, podemos indicar que, en pocos casos, se puso de manifiesto en forma explícita, el "tú" al que iba dirigido el ensayo, entre otros motivos, por las razones expuestas anteriormente.

Para concluir podemos indicar que lo expresado hasta aquí pone de manifiesto cierta dificultad para construir el enunciatario que supere la perspectiva del "proenunciatario" a partir de las ideas expresadas por Eliseo Verón (1987). Se pudo observar que no alcanzan a delimitar el destinatario que requiere el género discursivo ensayo, en el sentido de un enunciatario que deba ser persuadido o interpelado a repensar su postura frente a determinado tema, es decir un "paraenunciatario".

En la producción del ensayo, resulta clave, entonces, plantearse la relación con el Tú de la comunicación simulada en el texto. En este género discursivo no es inocente dicha relación, pues, como práctica de ideas y de manifestación de esas ideas a través de un lenguaje elaborado y connotativo, se establece un juego con quien lee el texto. De este modo al asumir cada nueva práctica de escritura, les recordamos a nuestros estudiantes que el enunciatario es un depositario de saber; de allí la necesidad de no perder de vista, en el plan textual dos aspectos decisivos: por un lado, qué quiero que el lector textual haga con lo que digo y por otro, qué tipo de pacto pasional haré con él, además de provocar que me lea.

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## Produçao de sentidos sobre a leitura dos professores orientadores participantes do programa nacional pela alfabetização na idade certa

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PALAVRAS-CHAVE: formação de professores; alfabetização; leitura.

RESUMO:
O presente trabalho pretende contribuir para as discussões de propostas para formação continuada de professores, baseada na experiência desenvolvida com grupo de Professores Orientadores de Estudos do Programa Pacto Nacional pela Alfabetização na Idade Certa no Estado de Mato Grosso, Brasil. Programa este que se configura como um compromisso assumido entre o Governo Federal, Estadual e Municipal, que pretende alfabetizar todas as crianças até os oito anos de idade, ao final do 3º ano do ensino fundamental, e que tem como principal referência o Programa Pró-Letramento. No estado de Mato Grosso, coube a Universidade Federal de Mato Grosso selecionar os Professores Formadores para atuarem na formação dos profissionais do Estado. Essa formação consiste em encontros presenciais e atividades conduzidas pelos Professores Formadores no intuito de embasar teoricamente os professores oriundos das redes municipal e estadual, denominados pelo programa de Orientadores de Estudo, acerca da complexidade de alfabetizar letrando em contextos escolares. A experiência formativa desenvolvida neste Programa, desde 2013, enfatiza, também, a importância da leitura literária na formação do leitor e o uso de uma metodologia mais adequada para trabalhar com os textos literários, que se apresentam como importantes materiais que devem ser priorizados na escola, considerando sua dimensão artística. O objetivo geral deste trabalho consiste em compreender quais os sentidos construídos pelos Professores Orientadores de Estudo sobre o uso da Literatura nos anos iniciais a partir da experiência formativa que vivenciaram no Programa Nacional Pacto pela Alfabetização na Idade Certa. Os dados estudados nesta investigação foram coletados através de respostas aos questionários aplicados em uma turma de Orientadores de Estudo e dos registros dos cadernos de campo (2013-2016).

INTRODUÇÃO:
O mundo contemporâneo encontra-se envolvido em constantes transformações sociais, políticas, econômicas e culturais. É neste cenário de mudanças, incertezas e excesso de informações que os estudos e as pesquisas na área educacional revelam o ressurgimento dos professores como importantes agentes nos processos de mudança da sociedade. Para enfrentar o desafio da complexidade da sociedade atual, torna-se necessário um profissional professor que compreenda a dinamicidade do

mundo em que vive e, o mais importante, que reflita sobre ele e sobre sua ação nas transformações necessárias.

Considerando que existe a complexidade para lidar com a sociedade nos tempos atuais, nota-se que educação se tornou, também, mais complexa, e consequentemente, mais complexa se tornou a profissão docente. A Universidade tem o papel importante na formação inicial do docente, mas a sua formação precisa de ser continuada ao longo da vida profissional. Compreende-se que a formação docente se inicia mesmo antes da formação inicial, que corresponde ao ensino universitário, e se estende ao longo da vida. A concepção de formação docente como ***continuum*** (MARCELO GARCIA, 1999) constitui-se como processo formativo permanente, em que o sujeito, a partir das interações e diversas experiências pessoais e profissionais, constrói e reconstrói seus conhecimentos.

A profissão docente exerce funções diferentes nos tempos atuais que requer o envolvimento deste profissional, refletindo, dialogando e evoluindo na interação com os pares. Este envolvimento resulta no processo de desenvolvimento profissional e pessoal.

Nesse sentido, estudiosos e pesquisadores têm debruçado sobre a temática da formação docente nas últimas décadas e o assunto tem se destacado no cenário educacional no Brasil e em outros países. Segundo Imbernón, “a formação assume um papel que transcende o ensino que pretende uma mera atualização científica, pedagógica e didática e se transforma na possibilidade de criar espaços de participação, reflexão e formação para que as pessoas aprendam e se adaptem para poder conviver com a mudança e a incerteza. ” (IMBERNON, 2009, p.15)

A formação nesta perspectiva tem contribuído para ampliação dos conhecimentos no que se refere ao “saber fazer” pedagógico, que envolve os processos de ensinar e aprender e, também, tem contribuído para autonomia e desenvolvimento profissional docente. A formação contínua situa-se num contexto de aprendizagem que pode promover, de forma significativa, a reflexão com o propósito de mudanças na ação, proporcionando o crescimento profissional dos docentes. Assim, o complexo processo de desenvolvimento profissional dos professores depende de toda experiência social, política e cultural em que se encontra envolvido o professor, bem como das políticas e contextos escolares nos quais esses professores atuam.

Nessa direção o desenvolvimento de formação ao longo da vida é, também, de responsabilidade do profissional, num processo permanente e contínuo, sendo relevante a teoria e prática aliadas ao fazer cotidiano e "nesse sentido, a personalidade do professor é um componente essencial de seu trabalho" (TARDIF, 2012, p.141).

Portanto, consideramos que o diálogo entre os educadores, a troca de experiências e a produção de saberes reflexivos podem favorecer um espaço de crescimento formativo, produzindo novos sentidos sobre a prática pedagógica, uma vez que "educar-se é impregnar de sentido cada ato cotidiano" (GADOTTI, 2008, p.98).

Nessa direção, o Programa Pacto Nacional pela Alfabetização na Idade Certa é compreendido dentro de uma perspectiva formativa promotora de sentidos formativos. Esse programa proporcionou momentos de estudos e reflexões sobre a prática docente para compreender a complexidade sobre o processo de alfabetização e configurou-se como um compromisso assumido entre o Governo Federal e os Governos Estaduais e Municipais, que pretende alfabetizar todas as crianças até os oito anos de idade, ao final do 3º ano do ensino fundamental, e que tem como principal referência o Programa Pró-Letramento – Mobilização pela Qualidade da Educação, que foi um programa de formação continuada criado em 2005 e oferecido na modalidade semipresencial aos professores do primeiro ao quinto ano do ensino fundamental, com o objetivo de oferecer suporte à ação pedagógica para elevar a qualidade do ensino e da aprendizagem de Língua Portuguesa e Matemática. Este programa foi realizado numa estrutura organizacional integrada pelo Ministério da Educação (MEC), em parceria com diversas universidades públicas e com adesão dos Municípios e Estados. (BRASIL, 2017)

No Estado de Mato Grosso, coube a Universidade Federal de Mato Grosso, Campus de Rondonópolis – MT, selecionar os Professores Formadores para atuarem na formação dos profissionais do Estado. Essa formação consistiu em encontros presenciais e atividades conduzidas pelos Professores Formadores no intuito de embasar teoricamente, acerca da complexidade da alfabetização em contexto escolar, os professores oriundos das redes municipais e estadual, denominados pelo programa de Professores Orientadores de Estudo.

Os encontros formativos dos Formadores e Professores Orientadores de

Estudo, denominados Seminários, iniciaram no ano de 2013 em três pólos do Estado de Mato Grosso, sendo quatro turmas no Município de Cuiabá, seis turmas no Município de Rondonópolis e quatro turmas no Município de Sinop. Nos anos de 2014, 2105 e 2016, os Seminários se concentraram no Município de Cuiabá. Tais seminários tinham como programação: Apresentação cultural e Conferência de Abertura (referente à temática estudada) e Estudos dos Cadernos articulados com atividades para mobilizar a reflexão e a escrita.

A partir dos encontros promovidos pela Universidade, os Professores Orientadores de Estudo puderam ampliar a compreensão sobre a alfabetização na perspectiva do letramento para atuarem como mediadores do processo de formação dos professores alfabetizadores em seus respectivos municípios.

Foi exigido do Professor Orientador de Estudo um aprofundamento sistemático acerca da complexidade da alfabetização e letramento e das concepções de ensino e aprendizagem, para então ajudar os professores alfabetizadores a identificar as concepções que determinam sua prática e as suas necessidades de formação. Entendemos que essa estratégia está em consonância com as proposições teóricas que indicam que “o papel de guia e mediador entre iguais, o de amigo crítico que não prescreve soluções gerais para todos, mas ajuda a encontrá-las dando pistas para transpor os obstáculos pessoais e institucionais e para ajudar a gerar um conhecimento compartilhado mediante uma reflexão crítica. ” (IMBERNÓN, 2009 p.89)

Percebe-se que o Professor Orientador de Estudo assume um papel fundamental para a formação de uma cultura de formação de professores coletiva, já que atua juntamente com os professores alfabetizadores e equipe gestora das unidades escolares. Portanto, para exercer o papel de Professor Orientador de Estudo foi necessário que estes profissionais deixassem a condição de professores e assumissem a função de formadores de professores. Nesse sentido, torna-se necessário desenvolver uma cultura profissional de formador, possibilitando a reflexão sobre sua prática e ampliando seus conhecimentos, uma vez que “ o sentido do desenvolvimento profissional dos professores depende das suas vidas pessoais e profissionais e das políticas e contextos escolares nos quais realizam a sua actividade docente. ” (DAY, 2001, p.15).

A experiência formativa desenvolvida neste Programa, desde 2013,

enfatiza, também, a importância da leitura literária na formação do leitor e o uso de uma metodologia mais adequada para trabalhar com os textos literários, que se apresentam como importantes materiais que devem ser priorizados na escola, considerando sua dimensão artística. Cabe destacar, que ser um leitor competente e criativo em nossa sociedade se define como aquele que, numa relação de interação com o texto, é capaz de construir sentido sobre a obra lida e consegue relacionar o que leu com o mundo em que vive. O leitor desempenha um papel ativo quando:

> Interpreta um texto à luz do seu contexto, estabelecendo relações entre as ideias produzidas e a vida concretamente vivida em sociedade. Nesse vaivém de texto e contexto, isoladamente ou junto com seus colegas de classe, sob orientação segura do professor, ele vai percebendo e compreendendo as relações possíveis e, mais do que isso, vai "cavoucando" melhor as contradições existentes no plano da realidade social (SILVA, 2003, p. 41).

É necessário que o professor, preocupado com a formação do leitor e envolto numa postura de mediador entre a criança e a obra literária, utilize de uma prática pedagógica que contribua para ampliar o horizonte do aluno e valorize os saberes culturais vividos.

E nesta perspectiva que busco compreender quais os sentidos construídos pelos Professores Orientadores de Estudo sobre o uso da Literatura nos anos iniciais, a partir da experiência formativa que vivenciaram no Programa Nacional Pacto pela Alfabetização na Idade Certa, tomando como referência central as discussões que apontam para a importância do uso da leitura literária na formação continuada dos docentes como mecanismo capaz de promover a reflexão crítica do fazer pedagógico e introduzi-la na sala de aula para melhorar o desempenho do processo de aprendizagem, formando comunidades de leitores e de autores de textos.

Os dados estudados nesta investigação foram coletados por meio de respostas aos questionários aplicados em uma turma de Orientadores de Estudos e dos registros dos cadernos de campo (2013-2016). Considerando que a ética implica a proteção devida aos sujeitos participantes da pesquisa científica, a identidade dos Professores Orientadores será preservada por meio do uso de pseudônimos, serão utilizadas letras maiúsculas dos seus próprios nomes para a identificação.

*A literatura na formação estética dos leitores*

Considerando que vivemos em uma sociedade letrada que nos exige o uso da escrita e da linguagem como forma de expressão mais genuína, a leitura pode contribuir para o desenvolvimento intelectual da criança e exercício efetivo da cidadania, tornando-se desta forma, a ferramenta necessária para o ingresso e participação do sujeito na sociedade. Nesse sentido, pode-se constatar que a escola tem um papel crucial na formação de leitores, sendo a principal responsável em inserir a criança no mundo letrado e oportunizando o desenvolvimento do gosto pela leitura a partir de textos significativos.

O conceito de literatura produzida para crianças e a prática educativa na formação do leitor tem variado muito no decorrer do tempo. Em tempos atuais, a literatura infantil, como produto artístico e cultural, tem ocupado lugar de destaque na formação leitora das crianças. Isso ocorre devido às mudanças na concepção de criança, infância e sociedade.

Durante muito tempo, coube à literatura infantil a tarefa educativa comprometida com a dominação da criança, apresentando uma finalidade essencialmente pedagógica buscando a transmissão de regras de condutas e valores à criança "[...] e até hoje, a literatura infantil permanece como uma colônia da pedagogia, o que lhe causa grandes prejuízos: não é aceita como arte, por ter uma finalidade pragmática; e a presença do objetivo didático faz com que ela participe de uma atividade comprometida com a dominação da criança." (ZILBERMAN, 2003, p.16).

O estudioso Edmir Perrotti, em seu livro "O texto sedutor na literatura infantil" publicado em 1986, esclarece que o discurso utilitário está baseado no sentido de doutrinação do leitor, diferenciando do discurso estético, o qual firma compromisso com a arte e não reduz ao didatismo, influenciando o leitor pela sua sensibilidade.

Autores, que dedicam esforços para discutir a literatura infantil, descrevem o papel fundamental da escola na formação do leitor. Para eles, cabe à escola estimular a prática da leitura significativa, ensinar o aluno a explorar o texto e trabalhar com a diversidade de gêneros em sala de aula. Nesse sentido, é importante que o professor, convicto de uma concepção ampliada sobre a leitura e escrita, não dê a todos os gêneros textuais um caráter utilitário, mas que conduza a uma prática dialógica que permita que os alunos compreendam o que lêem e estabeleçam relações com

fatos de sua própria vida ou contextos já lidos.

No caderno 05 do Pacto Nacional pela Alfabetização na Idade Certa-2015, dedicado à discussão sobre o ensino da leitura no ciclo de Alfabetização, os pesquisadores denunciam que o tratamento com leitura na sala de aula enfatizando a decodificação, por meio de treinos de fonemas, sílabas ou palavras, distante do uso social da escrita e da construção de sentidos na interação com textos, não contribui para formação do leitor. Os estudiosos adotam a perspectiva de que é necessário conduzir o ensino da leitura como prática social, desta forma "a mediação do professor é orientada para que as crianças aprendam modos de ler que evidenciem que o sentido do texto não é uma decorrência automática da identificação dos grafemas e de suas correspondências sonoras" (Leal; Rosa, 2015, p.32).

A leitura destinada ao prazer e fruição teve como objetivo, no Programa Nacional pela Alfabetização na Idade Certa, estimular o gosto pela leitura e contribuir para a formação sensível e estética do leitor. Nesse sentido, a leitura deleite tornou-se uma dinâmica permanente nos encontros de formação de professores, sendo que o livro escolhido para leitura deleite pode ter ligação ou não com o texto estudado. Essa atividade de ler pelo prazer de ler possibilitou refletir sobre a essencialidade da leitura literária, a reaproximação entre professor e a leitura de fruição e, também, a ampliação do repertório literário, a partir do contato com obras literárias, geralmente do acervo do PNBE (Programa Nacional Biblioteca na escola).

O Caderno de Formação de Professores no Pacto Nacional pela Alfabetização na Idade Certa (2012), define a leitura deleite como uma das estratégias formativas no Pacto Nacional pela Alfabetização na Idade Certa:

> Essa estratégia é muito importante nos processos de formação de professores alfabetizadores, pois favorece o contato do professor com textos literários diversos. O momento da leitura deleite é sempre de prazer e reflexão sobre o que é lido, sem se preocupar com a questão formal da leitura. É ler para se divertir, sentir prazer, para refletir sobre a vida. Tal prática, no entanto, não exclui as situações em que se conversa sobre os textos, pois esse momento também é de prazer, além de ser de ampliação de saberes (LEAL; PESSOA, 2012, p. 29).

A leitura deleite se configura como opção didática nas salas de aulas com propósito de desenvolver o gosto pela leitura. A Professora Orientadora,

comenta que tinha como hábito dessa prática, mas desconhecia o termo leitura deleite. *"Amei o termo 'Leitura deleite" que não conhecia antes, embora a técnica seja bastante utilizada em sala de aula"*. (SMC – Professora Orientadora).

Ainda, a respeito da leitura deleite, os Professores Orientadores relataram que esse momento se tornou significativo na sala de alfabetização, pois os professores alfabetizadores tiveram contato com o acervo disponibilizado pelo PNBE, permitindo conhecer diferentes autores e desenvolver um trabalho adequado com as obras literárias. A professora Orientadora diz que "*a partir da formação do Programa Nacional pela Alfabetização na Idade Certa, percebemos a importância de estimular e desenvolver a leitura em sala de aula, destacando a leitura deleite que é marco do Programa, assim como o cantinho da leitura*" (MRSC – Professora Orientadora)

Partindo dos sentidos construídos pelos professores orientadores acerca da importância da leitura em sala de aula, entendemos e ressaltamos que

> É função e obrigação da escola dar amplo e irrestrito acesso ao mundo da leitura, e isto inclui a leitura informativa, mas também a leitura literária; a leitura para fins pragmáticos, mas também a leitura de fruição; a leitura que situações de vida real exigem, mas também a leitura que nos permite escapar por alguns momentos da vida real. (SOARES, 2008, p.33).

Nessa perspectiva, o Programa Pacto Nacional pela Alfabetização na Idade Certa contribuiu para o processo de formação dos professores acerca da leitura, e consequentemente, proporcionou mudanças de práticas de em salas de aula. Além da leitura deleite como atividade permanente em sala, o Programa sugere o cantinho da leitura como atividade na rotina do trabalho pedagógico.

O cantinho da leitura faz parte do ambiente alfabetizador, e tem como finalidade, promover o contato do aluno com o mundo literário, estimulando-o no gosto pela leitura. Podemos evidenciar a importância deste espaço pelo depoimento da Professora Orientadora *"O cantinho da leitura veio como um suporte pedagógico aprimorando e enriquecendo o ambiente alfabetizador, pois incentiva o ato de ler, o contato dos educandos com o mundo dos livros e fazem os mesmos, terem prazer na leitura."* (HAS - Professora Orientadora)

A Professora Orientadora também ressalta que "*o cantinho da leitura é*

*fundamental para incentivar as crianças a ler e adquirir conhecimentos diversos através dos livros. E muitas vezes, é a única fonte deste recurso que eles têm acesso."* (LTC - Professora Orientadora).

A literatura infantil oferece diferentes saberes aos alunos. Dessa forma, é fundamental um trabalho significativo com a leitura nos primeiros anos de escolarização na intenção da formação e desenvolvimento do leitor literário e para construção do conhecimento, ressaltando que, para a camada popular, muitas vezes, a escola estabelece o primeiro contato com os livros literários.

No entanto, alguns professores necessitam de aprofundamento teórico e metodológico sobre a literatura infantil. Afinal, consideramos que "para que o aluno possa ler o mundo, o professor como mediador entre a criança e o texto literário, utilizando de uma prática pedagógica voltada para a formação do leitor, deve promover a ampliação do horizonte da criança, a partir da valorização dos saberes culturais vividos em seu cotidiano." (PAIVA, 2011, p.50).

Nesse sentido a escola nem sempre está preparada e atenta para formar bons leitores, pois não proporciona possibilidades de encontro significativos da criança com a obra quando limita a criança ao contato apenas com textos didáticos. A Professora Orientadora diz acreditar que o cantinho da leitura "*seja um espaço muito importante para que os alunos se familiarizem com os livros, que sejam seduzidos por eles e tomem gosto pela leitura. Mas, alguns alfabetizadores ainda o utilizam para preencher o tempo dos alunos que terminam rapidamente suas atividades. "* (SMRV - Professora Orientadora).

Incentivar o gosto dos alunos, por meio de estratégias e condições em que ocorra leitura significativa e contextualizada, precisa ser o objetivo da escola. Para Perrotti, a leitura aparece como um instrumento de desenvolvimento cultural. Segundo o autor, "promover a leitura significaria, por exemplo, ato capaz de livrar-nos do atraso, de integrar-nos ao processo civilizatório do qual estamos excluídos por falta de intimidade e fidelidade do impresso" (PERROTTI, 1990, p. 16).

Muitas vezes, a escolha do material literário de qualidade para o trabalho com a literatura em sala de aula é prejudicada devido à fragilidade no embasamento teórico sobre o assunto, por parte do professor, pois é necessário um determinado conhecimento para que a obra escolhida

favoreça significativamente na formação do leitor literário. Nesse sentido as atividades formativas desencadeadas no Programa Pacto Nacional pela Alfabetização na Idade Certa contribuíram para que a Professora Orientadora do Município de Nova Bandeirantes compreendesse que "a leitura deleite mudou a forma de ver um livro, percebi que posso explorar a partir da capa, detalhes antes não visto e explorados, autor, editora, formato do livro, ilustrações e além disso, aproveitar dos diferentes assuntos para preparar uma sequência didática". Tais considerações nos remetem às discussões teóricas que enfatizam que

> As práticas de sala aula precisam contemplar o processo de letramento literário e não apenas a mera leitura das obras. A literatura é uma prática e um discurso, cujo funcionamento deve ser compreendido criticamente pelo aluno. Cabe ao professor fortalecer esta disposição crítica, levando seus alunos a ultrapassar o simples consumo de textos literários (COSSON, 2007, p. 47).

Por sua vez, Caderno do Ano3 Unidade 04 do ano de 2012 do Programa Nacional pela Alfabetização na Idade Certa argumenta "que a literatura pode ser um elo entre ludicidade e aprendizagem curricular", nesse sentido, sugere a leitura literária como recurso pedagógico para o planejamento em sequências didáticas e projetos didáticos, sem perder sua natureza estética. Perrotti alerta-nos "que a'literatura' pode e deve ser também uma disciplina, e que sob a forma didática, ofereça manancial para exercícios escolares. Mas a obra de literatura infantil não pode visar a esse objetivo, de modo primacial ou direto" (PERROTTI, 1986, p.71). Góes (1991, p.22) contribui com esse pensamento quando argumenta que "o prazer deve envolver tudo o mais. Se não houver arte que produza o prazer, a obra não será literária e, sim, didática."

Ainda nessa perspectiva de discussão a Professora Orientadora menciona as contribuições do programa para o trabalho com a literatura *"mostrando que podemos aproveitar de uma história e fazer uma sequência didática, trabalhando a interdisciplinaridade, levando o aluno a criar, imaginar..."* (EBC – Professora Orientadora)

Partindo de todos esses apontamentos dos professores orientadores entendemos que o Programa Nacional pela Alfabetização na Idade Certa tem contribuído para a compreensão dos professores a respeito da importância da literatura nos anos iniciais e a utilização das obras literárias no planejamento diário. Constatação esta reforçada pela Professora Orientadora quando relata que o "*O Programa Nacional pela Alfabetização*

*na Idade Certa trouxe ideias diferenciadas a respeito da formação de leitores, nos fazendo refletir sobre as estratégias utilizadas para a compreensão dos textos trabalhados e que essas devem ser capazes de desenvolver no aluno a capacidade de pensar e agir como leitor crítico."* (FMT – Professora Orientadora).

Deste modo, o Programa tem ofertado aos professores subsídios teóricos e metodológicos que possibilitam desenvolver aulas significativas e prazerosas aos alunos, o que pode ser percebido nas considerações da Professora Orientadora quando esta demonstra em seu relato, a importância do Programa para sua prática docente: *"colhi frutos maravilhosos em sala de aula com atividades vindas após estudos e análise dos cadernos. Os cadernos são ricos tesouros, e ainda mais quando colocados em prática, agora posso refletir, pensar e repensar a prática docente em todas as ações e projetos em sala"* (ARG – Professora Orientadora).

Pode-se perceber, também, pelos relatos dos Professores Orientadores, que o Pacto Nacional pela Alfabetização na Idade Certa contribuiu para ressignificar os saberes pedagógicos, levando-os a considerarem melhor qualificados na profissão docente, o que pode ser evidenciado nas consideração da professora Orientadora: "*quando iniciei em 2013 no Programa Nacional pela Alfabetização na Idade Certa, me sentia muito insegura, pois nunca havia participado de nenhuma formação, eu imaginava que não era capaz, mas após o PNAIC, amadureci, a cada encontro aprendia coisas novas, experiências com colegas, estratégias de atividades interessantes, e com isso, vi que ainda posso aprender muito mais. "* (EBC – Professora Orientadora).

Já a Professora Orientadora relata a importância da formação para ampliação teórica sobre o ato de ler: *"Aprofundei o meu conhecimento através das teorias. Agora o ato de ler tomou outra dimensão, senti a necessidade de formar leitores competentes capazes de compreender literalmente o que leu. É notório que a leitura deve atender diferentes finalidades. Portanto, revestida de uma nova concepção teórica mudei minha prática de leitura, visando contribuir com a formação de novos leitores que além de codificar os códigos linguísticos, sejam capazes de fazer o uso da leitura para interagir com a sociedade."* (MZAS – Professora Orientadora).

Para além de todas essas discussões até aqui desenvolvidas, faz-se

necessário ainda uma reflexão sobre a utilização da biblioteca nas escolas. Cabe destacar a importância desse espaço para a formação do leitor literário e o papel do professor na relação aluno e biblioteca, pois depende, muitas vezes, ao compromisso docente para promover o acesso do aluno a este espaço, e com isso, contribuir para o desenvolvimento cultural do aluno. Portanto, para o bom desenvolvimento deste espaço é preciso encontrarmos um acervo de boa qualidade e que esteja organizado para o livre acesso do aluno e que "tanto o professor como funcionário da biblioteca, apaixonados pela leitura, conhecedor de vários gêneros textuais, autores e obras, estejam aptos a promover atividades para dinamizar o acervo, orientar o aluno na escolha do livro a ser lido, sugerir leituras e conduzir pesquisas." (PAIVA, 2011, p.67).

Sobre essa discussão a professora Orientadora visualiza o papel da biblioteca na escola dizendo que *"sou novata no programa, mas, já estou contaminada por ele. Penso que já recebi como contribuição a vontade de voltar a ler os livros de literatura da biblioteca da escola. Está, também, me ajudando a repensar o trabalho na biblioteca para auxiliar os professores a formarem os alunos leitores"* (SMRV - Professora Orientadora).

Conforme os relatos dos Professores Orientadores, aqui evidenciados, a formação desencadeada pelo Programa Pacto Nacional pela Alfabetização na Idade Certa tem se configurado bastante significativa, pois os estudos dos cadernos do Programa desencadearam reflexões e trocas de experiências que contribuíram para resultados positivos na formação leitora desses profissionais, e consequentemente, avanços nas suas práticas pedagógicas, tornando-as mais viva e dinâmica.

CONSIDERAÇÕES FINAIS:

Como já evidenciado ao longo do trabalho o Programa Pacto Nacional pela Alfabetização na Idade Certa é uma iniciativa do governo Federal junto aos Estados e Municípios e tem como objetivo garantir a alfabetização plena a todas as crianças até os oito anos de idade, ao final do 3º ano do ensino fundamental.

Os cadernos do Programa abordam assuntos referente a alfabetização e letramento e concepções de ensino e aprendizagem que são tratados com os Professores Orientadores nos Seminários promovidos pela Universidade do Estado Mato Grosso. A valorização da vida pessoal, social e profissional dos professores são elementos essenciais para

reflexos significativos na prática pedagógica.

Desta forma, os seminários foram produtivos, pois consideraram como ponto de partida o conhecimento e a experiência adquiridos ao longo da vida dos professores na atribuição de novos significados, ou seja, os professores puderam expor seus saberes e suas experiências, ao mesmo tempo que construíam novos sentidos. Trata-se de uma formação que preconizou espaços para a reflexão, troca de experiências e análise da prática pedagógica.

O Programa parte da ideia de que os docentes possuem saberes sobre o fazer pedagógico, como demonstram no planejamento das atividades pedagógicas diárias, na escolha das metodologias, na execução do plano de trabalho, na experiência em sala de aula entendendo que

> [...] é comum que os programas de formação apresentem para os professores o que tem se pensado, mais recentemente, acerca da relação do saber e da prática pedagógica, cabendo ao professor apoiar as suas escolhas didáticas em determinadas abordagens em detrimento de outras. (PACTO, CADERNO DE FORMAÇÃO, 2012, p. 14)

Nesse sentido, pode-se perceber que esta formação proporcionou aos Professores Orientadores, a oportunidade de ampliarem conhecimentos e ressignificarem o fazer pedagógico acerca da complexidade da alfabetização e letramento. A literatura, por sua vez, adquiriu seu espaço em sala de aula por meio de cantinho de leitura, a leitura deleite, atividades planejadas com uso dos diferentes gêneros e dramatização. Nesse sentido, a leitura significativa ganhou importância na prática escolar.

É válido ressaltar que os Professores Orientadores consideram importante a leitura literária na escola. No entanto, para que a prática pedagógica se efetive na formação do leitor literário é necessário oferecer aos professores, formação que propicie o aprofundamento em teorias que sustentem o desenvolvimento do trabalho pedagógico, levando-os a refletirem criticamente sobre sua prática e construírem novos significados acerca do leitor literário.

A partir do que foi exposto nesse trabalho, o Programa Pacto Nacional pela alfabetização na Idade Certa tem se direcionado para uma formação repleta de sentidos, permitindo que o professor seja o protagonista de sua história, a partir de uma aprendizagem sólida e significativa. Nessa perspectiva, os relatos dos Professores Orientadores revelam que

houveram mudanças de sentidos da docência, ocorridas a partir do aprofundamento teórico e da reflexão sobre a própria ação educativa.

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## La creación de un blog educativo como tarea social para la educación secundaria

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PALABRAS CLAVE: tarea social, competencias clave, TICs.

RESUMEN:
Actualmente podemos comprobar en nuestra sociedad como, gracias a los avances tecnológicos, surgen diferentes profesiones ligadas a la tecnología que en décadas anteriores no existían. Este hecho no puede ser ignorado por la sociedad y menos en el ámbito educativo ya que nuestros alumnos y alumnas deben estar preparados para los cambios que encontrarán en su futuro como adultos. Muchos jóvenes y no tan jóvenes encuentran en los blogs y en las redes sociales diferentes referentes culturales que en algunos casos se dedican profesionalmente a ello. Es cierto que la gran mayoría de “bloggers”, “youtubers”, “instragramers”, entre otros, logran un éxito fugaz y luego vuelven al anonimato pero en otros casos consiguen estabilizarse y obtener provecho a largo plazo.

Para nuestro planteamiento, partimos del enfoque educativo por competencias para la exposición de un diseño de tarea social para 4º de

ESO cuyo producto final será la creación de un blog educativo. Con esta propuesta queremos ilustrar una innovación enfocada al aprendizaje y enseñanza de lenguas extranjeras que sirve de mejora de la calidad educativa. Además, esta tarea social sirve para exponer un tipo de macro-actividad que potencia no sólo el logro de la competencia lingüística sino el aprender a aprender y la competencia digital como objetivos principales.

INTRODUCCIÓN:
A continuación, profundizaremos sobre el uso de las tareas sociales como principal propuesta para el desarrollo y adquisición de las competencias clave en el área de inglés en la ESO.

En este caso en concreto, nos centraremos en la primera tarea social que se llevó a cabo para la investigación de campo correspondiente a nuestra tesis doctoral “Estudio del uso de tareas sociales en la enseñanza del inglés en la ESO” en el IES Tegueste, situado en la isla de Tenerife, Islas Canarias. Esta tarea social se titula “Let’s become Green Reporters!” y se realizó al final del trabajo de la unidad 3 del libro Interface de MacMillan correspondiente al nivel de 4º de la ESO.

La unidad didáctica trata sobre el medio ambiente y con nuestra tarea social quisimos hacer un ejercicio de concienciación medioambiental que complemente todos aquellos aspectos trabajados durante la unidad y además reforzar todo el trabajo competencial. Es decir, llevar a los alumnos a un contexto real y que sean conscientes mediante el trabajo competencial del inglés como lengua extranjera de aquellos problemas medioambientales que están afectando al mundo actual.

OBJETIVOS:
Con respecto a esta tarea social, nos hemos planteado como meta el logro de tres objetivos que detallamos a continuación;

- Crear concienciación medioambiental. Con el trabajo competencial que los aprendices van a poner en funcionamiento mediante esta tarea social serán capaces de detectar aquellos problemas que afectan directamente a nuestro entorno, priorizar entre los que consideran más relevantes e intentar ofrecer soluciones que devuelvan la sostenibilidad al medioambiente. Mediante la realización de las diferentes actividades, trabajarán las diferentes competencias clave que señalamos en el apartado correspondiente y que dará como resultado una reflexión bastante elaborada sobre el impacto del

ser humano en la naturaleza.

- Trabajar el artículo de opinión en un contexto real. En esta tarea social, aunque trabajemos diferentes destrezas lingüísticas nos centramos en la destreza de escribir, además lo hemos conectado con el tipo de redacción presentado en la unidad que es el artículo de opinión. Esto se debe al criterio de evaluación que hemos escogido para esta tarea, el cual es, el número 8 del Currículo de la ESO y Bachillerato de Canarias;

Escribir textos de longitud breve o media, coherentes, con estructura clara y adecuados al receptor y al contexto, que traten sobre temas de su interés, o sobre asuntos cotidianos o menos habituales con el fin de participar con cierta autonomía en situaciones corrientes o menos frecuentes en los ámbitos personal, público, educativo y ocupacional/laboral.

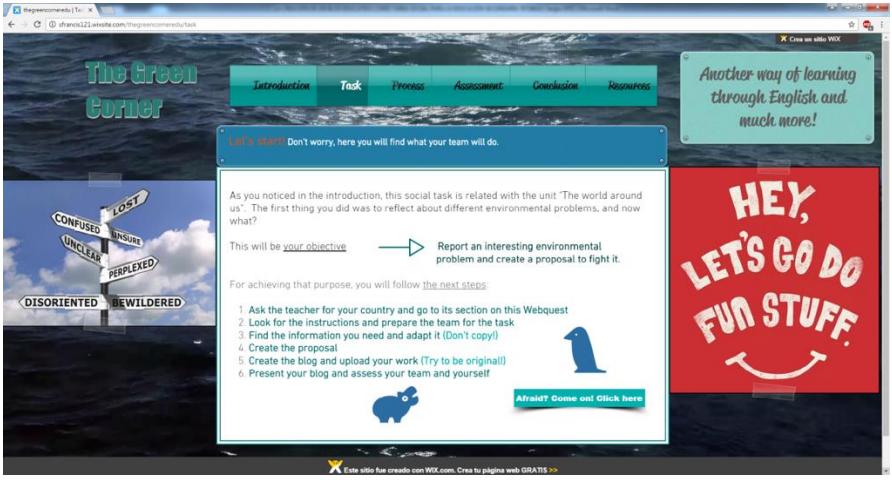
De este modo, los alumnos interiorizan mejor el tipo de estructura y el propósito de este tipo de redacción mediante la inclusión del trabajo sobre ésta en un proyecto que plantea una situación real plausible.

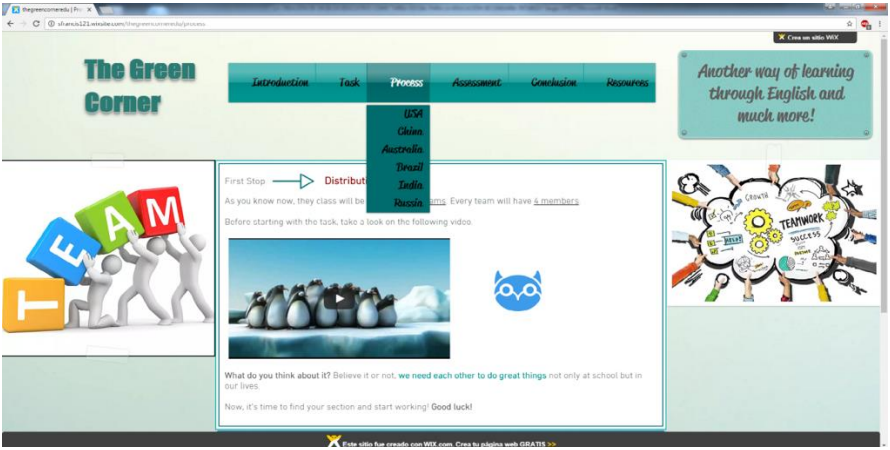
- Realizar un proyecto de carácter significativo para la comunidad: Una de las razones por las cuales consideramos las tareas sociales como herramientas educativas útiles es porque facilita trabajar los diferentes currículos. Es decir, los aprendices podrán desarrollar parte del trabajo en el currículo formal pero también en el no formal. El objetivo último de la tarea social es la elaboración de un producto que pueda servir de respuesta a las necesidades ecológicas de la sociedad actual, por lo tanto, resulta conveniente utilizar diferentes currículos para que sea un éxito.

DESCRIPCIÓN DE LA INVESTIGACIÓN O DE LA EXPERIENCIA PRESENTADA:
A continuación, exponemos como se configuraron las sesiones que conforman esta tarea social;

- Primera sesión: En esta sesión comenzó el trabajo de la tarea social. Para ello, la introducción se realizará a través de una webquest que hemos diseñado para este proyecto. En la webquest cuyas capturas de pantalla mostramos a continuación se puede observar como el guión de la tarea social está estructurado y los equipos conformados

por alumnos de una manera fácil e intuitiva podrán seguir los diferentes pasos hasta el final. Estimamos que en esta primera sesión, accedan a la introducción, conozcan los objetivos de la tarea y accedan a una sección específica que será en función de la ciudad que les haya resultado más atractiva.






- Segunda sesión: Una vez realizada la introducción pertinente a la tarea social, los equipos tendrán que seguir las instrucciones que se detallan en las diferentes secciones de la webquest. Básicamente lo que tienen que hacer es acceder a través de los links a las páginas web que contienen la información necesaria para seleccionar los problemas medioambientales que les resulten más interesantes. Posteriormente deberán pensar y redactar diferentes propuestas que sirvan de utilidad para combatir las diversas problemáticas. En el caso de que haya tiempo restante, comenzarán con la creación del blog.

- Tercera sesión: Esta sesión se dedicará exclusivamente a la creación del blog, para ello los equipos utilizarán Wix, la misma plataforma que han manejado previamente gracias al trabajo de la Webquest. En el caso de que haya algún equipo rezagado, podrán finalizar el trabajo previo y comenzar con el trabajo del blog. De este modo, tendrán que familiarizarse por sí mismos con el uso de esta herramienta y crear su propio blog para que sirva de difusión de los problemas medioambientales así como de las propuestas de cambio y equilibrio sostenible. Contarán con total libertad para desarrollar su creatividad y ser originales a la hora de diseñar el blog, aunque se enfatizará en que deben ser conscientes que es un blog educativo y no un blog personal.

- Cuarta sesión: Aquí deberán acabar el trabajo en el blog y revisar todo lo hecho hasta ahora.

- Quinta sesión: Esta última sesión se dividirá en dos partes. La primera parte será para que los diferentes equipos presentes su producto final, es decir, los blogs que han realizado al resto de la clase. Posteriormente, todos los equipos volverán a trabajar en la webquest la parte de evaluación. En esta sección se encontrarán con dos tipos de rúbricas, una que será para evaluar el trabajo en equipo, esto es, de coevaluación, y otra para autoevaluarse.

*Contexto en el que se desarrolló la tarea social*

Respecto a este apartado, hemos de decir que la realización de la tarea social fue dentro del currículo formal, es decir, el académico. Las actividades están planteadas para ser llevadas a cabo en el aula de audiovisuales. Desde nuestro punto de vista, creemos conveniente que al menos el "grueso" del trabajo fuese ejecutado dentro del aula para garantizar que los equipos trabajen adecuadamente, para liberar carga lectiva del alumnado en horario extraescolar y para supervisar su trabajo constantemente.

No obstante, el producto final estaba enfocado al currículo no formal ya que intenta responder a las demandas de la sociedad y ser de utilidad real para todas aquellas personas que accedan a los blogs creados por los diferentes equipos de la clase.

*Contribución a la adquisición de competencias clave*

Competencia en comunicación lingüística (CCL): Esta competencia ha sido el hilo conductor que sirvió para potenciar el desarrollo del resto de competencias clave durante la tarea social. De este modo, estuvo presente en todas las sesiones aunque hubo actividades cuyo enfoque iba dirigido a unos tipos de destrezas lingüísticas determinadas en función de los objetivos fijados previamente.

Competencia digital (CD): Puesto que es una tarea social mediante uso de TICs, esta competencia fue uno de los principales objetivos ya que nuestro interés reside en que los alumnos aprendan no sólo a sacarle partido a los recursos digitales sino a saberlos manejar para fines reales y cercanos a sus propias experiencias diarias. Con el trabajo en la Webquest además de la creación de un blog propio fue más que suficiente para que los alumnos desarrollasen esta competencia tanto pasivamente

como activamente.

Competencias sociales y cívicas (CSC): La tarea social está diseñada para que trabajen por equipos en todas las actividades, de esta forma aprenden a gestionarse como equipo, asumir roles y ser autocríticos con su trabajo individual y colectivo. El trabajo cooperativo adquiere una gran relevancia en este sentido ya que si volvemos a las dinámicas más tradicionales de trabajo en grupo, en su gran mayoría el trabajo se verá descompensado entre los miembros del grupo y ninguno aprenderá a asumir diferentes roles que servirá de entrenamiento para un posible futuro como miembro de una empresa, equipo de investigación, por citar varios ejemplos.

Además de las competencias clave asociadas al criterio de evaluación que hemos seleccionado, también se incluye en esta tarea social el trabajo de otras competencias como las siguientes;

Competencia para Aprender a aprender (CPAA): El producto final de la tarea social resulta de un proceso de construcción en el que los aprendices aprenden a elaborar un blog académico, e incluso, de denuncia social, en una lengua extranjera. Por medio de esta tarea social los aprendices adquieren estrategias que le serán muy útiles en sus procesos de enseñanza aprendizaje y en la vida real.

Sentido de la iniciativa y espíritu emprendedor (SIE): Debido a que en el blog sobre medio ambiente que han realizado tuvieron libertad creativa para seleccionar la ciudad en la que trataron los problemas que afectan su entorno así como idear diferentes propuestas de sostenibilidad del ecosistema, se potencia de esta forma el que los aprendices tengan iniciativa por sí mismos y generen productos más personales y significativos para ellos mismos.

Competencia matemática y competencias básicas en ciencia y tecnología (CMCT): La tarea social ha sido diseñada en base a una unidad que trata de concienciar a los aprendices sobre nuestro impacto en el entorno. Así, nuestra tarea social trata de trabajar esta competencia clave de forma que los alumnos sean conscientes de la problemática medioambiental por ellos mismos y sean capaces de aportar soluciones que puedan llevar a la práctica.

RESULTADOS Y CONCLUSIONES:
Finalmente presentamos los primeros resultados y conclusiones que

hemos obtenido en base a tres primas diferentes.

*Análisis de la observación directa durante la realización de las tareas sociales*

- Los objetivos de cada sesión se cumplieron siempre.
- Los problemas informáticos estuvieron presentes durante todas las sesiones aunque no impidieron el correcto desarrollo de la tarea social.
- El ritmo de trabajo diario fue mejorando a medida que avanzamos en las sesiones. Aunque desde un principio, la motivación y la novedad de las dinámicas de trabajo fomentaron una gran disposición por parte del alumnado.
- El rol del profesorado fue guiar, supervisar y ayudar para no entorpecer el trabajo autónomo ya que uno de nuestros objetivos era fomentar la adquisición y desarrollo de la competencia aprender a aprender (CPAA) y Sentido de la iniciativa y espíritu emprendedor (SIE)
- No tuvieron dificultades al usar la Webquest, resultó ser un recurso muy intuitivo para ellos y fácil de manejar. Podemos afirmar lo mismo sobre la creación del blog.
- Gracias al trabajo previo de la profesora, el trabajo cooperativo estaba muy sistematizado. Los equipos se coordinaron y realizaron el producto final satisfactoriamente.

Feedback *de la profesora titular*

Las siguientes conclusiones fueron obtenidas de una entrevista realizada a posteriori con la profesora titular del centro que colaboró con nosotros en la puesta en marcha de la investigación de campo.

- Un alto grado de satisfacción sobre la innovación en el aula y como consecuencia la reafirmación de apostar por la investigación educativa en pros de la mejora de la calidad de la enseñanza del inglés.
- El beneficio de haber contribuido no sólo a una experiencia educativa innovadora sino también formativa para ella de cara a incluir y llevar a la práctica otras tareas sociales en su programación didáctica en el futuro.
- El logro de un buen clima de aula así como un ritmo de trabajo productivo por parte de los distintos equipos.

- El tratamiento de la competencia digital (CD) de una forma atractiva y significativa para el alumnado.
- El aprendizaje y uso del inglés para fines reales y no meramente académicos.

Feedback *del alumnado de acuerdo a los instrumentos de recogida de datos*

Después de una lectura general de los diferentes datos recogidos tras haber pasado los instrumentos de recogida al alumnado podemos destacar los siguientes aspectos.

- Motivación: El alumnado que fue participe de la innovación llevada a cabo señaló que los objetivos planteados para la consecución de la tarea social les resultaron estimulantes y por lo tanto, eso derivó en unos productos finales muy interesantes.
- Utilidad: También se destacó en la información recopilada la clara finalidad que tenía la tarea social para ellos y ellas y su conexión con una demanda social. Además, la creación de productos propios fue determinante para la reafirmación de lo útil de esta dinámica. Los aprendices prefieren una mayor implicación en el aprendizaje que el adoptar un rol tradicionalmente pasivo.
- Competencia: Para los y las aprendices el trabajo en la tarea social les hizo sentirse competentes al adquirir bastante autonomía a la hora de tomar decisiones y llevar iniciativas a cabo en el desarrollo del producto final. El uso de las TICs dentro del contexto académico y para la elaboración de un producto de utilidad para la sociedad también fue significativo para el alumnado. Sin embargo, lo más destacable puede ser el enfoque comunicativo de la tarea social, ya que pudieron ver el uso del inglés para una comunicación real y no ficticia o de posible aplicación en el futuro.
- Aprendizaje Cooperativo: La inclusión del trabajo por equipos les resultó más ameno a la hora de realizar las diferentes actividades y el refuerzo del equipo contribuyó a la eficacia en la consecución de los objetivos y elaboración del producto final.
- Diversión: El haber incluido un centro de interés y de actualidad como es el medioambiente para ellos y ellas fue ventajoso para el éxito de la innovación.

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# Literacidad y cultura digital. Creencias, valores y motivaciones de jóvenes universitarios

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PALABRAS CLAVE: Literacidad, cultura digital, alfabetización digital.

INTRODUCCIÓN:

*Literacidad digital*

La literacidad digital es la combinación de conocimientos, habilidades (capacidades), en conjunción con valores y actitudes, para alcanzar objetivos con eficacia y eficiencia en contextos y con herramientas digitales. Dentro de la definición de literacidad digital se pueden distinguir el elemento conceptual y el operacional. La definición conceptual de la alfabetización digital presenta visiones expresadas como una idea general o un ideal. Inicialmente la palabra alfabetización se entendía como “la habilidad para leer y escribir”, ahora este concepto ha cambiado y la podemos entender como “la habilidad para comprender información presentada de cualquier forma” y en cualquier formato, considerando que la información, actualmente, tiene naturaleza multimodal. En este sentido, una persona digitalmente alfabetizada sería aquellas es “hábil para comprender o descifrar imágenes complejas y sonidos, así como las sutilezas sintácticas de las palabras” (Lankshear y Knobe, 2008, p. 3). Las personas competentes digitalmente “aprenden, piensan y comprenden con rapidez y destreza cómo cambiar de un tipo de medio a otro, saben qué expresiones y conocimientos usar, y convertirse en un experto para

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presentar la información en el medio tecnológico adecuado para que su audiencia la encuentre fácil de entender" (Laham, 1995, p. 200). De acuerdo a este ideal, la alfabetización digital nos permite armonizar el medio tecnológico utilizado de acuerdo al tipo de información que presentamos y el público al que nos estamos dirigiendo. Desde el punto de vista operacional, por el contrario, estar alfabetizado digitalmente está en relación con ciertas tareas, comportamientos, demostración de habilidades y avanzar en éstos como estándares para su adopción en general.

Por otra parte, es posible comprender a la literacidad digital desde la perspectiva socio crítica en dos sentidos. En primer lugar, en el hecho de que la lectura y la escritura implican siempre que para determinados textos existen formas particulares de lectura y escritura que varían enormemente. En segundo, si se considera que los ambientes digitales, sobre todo en la web 2.0, son una forma abreviada de innumerables prácticas sociales y concepciones de participación en la construcción de significado por medio de textos que son recibidos, enviados, distribuidos e intercambiados a través de la codificación digital. En adición a lo anterior, encontramos los blogs, videojuegos, mensajes de texto, redes sociales, foros de discusión, memes en internet, resultados de investigación en línea y más. Es decir, que dentro de la web 2.0 se llevan a cabo una serie de prácticas sociales en las que se leen textos determinados con procesos de lectura determinados, y esto es lo que justifica la visión socio crítica de la literacidad digital.

Efectivamente, cada una de las habilidades de lectura, escritura y de "enculturaciones[2]" que se enuncian dentro de la literacidad digital se fragmenta en múltiples prácticas sociales. Existen muchas prácticas y concepciones sociales diferentes de la búsqueda de información, de los enlaces de navegación, de la evaluación de la credibilidad de las fuentes, de los mensajes enviados, etc. Estos varían de acuerdo con la forma en que las personas se "identifican": es decir, dependen de los valores que tienen; de los grupos sociales con los que se relacionan, con los que se

[2] La mediación de la tecnología posibilita las transformaciones sociales dando origen a la cultura digital, y dentro de esta concepción es posible estudiar los fenómenos de transformaciones culturales mediado por las TIC. En este sentido y desde la perspectiva antropológica, se habla de enculturaciones o procesos de aprendizaje "al modo en que un individuo es integrado y adaptado a la cultura, y que condiciona el grado de aceptación o de rechazo de elementos culturales" (Valle, 2011, p. 87).

sienten afines y se adhieren para llevar a cabo ciertos propósitos; de la o las imágenes que buscan proyectar de sí mismos acuerdo a su propio proyecto, y así sucesivamente.

*Cultura digital*

Figueroa define la cultura digital como "los modos de vida, las formas de construcción del yo y del otro, así como las formas en las que fluyen transversalmente las dimensiones política y económica en espiral de dominación/resistencia dentro de este nuevo y escurridizo llamado ciberespacio… en su sentido más amplio se refiere a toda forma de comunicación mediada por redes de ordenadores, ya sea en tiempo diferido o sincrónico" (Figueroa, 2001, cit. por. Valle, 2011, p.30).

Tanto en la cultura como en la cultura digital o cibercultura, el objeto de estudio son las comunidades y/o redes que presentan como condición el aspecto colectivo de cualquier agrupación humana. Comunidades o redes que se desarrollan a través de procesos comunicativos y por lo tanto, su evolución está condicionada por el perfeccionamiento tecnológico en las comunicaciones.

En México, el gobierno federal, a través de la Secretaría de Educación Pública (SEP) echó andar en 2011 un *Programa de Habilidades Digitales para Todos,* con el objetivo de eliminar la brecha digital y formar a los estudiantes de educación básica en la competencia digital. De estos puntos, aquel en el que más se detiene la SEP (2011, sección ciudadanía digital, 1) es en el de desarrollar la ciudadanía digital. Para la SEP, la ciudadanía digital supone la comprensión de asuntos humanos, culturales y sociales relacionados con las Tecnologías de la Información y la Comunicación, así como la aplicación de conductas pertinentes a esa comprensión y a los principios que la orientan: ética, legalidad, seguridad y responsabilidad en el uso de internet, las redes sociales y las tecnologías disponibles.

Otros autores han profundizado y propuesto una serie de dimensiones o áreas que reúnan las habilidades necesarias la competencia digital, dimensiones que podemos observar en el cuadro 1, donde se realiza un análisis comparativo de las distintas aportaciones de diversos investigadores. Para los fines de este trabajo hemos de puntualizar y destacar las habilidades relacionadas con la cultura digital.

| DIMENSIONES | Area y Pessoa (2012) | Castaño, Maiz, Garay, Bustillo y Tejada, (2009); Mir (2009) | Janssen, Stoyanov, Ferrari, Punie, Pannekeet y Sloep, (2013) |
|---|---|---|---|
| | **Instrumental** | Tecnológica | Conocimientos técnicos generales y habilidades funcionales.<br>Aplica tecnologías para aumentar la eficacia y eficiencia personal y profesional.<br>Toma decisiones informadas sobre la tecnología más apropiada a su necesidad.<br>Uso de TIC en la vida diaria. |
| | **Socio-comunicativa** | Comunicativa | Colaboración y comunicación a través de las TIC.<br>Competencia y habilidades avanzadas para el trabajo y la expresión. |
| | **Cognitivo-intelectual** | Informacional<br>Aprendizaje | Uso de las TIC para el aprendizaje permanente.<br>Tratamiento y gestión de la información. |
| | **Axiológica** | Cultura digital | Aspectos éticos y legales.<br>Protege su identidad y seguridad.<br>La comprensión y el conocimiento del papel de las TIC en la sociedad. |
| | **Emocional** | | Actitud balaceada hacia las TIC. |

*Cuadro 1. Dimensiones de la competencia digital*

La cultura digital, según Mir (2009), abarca las prácticas sociales y culturales de la sociedad del conocimiento y la ciudadanía digital. Incluye la preparación para la vida en el mundo real y virtual. El objetivo es formar personas críticas, capaces de hacer valer sus derechos de ciudadanos digitales. En concordancia con este autor, Area y Pesoa (2012, p. 18), mencionan que la dimensión axiológica tiene que ver con la toma de conciencia de que las TIC no son asépticas ni neutrales desde un punto de vista social, sino que tienen incidencia en el entorno cultural y político de nuestra sociedad. Por último, las aportaciones de Castaño, Maiz, Garay, Bustillo y Tejada, (2009, p.7); y, Janssen, Stoyanov, Ferrari, Punie, Pannekeet y Sloep, (2013), enriquecen a las expuestas por los autores anteriores y proponen que una persona competente en la dimensión de la cultura digital es capaz de actuar de forma responsable, segura y cívica. Es decir, que pone en práctica habilidades como: la de gestionar la identidad digital, el grado de privacidad, seguridad de los datos personales y de la información en Internet; actuar de forma cívica y legal respecto a los derechos de propiedad del software; conocer y respetar los diferentes ámbitos de propiedad de los contenidos digitales; y, de reflexionar sobre la dimensión social y cultural de la sociedad del conocimiento.

De acuerdo a lo anterior y bajo la premisa de que los jóvenes de la Universidad de Sonora, aparte de ser nativos digitales, han tenido asignaturas que les permita adquirir habilidades digitales, analíticas y críticas, nos interesa conocer ¿cómo conciben los jóvenes universitarios los elementos de la cultura en un entorno digital? Para ello, nos hemos planteado el siguiente objetivo:

- Analizar las creencias, conocimientos, valores y las motivaciones de los estudiantes universitarios en relación a la incursión de los dispositivos y tecnologías digitales en sus prácticas académicas y sociales.

METODOLOGÍA:
El trabajo tuvo un diseño cualitativo de investigación etnográfica, donde se utilizó como instrumento la entrevista semiestructurada. Como explica McCracken (1988), en éste tipo de estudios el asunto no es el de la generalización, sino el del acceso: "el propósito de la entrevista cualitativa no es descubrir cuántos, y qué tipos de, personas comparten ciertas características. Se trata de obtener acceso a las categorías culturales y los supuestos desde los cuáles una cultura construye el mundo" (p. 17). Para llevar a cabo la investigación se entrevistaron a 40 estudiantes del octavo semestre de diversas áreas de conocimiento de la Universidad de Sonora. Los datos se obtuvieron a partir de grabaciones de audio y bajo el consentimiento de los informantes.

El planteamiento tanto de las preguntas como del modelo de análisis se basa en las aportaciones realizadas por Castaño, Maiz, Garay, Bustillo y Tejada (2009); y, Janssen, Stoyanov, Ferrari, Punie, Pannekeet y Sloep (2013). Las preguntas planteadas fueron las siguientes y el modelo de análisis se puede observar en la figura 1:

1. ¿Cómo ha transformado internet y los dispositivos actuales (móviles, iPad, iPod, etc.) a la sociedad y a la cultura?
2. ¿Qué saben ustedes de las leyes para regular el uso de software y de información en internet?
3. ¿Cómo administran su identidad personal y el grado de privacidad y seguridad de datos personales?
4. ¿Conoce las leyes que regulan la participación de los usuarios en la web como en las redes sociales, ciberbullyng y movimientos sociales como el de los indignados, primavera árabe o Yosoy132?

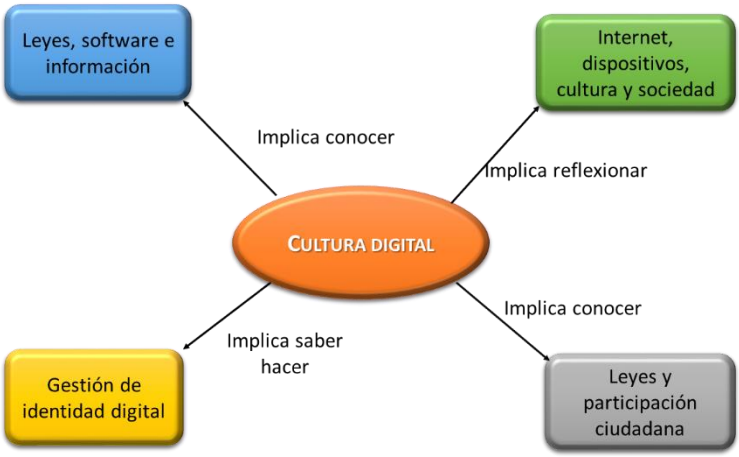


*Figura 1. Modelo de análisis a partir de Castaño, Maiz, Garay, Bustillo y Tejada (2009)*

RESULTADOS Y DISCUSIÓN:

Las respuestas de los participantes fueron analizadas y de ahí se derivaron categorías de análisis, mismas que fueron procesadas con apoyo de los programas informáticos Nvivo y SPSS. Como puede verse a continuación:

| CATEGORÍAS | SUBCATEGORÍAS |
|---|---|
| INTERNET Y CULTURA | De manera positiva |
| | De manera negativa |
| | Reflexión sobre la necesidad de nuevas habilidades |
| LEYES SOFTWARE E INFORMACIÓN | Uso de software libre |
| | Conocimiento sobre leyes de software e información |
| GESTIÓN DE IDENTIDAD DIGITAL | |
| LEYES Y PARTICIPACIÓN DIGITAL | Conocimiento de leyes y participación |
| | Movimientos sociales de la cultura digital |

*Cuadro 2. Categorización de la cultura digital*

*Presencia de categorías*

En el gráfico 1 podemos observar la participación de las categorías generales de los conocimientos, creencias, valores y motivaciones de los jóvenes universitarios en relación a la incursión de los dispositivos y tecnologías digitales en sus prácticas académicas y sociales. En primer

lugar se presentan las categorías con mayor presencia (17%) son la de gestión de la *identidad digital, leyes de participación ciudadana en internet y leyes de software e información*; en segundo (15%) está el uso de *software libre*; en tercero (14%), influencia positiva; en cuarto lugar (9%), se encuentran las categorías *movimientos sociales e influencia negativa;* y por último (2%), la categoría *nuevas habilidades.*

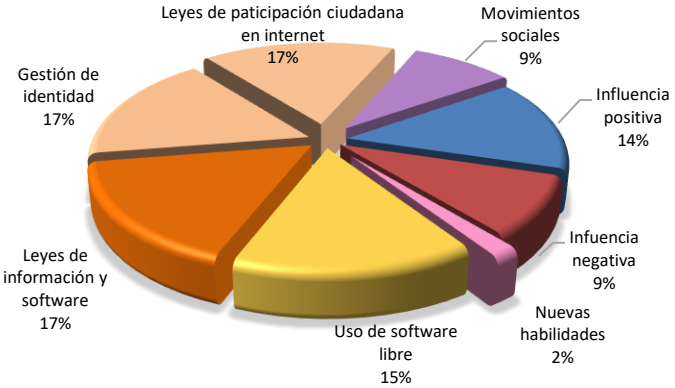


*Gráfico 1. Presencia de categorías generales*

*Creencias, conocimientos y valores*

*Creencias*

En relación al vínculo que existe entre **Internet, cultura y sociedad**, los participantes creen que la influencia ha sido tanto **positiva** como **negativa**, pero también, que se necesitan desarrollar **nuevas habilidades**. Como aspectos positivos, los participantes han convenido que el impacto más importante causado por internet y los dispositivos actuales en la sociedad y a la cultura es el acceso a la información (19.30%), el apoyo didáctico (17.5%), el facilitar la vida (15.8%) y la simplificación de comunicación (14%). Además creen que ahora existe, gracias a internet y los dispositivos y tecnologías digitales, una mejor comunicación, más acceso a la tecnología y a libros portátiles; que promueve el trabajo colaborativo y la defensa de la cultura; así como, la creación de nuevas industrias y de transferencia de información.

Sin embargo, los estudiantes también creen que el **impacto** que han causado internet y los dispositivos digitales en la sociedad y en la cultura ha sido **negativo**. En este sentido, los participantes han acordado que

tanto internet como los dispositivos y tecnologías digitales se han convertido en un vicio y distractor (35.1%), que las relaciones interpersonales se han tornado frías y se han dejado de leer libros (13.5%). Afirman, además, que la sociedad ha perdido la voluntad y que el uso de las TIC causa daños a la salud; y, que se ha hecho imposible vivir sin tecnología. Los jóvenes opinan que los medios digitales e internet fomentan la falta de respeto, el individualismo, la pérdida de valores familiares, el consumismo infantil, la irresponsabilidad y la pereza.

Por otra parte, los jóvenes creen que otra de las consecuencias del uso de Internet y de los dispositivos tecnológicos en la sociedad y en la cultura es la necesidad de desarrollar **nuevas capacidades** como son el saber gestionar la información (40%) y el tiempo (20%). Además de tener educación medial y conocer nuevos lenguajes.

Seguidamente aportamos algunos fragmentos que ilustran los resultados, a partir de los argumentos que presentan los participantes y las creencias en torno a cómo internet y los dispositivos y tecnologías digitales han incidido en la sociedad y en la cultura:

> *"Pues es, es como un renacimiento, no, porque tienes al alcance la información de todo el mundo (…)".* (A3, humanidades-hombre)
> *"Pues en lo general a mí me ha ayudado mucho, porque encuentro muchos recursos que me han estado ayudando en todas mi materias".* (A6, ingeniería-hombre)
> *"(…) aunque también se pierde un poquito de cultura porque es una cultura leer un libro y mucha gente no lo hace por estar en internet". (A13, humanidades-mujer)*
> *"Pues, que ya no están enterados en lo que pasa en la realidad, simplemente están metidos ahí todo el día y ya no se enteran de nada, se volvieron unos zombies de la comunicación".* (A23, sociales-mujer)
> *"Entonces, yo creo que los dispositivos como los celulares y las tabletas y las laptops y todas esas cosas son buenas para el uso diario, pero no hay que abusar de ellas, ni siquiera para jugar y esas cosas, hay que darles el uso como el internet que es para investigación y todas esas cosas*".(A15, económicas-mujer)
> *"(…) pero hay otros en los que abusamos de ellos y no sabemos cómo darles el tiempo".* (A15, económicas-mujer)

Las respuestas presentadas por los jóvenes universitarios concuerdan con la visión sociológica de Flores-Márquez (2016, 221). Para esta autora, las transformaciones prácticas de internet en la cultura tienen que ver con implicaciones en diversas áreas de la vida como la social, la cotidiana, la

salud, la empresarial, la educación. En lo cotidiano está la ampliación de la diversidad de comunicación entre personas y entre grupos, así como, la fusión y/o dilución entre lo privado y lo público, visión que comparte Gómez (2012). En el ámbito educativo internet ha hecho que la información se difumine a través de la incorporación de recursos digitales en espacios de libre acceso y a través de bibliotecas digitales.

De manera más específica, podemos señalar que en la reflexión que los estudiantes de la Universidad de Sonora hicieron sobre la dimensión social y cultural de la sociedad del conocimiento, destacan tanto aspectos positivos como negativos. Dentro de lo positivo se encuentra el reconocimiento de que internet favorece el acceso a la información (World Internet Project, México, 2013), y cómo éste contribuye a la educación como apoyo didáctico (Briceño, 2012, p.14) y facilita la vida en muchos aspectos como apoyo a personas con debilidad visual o la promoción cultural a través de redes sociales (Baños, 2013; Morales, 2013).

El impacto negativo se ve reflejado, según los estudiantes de la Universidad de Sonora, en lo adictivo que puede ser internet al convertirse en vicio y distractor. Al respecto encontramos algunas investigaciones que relacionan esta adicción a internet con la depresión (Sahin, Ozdemir y Unsal, 2013; Ayas y Horzum, 2013). Además, la reflexión de los estudiantes resalta la transformación que internet ha provocado en las relaciones interpersonales haciéndolas frías, observación que coincide con los resultados obtenidos en el *Estudio de hábitos y percepciones de los mexicanos sobre Internet y diversas tecnologías asociadas* (World Internet Project. México, 2013). Algunos autores como Ortega, Rey y Casas (2013), profundizan sobre el tema y demuestran la interrelación entre la adicción a internet y la afectación a las relaciones interpersonales e intrapersonales.

Otro tema preocupante para los estudiantes es el cambio en la cultura de leer, una preocupación que puede verse desde varios enfoques. Uno de estos enfoques es debido a la discusión que hay por el cambio de preferencia en el formato del texto (Melot, 2011; World Internet Project. México, 2013; APF, 2014). Para otros, la discusión se torna desde el enfoque de la práctica lectora (Zaid, 2006) y prácticas letradas contemporánea (Cassany, 2008)

*Conocimientos*

La formación de los jóvenes universitarios en este ámbito axiológico de la

cultura digital está vinculada a, primero, el conocimiento de las leyes para el uso de la información en la red y de participación ciudadana; y segundo, el conocimiento que regula el comportamiento cívico a través de las redes sociales.

En la categoría de **conocimiento sobre leyes de uso de información y software**, los participantes, que No conocen leyes sobre el uso de información y software (39.8%) y que tampoco conocen el software libre (22.90%); aunque reconocen haber utilizado Open Office (13.30%) y otros softwares como Avast y Audacity. Por otra parte, los alumnos han escuchado sobre la Ley Sopa, Copyright y Creative common, aunque algunos piensan que, en internet, las leyes no son necesarias.

En la categoría de **conocimiento sobre leyes de participación ciudadana**, los participantes expresan *no conocer leyes de participación digital* (59.1%) y sólo unos pocos tienen *conocimiento sobre las leyes de participación digital* tampoco saber *sobre movimientos sociales a través de las redes sociales* (15.2%).

> *"No, no las conozco".* (A7, ingeniería-hombre)
> *"Ah! No, no sé, qué leyes regulan ese tipo de actividades, no los conozco".* (A3, humanidades-hombre)
> *"Ah, ok. Más que nada sé que hay leyes, la principal ley que es de, pues, hay el derecho de libre expresión, pero también hay leyes que regulan hasta dónde, pues siempre y cuando no dañes a ninguna persona".* (A18, económicas-mujer)

Los resultados ponen en evidencia la falta de alfabetización en lo relacionado al conocimiento de las leyes sobre los derechos de autor como es el copyright, Creative Commons o copyleft. Este es un tema muy importante puesto que implica el uso responsable de la información y software en la red por lo que se hace un llamado a enfatizar este punto en los cursos formativos en alfabetización digital.

*Valores y motivaciones*

Las respuestas de los estudiantes del octavo semestre en relación a los valores y motivaciones están dados por dos categorías, a saber: **la gestión de la identidad personal** y la **partición ciudadana**. La forma que los jóvenes universitarios **gestionan su identidad personal** es a través de las siguientes acciones: proporcionan información incompleta (19.40%), gestionan sus contraseñas (17.70%) y restringen el acceso a terceros (12.90%). Además, están los jóvenes que gestionan la privacidad

en sus páginas y la información a compartir; los que proporcionan información falsa, no dicen lo que hacen, no usan fotos y cierran sesión. Sin embargo, también se encuentran aquellos que dicen que no tienen privacidad y quienes confían en la buena voluntad de la contraparte.

En la categoría de **participación ciudadana** los jóvenes mencionan que no tienen idea sobre movimientos sociales en las redes (42%) y sólo algunos han escuchado sobre movimiento sociales (25%). Por otra parte, algunos jóvenes estiman que la tecnología puede usarse tanto como para hacerse escuchar como para mal en los movimientos sociales, además, algunos de ellos juzgan que las leyes son para controlar a la población y concuerda con la filosofía de Anonymus. Sólo unos cuantos valoran que la participación ciudadana tiene peso y han intervenido en alguna de ellas.

> *"Nunca doy la mayoría de mis datos, no, los mínimos o como naturalmente se hace, le varias algo de un año la fecha de nacimiento, el día o algo así (…)".* (A9, ingeniería-hombre)
> *"Pues no lo, no tengo mucha privacidad como quien dice".* (A17, sociales-hombre)
> *"Sí, todos los datos son verídicos".* (A17, sociales-hombre)
> *"(…) Pues siempre trato de ocultar no sé, por ejemplo, mis fotos".* (A36, económicas-hombre)
> *"(…) o por ejemplo cuando estaba sucediente esto en China, no, China le entro muy duro a esto de apagar la información coordinación de que no se supiera que se estaban dando estos movimientos populares en otras partes del mundo para no darle ideas a la ciudadanía, no. Creo que más bien estas leyes que regulan toda esta coordinación más bien son de países externos que no les conviene que se sepa de estas cosas".* (A1, humanidades-hombre)

Los resultados en la gestión de la identidad personal muestran que los jóvenes universitarios llevan a cabo las siguientes estrategias: utilizan información incompleta, gestionan contraseñas, restringen la entrada a terceros, gestionan la privacidad de la página, proporcionan información falsa o no usan fotos. Los estudios analizados y referidos sobre esta categoría se han enfocado en adolescentes de enseñanza media. Las estrategias utilizadas por estudiantes de secundaria y los de la universidad sólo coinciden en proporcionar información incompleta y/o la de proporcionar información falsa (Crescenzi, Araüna, y Tortajada, 2013; Almasa, Fonseca y Castillo, 2013). Al parecer la diferencia de edad de los informantes en este trabajo determina el grado de conciencia del cuidado de la información proporcionada.

Por último, se destaca que más de la mitad de los estudiantes encuestados dicen no conocer las leyes de participación ciudadana. Estas leyes de participación tienen sus bases en la libertad de expresión y de asociación, es decir, en los derechos humanos (CNN, 2011). Esta indiferencia puede deberse a una falta de formación cívica, a la cultura universitaria, o a la sociedad. Dicha indiferencia influye en la cultura cívica vinculada a la participación en y con los medios de comunicación (Grijalva, 2011). Por otro lado, y en contraposición a la postura de los jóvenes sonorenses, encontramos una activa participación ciudadana apoyada en los medios de comunicación y soporte digitales que se constituyeron en instrumentos de difusión e interacción para dar a conocer al mundo la indignación y descontento de la población por las situaciones políticas, económicas y sociales en esta década. Nos referimos a movimientos llevados a cabo en 2011 como la Primavera Árabe en los países del norte de África, los Indignados en España, Occupy Wall Street en Estados Unidos, #YoSoy132 en México, la Nuit Debout en Francia, entre otros (Castells, 2012; Hernández, Robles y Martínez, 2013). Cabe destacar también, el surgimiento que colectivos hacktivistas como Anonymous y WikiLeaks, que han permitido abrir un debate en los otros medios de comunicación en temas relacionados con la privacidad, la transparencia y la libertad de expresión (Assange, Appelbaum, Müller-Maguhn y Zimmermann, 2012).

## CONCLUSIONES:

La literacidad digital va más allá de un simple conjunto de habilidades o competencias en torno a los textos a los que acceden para leer, reproducir, compartir y crear en diferentes formatos. Es decir, la literacidad digital más allá de buscar estandarizar las habilidades de competencia lectora en la web debe buscar comprender las prácticas sociales en las que se lee o se escribe en la web 2.0, ya sea como consumidores o prosumidores. Nuestra razón como docentes e investigadores será la de comprender la razón del comportamiento que lleva a nuestros alumnos a realizar cierta práctica de lectoescritura digital. En este sentido, buscaremos promover políticas educativas acordes a los desafíos sociales y culturales.

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## La formación de lectores en el primer ciclo de la Educación Básica argentina: propuestas y desafíos

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PALABRAS CLAVE: literatura, primer ciclo, formación de lectores, prácticas docentes.

RESUMEN:
El presente trabajo propone analizar qué rol juega la literatura en el *curriculum* del primer ciclo de la Educación Básica en Argentina teniendo en cuenta los *Diseños Curriculares* de la Ciudad y la Provincia de Buenos Aires y algunos materiales educativos producidos por el Estado. Este proyecto enmarca un futuro trabajo de investigación en el que se analizarán las prácticas docentes concretas que se llevan a cabo en escuelas públicas de ambas jurisdicciones como resultado de las políticas alfabetizadoras.

En los *Diseños Curriculares* vigentes de la Ciudad y la Prov. de Buenos Aires, la literatura ocupa un lugar muy importante: permite el acceso a la cultura escrita y, por ello, ofrece la posibilidad de participar activamente en el propio proceso de adquisición de capital cultural. Desde hace varios años el Gobierno Provincial y el de C.A.B.A distribuyen material docente que incentiva a los educadores a incorporar la literatura en sus proyectos de enseñanza como elemento fundamental que posibilita a los alumnos formarse como lectores y escritores, hablantes y oyentes capaces de producir y comprender enunciados literarios y no literarios. El *Programa Maestro + Maestro* de C.A.B.A, los *Cuadernos para el Aula* y *el Material para docentes de Prácticas del Lenguaje* del primer ciclo de la Prov. de Bs. As. proponen abordar la literatura como posibilidad de acceder a mundos posibles y expresar en palabras la propia experiencia.

INTRODUCCIÓN:

*¿Por qué incluir la literatura en los proyectos alfabetizadores?*

> *"Despertar en el alumnado la necesidad de apropiarse del lenguaje escrito porque es un objeto cultural que mueve el alma humana"*
> Myriam Nemirovsky

El universo narrativo se relaciona con nuestros más remotos orígenes: el escuchar y el contar historias es un hábito universal que forma parte de nuestra propia identidad. Las rondas infantiles y las canciones de arrullo ayudan a estrechar el vínculo con la cultura escrita desde la primera infancia. Colomer (2010) sostiene que “La literatura infantil que proviene de la tradición oral también abre la puerta al imaginario humano configurado por la literatura.” (p. 18). Mediante esta los niños establecen una relación cercana con su tradición cultural: los relatos les permite la inmersión en mundos imaginarios propios de la sociedad de la que forman parte.

La literatura colabora con el proceso de conformación de identidad y también permite definir lo que nos rodea, aquello que es conocido y reconocido por los niños por formar parte de su comunidad de pertenencia. Pero la literatura no se reduce a ello, también expande las fronteras de los jóvenes lectores en la medida en que habilita el conocimiento de otros mundos y de nuevas experiencias. Podemos sugerir que los textos literarios amplían la frontera del entorno conocido porque las historias provienen de diversas culturas con cosmovisiones muy diferentes. El *Diseño Curricular* de la Prov. de Bs. As. (2008a) del Primer Ciclo de la Educación Primaria sostiene que "considerar que la literatura *abre a otros mundos* implica abordar el texto literario en toda su complejidad referencial y en la variedad lingüística en que se ha producido." (p. 103) En este sentido, los textos literarios nos permiten "ser otro sin dejar de ser uno mismo" (Colomer, 2010, p. 23) y se constituyen como instrumentos para la construcción personal. Estos potencian el desarrollo del pensamiento ya que implica, como indica la autora, "(…) aspectos como la memoria, la anticipación, la formulación de alternativas o la concentración en la construcción de la realidad a través del lenguaje" (Colomer, 2010, p. 18).

La literatura desarrolla el imaginario y contribuye al dominio del lenguaje, por lo tanto, literatura y enseñanza de la lengua están íntimamente ligadas en el proceso de alfabetización y adquisición de la cultura escrita por parte de los niños y niñas. Cuando son ellos los narradores y se apropian de la lectura desde ese lugar obtienen habilidades para el desarrollo de su expresión oral y escrita como, por ejemplo, ampliar su vocabulario, lograr el avance de un argumento mediante la creación y el desarrollo de los personajes, la práctica del estilo narrativo y las técnicas de la narración. López (2012) sostiene en su tesis de maestría que:

> Las propuestas pedagógicas que rescaten saberes populares, tradiciones orales o escritas, tanto de nuestro acervo cultural como de la literatura universal, propiciarán que los alumnos: escuchen y produzcan diversidad de textos en un proceso de escritura secuencial; escriban para comunicar sentimientos, ideas, pareceres; registren experiencias personales o grupales en relación con temas y acontecimientos vitales en la comunidad local y para su formación ciudadana, expandiendo aprendizajes que trasciendan lo cotidiano. (p.241)

La incorporación de la literatura en el proceso alfabetizador cumple un rol fundamental en el desarrollo del lenguaje y de la comprensión del mundo que nos rodea. Un proyecto de enseñanza de nivel primario que excluya

la literatura de las prácticas de enseñanza hace a un lado la posibilidad que tiene el niño de vincularse con el mundo ficcional, reduciéndolas a una enseñanza sesgada que le impida reconocer nuevas formas de relatar y de vincularse con la escritura y la lectura que excedan la función utilitaria y que les permita descubrir el goce literario. En esta misma línea, Solé (1993) afirma que en la escuela el objetivo principal que preside a las tareas de lectura suele ser contestar preguntas sobre el texto. Este podría ser uno de los propósitos de lectura de un texto y es un contenido de enseñanza, pero si esto se repite en numerosas oportunidades y es el único modo en el que los niños se relacionan con la literatura aprenderán que la utilidad de un texto es su única función y la posibilidad de explorar el goce de la lectura no tendrá lugar (p. 86-87).

La formación de lectores literarios implica brindarles a todos los niños la posibilidad de vincularse con diversidad de géneros e historias, de autores y formatos de texto con el fin de que desarrollen un gusto propio por la literatura. El *Diseño Curricular* de la Prov. de Bs. As para la Ed. Primaria (2008a) sostiene que

> Para que los alumnos/as puedan apropiarse progresivamente de las prácticas del lenguaje vinculadas con la literatura, con el estudio y con la participación ciudadana, es preciso que la escuela les ofrezca múltiples y variadas oportunidades de participar en situaciones de lectura y escritura y en intercambios orales, de manera sostenida y articulada a lo largo de los tres años del ciclo, de modo que puedan formarse como lectores, escritores, hablantes y oyentes que tengan cada vez más control, precisión y autonomía sobre sus intervenciones, y comprensión sobre las de los otros.(p.94)

> Un lector de literatura se forma leyendo obras literarias. Leer mucho, de todas las formas posibles, en todos los momentos que se pueda, solos o con otros… Al hacerlo, se abren cada vez mayores posibilidades de reflexión y de construcción de sentidos, se aprende a reconocer autores, géneros, temas, personajes prototípicos –como los peligrosos lobos de los cuentos– y versiones transgresoras de los prototipos –como los inocentes lobos de otros cuentos que cargan con las culpas de aquellos… Al ampliar el acceso a diversidad de materiales, se hace posible elegir, preferir una obra o una versión, unos autores entre otros. Al elegir con otros, que pueden o no compartir los gustos, se empiezan a formular las razones que llevan a escoger las obras, las ediciones, los géneros y los autores y, también, a compartir las historias, a apreciar la musicalidad de una frase o el juego que entabla el autor con el lector para sorprenderlo en el final. (p.102)

Dicho *Diseño* plantea tres ejes fundamentales: la literatura, el estudio y la formación ciudadana. Como podemos observar, la literatura es y debe ser protagonista de los proyectos de enseñanza de la Escuela Primaria. El *Diseño Curricular* de la Ciudad de Buenos Aires (2004), por su parte, sostiene que para promover una posición independiente y crítica en los futuros ciudadanos que hoy están en las aulas "es imprescindible crear las condiciones que permitan a los alumnos actuar como lectores y escritores desde el momento en que ingresan a la institución escolar." (p.359) Este *Diseño* afirma que la Educación General Básica se propone, en el Primer Ciclo, incorporar a los niños a una comunidad de lectores.

OBJETIVOS:
Creemos que es nuestro deber como docentes no permitir que la literatura quede reducida a la mera utilidad en función de la adquisición del sistema de escritura. Es preciso propiciar en todo momento que los niños desarrollen el goce por la lectura y la posibilidad de explorar la literatura de acuerdo con sus propios intereses, tanto en su soporte tradicional como a través de las nuevas tecnologías. Asimismo, es importante que los niños se sientan confiados al asumir sus propias hipótesis de lectura y que puedan expresarlas tanto oralmente como por escrito, apropiándose de las obras y convirtiéndose en lectores autónomos.

En este marco, el presente trabajo se plantea como la reflexión teórica que precede a todo trabajo de campo. La hipótesis principal es que las escuelas de Educación Básica y sus docentes incorporan la literatura en sus proyectos alfabetizadores de forma diversa en mayor o menor medida y tanto en formatos tradicionales como a través de las nuevas tecnologías. Nos proponemos recuperar experiencias y resultados concretos sobre su implementación con el objetivo de hacer un estado de la cuestión e identificar el modo en que actualmente se está enseñando la literatura en los primeros años de la Educación Primaria. Con el fin de reconocer diversas estrategias y propuestas sugeridas por el Estado, comenzaremos analizando materiales y diseños curriculares vigentes.

*La literatura y la alfabetización en el Primer Ciclo: algunas propuestas*

El siguiente análisis se estructurará en relación a dos ejes: diversas formas de leer y diferentes modos de abordar la obra literaria. En el primer eje, dependiendo de quién lleve a cabo la acción lectora, podemos distinguir entre: lectura autónoma, individual, en parejas, grupal: silenciosa y en voz alta alternada, guiada y lectura por parte del docente.

La lectura autónoma es aquella que los niños realizan por *motu proprio*, eligen qué obra desean leer motivados por el docente. Por ejemplo, en las *Propuestas para el aula* (Castedo, Molinari, Torres y Siro, 2001) se sugiere trabajar semanal o quincenalmente con una o más mesas en las que se ofrezcan diversas obras literarias (p.4). Esta misma dinámica es propuesta por los *Cuadernos para el aula* (Ministerio de Educación, Ciencia y Tecnología, 2006) que alientan a preparar una mesa con numerosos textos literarios para que se realice una exploración libre (p.75). De esta forma, los alumnos pueden optar por la obra que les llame la atención. En las *Propuestas para el aula* de Castedo et al. (2001) también se sugiere la dinámica de exploración e intercambio: los niños se sientan en ronda y el docente lleva una selección de libros que irán circulando entre los alumnos según su deseo (p. 4). En este caso la exploración puede ser individual o en parejas: la noción de lectura autónoma alude a la elección libre que hace el niño y no necesariamente a la lectura en solitario. La misma propuesta de exploración autónoma aparece nuevamente en el *Material para docentes de Prácticas del Lenguaje de 1° Ciclo* de la Prov. de Bs. As. (2012, p.227) como parte del proyecto de lectura.

La lectura individual, por su parte, es aquella que los alumnos realizan solos una vez que han avanzado en sus habilidades lectoras. El docente les propone un texto y cada alumno lo lee de forma individual mediante la lectura silenciosa. La lectura en parejas también se utiliza como una forma de explorar la literatura acompañado: las *Propuestas para el aula* de Lenguani (2001) sostienen que “cada lector deberá buscar sus propias maneras de establecer esa experiencia, pero no la construye solo, lo hace con otros con quienes comparte tiempos y espacios de lectura.” (p. 5) Por su parte, Nemirovsky (2010) afirma que:

> El sólo hecho de trabajar juntas, nos obliga a cada una a tomar consciencia de esas decisiones que quisiéramos tomar y a justificarlas verbalmente, y esto implica un paso más avanzado respecto al proceso de encarar la tarea, que al hacerla sola ni cuenta nos damos de por qué la hacemos como la hacemos. (p.7)

Cuando las decisiones de lectura (pasar la página, detenerse en las ilustraciones, volver atrás, etc.) dependen de una decisión conjunta el proceso de lectura se vuelve más evidente y el niño comienza a notar las decisiones que va tomando mientras lee. La lectura guiada implica una intervención del docente previa a la lectura individual que contextualice la obra literaria y que guíe a los niños en su comprensión.

La lectura grupal, por otra parte, puede implicar la lectura silenciosa simultánea o la lectura alternada compartida, en la que el docente y los niños se turnan para leer un fragmento de la obra literaria. En las *Propuestas para el aula* (Borzone de Manrique, 2001) una de las modalidades de lectura expuestas es la lectura compartida, definida como una situación en la que el niño participa no solo pasivamente (escuchando la lectura) sino también leyendo algunas palabras y/o frases (p.14).

Una de las propuestas que se repite con mayor frecuencia en los proyectos analizados es la lectura que realiza el docente en voz alta: aparece en las *Propuestas del aula* de Borzone (2001), en los *Cuadernos para el aula* (Ministerio de Educación, Ciencia y Tecnología, 2006), en el *Programa Maestro + Maestro* (1998-actualidad) y en el *Material para docentes de Prácticas del Lenguaje de 1° Ciclo* de la Prov. de Bs. As. (2012). Reiteradamente, estas fuentes proponen que el docente les lea en voz alta a los alumnos y que estos escuchen sus relatos.

El segundo eje, que hemos denominado formas de abordar la literatura en el aula, implica diversas dinámicas y aproximaciones mediante las cuales los niños se vinculan con la literatura.

Por un lado, encontramos propuestas que sugieren abordar géneros literarios específicos: el cuento fantástico, el de terror, las leyendas, etc.; por otro, encontramos aquellas que parten de la lectura de novelas completas y aquellas que apuntan a personajes prototípicos que los niños podrán reconocer en diversos relatos.

La lectura de novelas completas la podemos encontrar en el *Programa Maestro + Maestro* (1998-actualidad), en el *Diseño Curricular* de la Ciudad de Buenos Aires (2004), en el *Diseño Curricular* de la Prov. de Bs. As para la Ed. Primaria (2008a) y en el *Material para docentes de Prácticas del Lenguaje de 1° Ciclo* de la Prov. de Bs. As. (2012). Este último propone inaugurar esta práctica en segundo grado, cuando los niños ya han leído "muchos cuentos, clásicos y contemporáneos, anónimos y de autor, inclusive cuando ya pueden reconocer marcas de estilo de autor, personajes prototípicos, señales de temporalidad (…)" (p.143-144) y sugiere realizar una agenda de lectura con los alumnos en la que decidan cuándo y con qué frecuencia leerán de la novela elegida. El *Programa Maestro + Maestro* (1998-actualidad), por su parte, propone una gradualidad en la lectura de novelas: en primer y segundo grado se

propone leer en voz alta una o varias novelas durante varias sesiones y generar un espacio de intercambio sobre lo leído. Recién en tercer grado a esta misma dinámica se le suma la lectura individual de una obra por parte de todo el curso (p.5).

Las propuestas que sugieren partir de personajes prototípicos (*Programa Maestro + Maestro*, *Diseño Curricular* de C.A.B.A y de Prov. de Bs. As. y en los *Cuadernos para el aula*) lo hacen a partir de brujas, magos, animales, etc. Los *Cuadernos para el aula* (Ministerio de Educación, Ciencia y Tecnología, 2006) proponen un eje denominado “De escobas voladoras y sombreros alados” (p. 87) en el que se sugiere partir de distintos cuentos o novelas que incluyan estos personajes. A través de ellos se pueden crear comparaciones acerca de las diversas caracterizaciones que adquiere este personaje en cada obra y el rol que juega dentro de la misma. En estos *Cuadernos* también se propone el eje llamado “De patas, garras, hocicos y plumas” (p. 88) en el que se plantea la elección de cuentos que giren alrededor de algún animal: gatos, perros, elefantes, conejos, etc. También se insinúa la posibilidad de trabajar con seres que pertenezcan a la zoología fantástica: hombres-lobo, unicornios, dragones, etc.

La elección de personajes prototípicos que guíen una selección de textos es casi interminable: se puede optar por elegir personajes que coincidan en determinadas características de su personalidad (personajes rudos, valientes, tímidos, cobardes, etc.), o que pertenezcan a una misma ‘raza’ (duendes, hadas, elfos, etc.) y la lista continúa. El docente puede optar por aquel recorrido que les interese más a sus alumnos u ofrecerles una amplia variedad para trabajarlos más extensamente.

*Las nuevas tecnologías y la formación literaria*

En la actualidad, el acceso a la literatura ya no se encuentra condicionado a la existencia de una biblioteca física en la Escuela o en la comunidad. Las bibliotecas digitales, internet y los nuevos dispositivos electrónicos (smartphones, tablets, Ipads, notebooks, e-books, etc.) permiten acceder a una cantidad *quasi* infinita de obras literarias que están disponibles todo el tiempo sin realizar ningún esfuerzo y muchas veces de forma gratuita. Esta posibilidad que brindan las nuevas tecnologías no debe ser ignorada por los docentes, sino incorporada a las clases como un valioso recurso tecnológico que acerca a los niños nacidos en la era digital a nuevas formas de vincularse con la literatura. Esto no quiere decir que el contacto

con el objeto libro no pueda o no deba existir, sino que creemos necesario contemplar en el proceso alfabetizador todas las posibilidades de acceso a la literatura y no solo la tradicional.

En relación a este postulado, Myriam Nemirovsky (2004) afirma “en las aulas donde se trabaja tomando en cuenta los aportes psicolingüísticos de las últimas décadas hay todo tipo de textos, y, por lo tanto, ahora también se cuenta con textos informatizados (…)” (p.4). La inclusión de los nuevos formatos digitales de texto colabora en la disminución de la brecha tecnológica en el aula entre adultos y niños y les permite acceder a la literatura universal en todo momento y lugar. Los libros y los nuevos formatos digitales pueden coexistir de forma armónica en propuestas pedagógicas que incluyan la literatura y ser utilizados de forma diferencial en las dinámicas propuestas por el docente. Llegados a este punto, y ya que hablamos de la inclusión de la literatura en el proceso de alfabetización, creemos necesario diferenciar entre la literatura digitalizada y la literatura digital: la primera es un texto convencional que ha sido digitalizado para poder acceder a él a través de un dispositivo electrónico, pero la segunda es literatura que ha sido creada especialmente para dichos dispositivos y que juegan con los conceptos de multimedialidad, interactividad y multilinealidad, generando nuevas estrategias de lectura y requiriendo nuevas habilidades lectoras. Los materiales educativos digitales, en general, tienen cualidades diferentes a las de los recursos educativos tradicionales. La interfaz de los materiales digitales le permite al usuario seleccionar rutas personalizadas, interactuar con el material que se le presenta y trabajar con un recurso no lineal o, mejor dicho, un recurso con un formato multimodal.

En la Argentina, al incorporarse las TIC en el ámbito escolar a principios de los ’90 comenzó a hacerse evidente la primera brecha digital, denominada brecha de acceso. Los estudiantes de clase social baja no tenían el mismo acceso a la tecnología que poseían las clases media y alta, por lo que tenían grandes dificultades a la hora de manejar la tecnología y apropiarse de lo que denominamos lógica digital. El Programa Conectar Igualdad (2010) a nivel nacional, el Plan de Alfabetización Digital (2013) y el Plan Sarmiento (2011) a nivel regional se proponen reducir las brechas digital, educativa y social garantizándole una computadora personal a cada alumno y docente perteneciente a una escuela pública. El proyecto propone trabajar así con la tecnología en el aula mediante el sistema uno a uno, es decir, una computadora por alumno, garantizando el acceso permanente a la tecnología en cualquier lugar del país.

Asimismo, el Programa Conectar Igualdad creó aulas digitales en diversas escuelas con el fin de habilitar laboratorios de informática y programación en aquellas escuelas que carecían de dicha posibilidad. Conectar Igualdad cuenta con una serie de recursos digitales disponibles offline tanto para el alumno como para el docente, pero no todas las Escuelas los utilizan debido a diversos factores: falta de conexión a la red, déficit en la capacitación de los docentes, rechazo al uso de la tecnología en el aula, equipos averiados, etc. Cifras no oficiales indican que el 35% de las netbooks entregadas se encuentran fuera del sistema por avería y se cuestiona el escaso impacto pedagógico que habría significado el Programa. (LA NACION, 2015)

David Buckingham sostiene que hay una nueva brecha digital que debe ser salvada: la del uso. El autor afirma que “hay una distancia cada vez más significativa - y creciente - entre lo que los chicos hacen en la escuela o hacen en su ‘tiempo de ocio.’” (2008, p. 2). Buckingham plantea que debemos dejar de pensar en una generación joven que por el solo hecho de serlo tiene una afinidad espontánea con la tecnología que la gente adulta no posee. Según el autor, en sus hogares los niños y jóvenes utilizan la tecnología para jugar, comunicarse, escuchar música, ver y editar videos, etc., usos muy diferentes a aquellos que se dan en la escuela. La implementación de las TICs en la escuela se ha dado de forma paulatina y lenta, de modo tal que en muchas escuelas el único contacto con la tecnología es funcional y se limita a la utilización de un procesador de texto o de internet. De este modo, quienes tienen un manejo básico de la tecnología no tienen la posibilidad de profundiza su uso y quienes tienen un manejo avanzado se aburren notablemente. Dussel sostiene que “muchos expertos coinciden en señalar que la brecha digital se está desplazando del acceso a los usos, y que la nueva frontera se está definiendo por la capacidad de los usuarios de realizar operaciones complejas, moverse en distintas plataformas y aprovechar al máximo las posibilidades que ofrece la cultura digital. La brecha hoy se produce entre usos más pobres y restringidos, y usos más ricos y relevantes.” (2010, p. 12-13)

A la luz de los avances realizados por el Equipo de Investigación GRETEL en Barcelona, estamos convencidos de que la lectura de obras literarias digitales en el proceso de alfabetización forma parte de la inclusión de nuevos formatos de texto digitales en el sentido que Dussel propone. En la Memoria Científico-Técnica de Proyectos Individuales, GRETEL (2016) sostiene que “la formación de lectores digitales constituye uno de los

grandes retos actuales de la educación (…)", "(…) La literatura digital puede proporcionar un punto de encuentro entre ambas culturas al reunir motivaciones, contenidos, formatos y habilidades, tanto académicos como digitales. Por ello, la formación escolar de lectores mediante la lectura de obras literarias digitales constituye un medio privilegiado para responder al desafío de dotar a niños y jóvenes de los recursos necesarios para insertarse personal y profesionalmente en la sociedad tecnológica." (p. 1) Creemos que en la Argentina la literatura digital no es frecuentemente utilizada en las Escuelas, y que los usos que más abundan son aquellos vinculados a la lectura de textos digitalizados o la proyección de videos o presentaciones virtuales del estilo Prezi o PowerPoint. Por lo tanto, sostenemos que uno de los mayores desafíos a los que se enfrenta en la actualidad la educación literaria en los primeros años de la educación primaria es la incorporación de obras y recursos multimodales e interactivos por parte del docente, que debe asimismo conocer estos recursos y saber cómo implementarlos.

En el documento "Leer literatura en la Escuela Primaria. Propuestas para el aula" (2012) del Ministerio de Educación de la Nación de Argentina no hay una sola mención a la utilización de literatura digital o de nuevas tecnologías en el proceso de alfabetización o como parte de la formación lectora. Este archivo, de ciento cincuenta y seis páginas de extensión solo nombra en una ocasión los soportes digitales: "Para todos los contenidos y todos los ámbitos y temáticas, se propicia el trabajo en el aula y en manos de los niños, desde los primeros años de la escuela primaria, con textos de circulación social, es decir textos no escritos especialmente para niños ni para su uso escolar. Al mismo tiempo, la presencia de libros diversos, de diarios y revistas, de textos en soportes digitales, etc., es insoslayable para la formación de lectores." (p. 11) Si bien el Estado argentino ha impartido numerosos cursos gratuitos acerca de las TICs y su uso en el aula, sus propuestas de formación literaria no hacen eco de esta acuciante necesidad. Nos proponemos analizar el uso real de las nuevas tecnologías que se lleva a cabo en las escuelas para la alfabetización inicial y la lectura literaria con el fin de determinar si en la práctica se llevan a cabo usos significativos de estos recursos o si se encuentran ausentes en la cotidianeidad del aula.

*¿Cómo se llevan estas propuestas al aula?*

Luego de analizar algunas propuestas de inclusión de la literatura en los proyectos de enseñanza del Primer Ciclo de la Escuela Primaria creemos

que el trabajo debe avanzar más allá de la teorización pura y hacer pie en las prácticas concretas.

Las múltiples posibilidades de implementación de las propuestas analizadas abren la puerta a muchas preguntas: ¿Cómo se vinculan los niños con la literatura en la escuela durante primeros años de la educación primaria? ¿Qué proyectos didácticos llevan a la práctica los docentes vinculados a estas propuestas? ¿Qué hacen los maestros en sus aulas? ¿Cómo incorporan la literatura en el aula? ¿Estas propuestas tienen éxito en la formación de lectores? El siguiente paso es claro: la teoría debe llevarse al campo de la práctica. La investigación de prácticas concretas nos permitirá anclar la teoría en el plano de lo real y analizar las diversas formas de implementación y los resultados que obtienen los docentes. Las mismas se llevarán a cabo en Escuelas Primarias públicas de la Ciudad de Buenos Aires y del Gran Buenos Aires, teniendo en cuenta en cada caso los diseños curriculares y propuestas correspondientes a dichas jurisdicciones.

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## La lectura en los universitarios: de lo banal a lo académico

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PALABRAS CLAVE: lectura, *habitus*, capital cultural, campo y prácticas

letradas.

INTRODUCCIÓN:

*Leer en la universidad*

La universidad, como organización social, tiene sus propias prácticas culturales y sociales que tienen como compromiso final jugar un papel preponderante en la gestión y generación del conocimiento. La sociedad de la información de la cual forma parte la universidad, exige enfrentar cambios en los procesos de enseñanza-aprendizaje, pero también en el acercamiento a la lectura -y escritura- de los textos académicos, disciplinares y profesionales. Este cambio de paradigma deberá llevar a los profesores y estudiantes universitarios a evaluar la manera en que se accede al aprendizaje de forma significativa y crítica. El aprendizaje en la universidad, a partir de textos académicos y disciplinares, debería considerarse como un proceso constructivo, consciente y flexible en contextos nuevos y muy probablemente con objetivos distintos a los que inicialmente dieron origen a la primera lectura. Leer en la universidad implica, entre otras cosas, aprender a leer desde las disciplina académicas.

Las disciplinas académicas, menciona Krishnan (2009, cit. por López Bonilla 2013, p. 384) se instauran a través de la historia y se institucionalizan, tienen un objeto específico de estudio, se conforman de un conjunto de conocimientos especializados, métodos y presencia institucional. Dado que las disciplinas académicas tienen una cierta independencia y están sujetas a procesos de transformación, Bazerman y Prior (2005) proponen considerar lo disciplinar como configuraciones fluidas y cambiantes, que demandan prácticas que las consoliden como son los géneros disciplinares y las actividades que les confieren sentido. Efectivamente, los textos y sus géneros desempeñan un papel fundamental en las disciplinas académicas. Si un objetivo de las comunidades disciplinares es acceder, producir, y transformar el conocimiento en torno a los objetos de estudio y los procedimientos que las definen, este conocimiento es siempre textualizado a través de los géneros y sus formas institucionalizadas de producción, circulación y consumo.

La lectura en la universidad, dentro de las disciplinas académicas y a través de textos especializados y disciplinares, nos permite contextualizar

a la lectura dentro del ámbito social de la cultura. La cultura la podemos conceptualizar, de acuerdo a García Canclini como "el conjunto de procesos sociales de producción, circulación y consumo de la significación en la vida social" (2004, p. 34). Así, tanto la cultura como la lectura o la lectura como elemento cultural, es producto de la práctica social, donde se forman bases de sentido que proveen conexión con la realidad en todas las experiencias tanto simbólicas como materiales; presenta pues, una particularidad histórica a través de métodos, hechos y relaciones sociales en un tiempo y lugar determinados (Charles, 1987).

La cultura académica encierra patrones determinados, expectativas que deberán cumplir sus miembros: una forma de acceder al conocimiento, un tipo de lenguaje compartido, ciertas reglas de uso, ciertas modos de hacer, ciertos valores, etc., los cuales posibilitan la construcción de significados típicos y modos de acceso a esos significados (Corson, 2000). En este sentido, cada "comunidad de lectores", precisa convenciones de lectura, así como "…los usos legítimos del libro, unos modos de leer, unos instrumentos y unos procedimientos de interpretación" (Cavallo y Chartier 1998, p. 13).

De acuerdo a lo anterior, la lectura podría concebirse más que como un conjunto de habilidades que se adquieren en una sola ocasión y que son intocables para el resto de la vida, como una experiencia dinámica y en contante transformación. De acuerdo a Olson (1998), la lectura debe pensarse como una práctica social que se lleva a cabo en una determinada "comunidad textual", misma que va a ser distinta de acuerdo al momento, el contexto, las metas y lo que comprende cada lectura. Por eso, según Carlino (2003), los lectores han de modificar el modo en que se lee en cada contexto y a lo largo de la vida de acuerdo a las entidades lectoras a la que pertenezcan. El enfoque social desde el cual podemos comprender mejor a la lectura académica como una práctica social ocurrida en contextos disciplinares es el *habitus*, tema que abordaremos en el siguiente apartado.

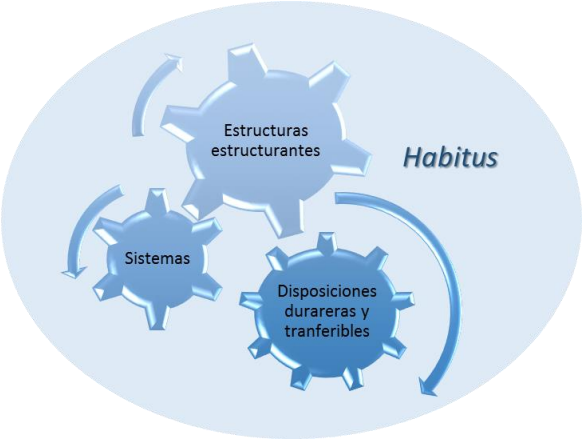
*Habitus*

Hablar de *habitus* es hablar de esquemas generativos desde los cuales las personas conciben el mundo y actúan en él. Dichos esquemas han sido formados a lo largo de la historia de cada individuo (Bourdieu, 2000). El *habitus* es una construcción abstracta que se concibe para explicar la percepción, el sentir y el actuar social. Esta disposición es construida por

estructuras sociales a través de un proceso histórico. Desde la visión de Giménez (2002), la teoría de Pierre Bourdieu puede entenderse como la organización de elementos como son las disposiciones duraderas y transferibles, el sistema y las estructura estructurantes.

a) *Disposiciones duraderas y transferibles*. Para Rizo (cit. por Guevara 2014, p. 47), el *habitus* acoge situaciones objetivas incorporadas y transformadas en un catálogo de habilidades para percibir y actuar en el mundo ante un capital acumulado que deriva en acción determinada por el campo: "es transferible, es decir, puede transponerse de un ámbito de la práctica a otro, de un campo a otro. Esta última característica hace que el *habitus* de los sujetos, sea en cierta manera, predecible" (Rizo, 2006, p. 2).

Dos elementos importantes de las disposiciones son el campo y el capital. El campo es el ámbito en el que se inserta la vida social, y dentro de él se lucha por la apropiación del capital. El campo o los campos pueden ser el económico, el religioso, el político y el educativo, en nuestro caso el campo universitario. Los agentes sociales que se desenvuelven el campo luchan por poseer una posición social – dado por el capital, bienes materiales y capital económico-, conocimiento (capital cultural) o determinada visión del mundo (capital simbólico).




b) *Sistema*. Dentro de su carácter multidimensional, el *habitus* es un sistema de esquemas lógicos o estructuras cognitivas en una acción organizadora que puede explicar la relativa concordancia entre las

diferentes prácticas de las que participa un sujeto (Rizo, 2006).

c) *Estructuras estructurantes*. El *habitus* se conforma por un conjunto de esquemas generativos desde los cuales las personas perciben el mundo y actúan en él. Estos esquemas generativos están socialmente organizados (estructuras), pues han sido constituidos a lo largo de la historia de cada individuo y suponen la asimilación de las reglas de comportamiento social dentro de un campo concreto a la que la persona pertenece. Pero al mismo tiempo se constituyen (estructurantes) para dar origen a pensamientos, percepciones y acciones del individuo (Bourdieu y Wacquant, 1995 y Bourdieu, 2000 y 2007). Estos autores explican que para que se genere un *habitus* hacen falta la inculcación y la incorporación. La inculcación implica la intervención pedagógica dentro de un espacio institucional -llámese familia, empresa o escuela- por agentes sociales dotados de autoridad. En cambio, la incorporación supone la asimilación –por parte del individuo- de las normas inscritas en sus condiciones de existencia. Es esta incorporación, en su sentido práctico, la que da origen a los hábitos[1].

Si consideramos a la lectura como elemento de la cultura y a la cultura como un conjunto mezclado de maneras de pensar, de sentir y de actuar que, siendo aprendidas y comprendidas por una pluralidad de personas, sirven para construir a esas personas en una colectividad particular diferenciada (Aktouf, 1990). Por tanto, la formación del hábito en el alumno universitario será tomada como una forma de aprehensión de la cultura académica.

Por otra parte, cuando un joven llega a la universidad trae consigo un patrimonio, una historia y su *habitus*, mismo que funciona como un sistema de normas más o menos conscientemente integradas. Pues como lo afirma Strategor "cuando un individuo pasa a ser miembro de una organización, su *habitus* va a servirle de brújula interna, guiando sus

[1] Los hábitos forman parte del habitus pero no son lo mismo. Parta Higuita (2015), y desde el punto de vista de las instituciones, en nuestro caso la universidad, cuando los alumnos ingresan al nivel educativo superior presentan cambios en su comportamiento llevados a cabo por un esfuerzo cognitivo y probablemente adquirirán nuevos hábitos a través del trabajo académico (Lally *et al*. 2011). Para Verplanken y Wood (2006) los hábitos pueden cambiar por medio de alteraciones de factores ambientales que inducen o activan el desempeño del hábito. Esos cambios en los hábitos pueden darse a través de incentivos, represión e imitación Hodgson (2007).

acciones" (1995, p. 462). En consecuencia, cabe resaltar que en este trabajo no se tomó al alumno universitario como un actor inerte o desprovisto de un pasado. Por el contrario, se le considera como un joven que posee una historia incorporada y está dotado de un *habitus*.

OBJETIVOS Y DESCRIPCIÓN DE LA INVESTIGACIÓN:

El trabajo pretende comprender los procesos disposicionales, entendidos en la teoría de Pierre Bourdieu como *habitus*, para explicar la práctica de la lectura académica en la integración a las disciplinas de sus carreras de cada uno de los entrevistados, se incluye la visión sobre la lectura construida a través de los años, pero también cómo ésta se ha transformado en interacción con otros agentes de la cultura académica actual como son la universidad misma, sus profesores y sus compañeros. El trabajo de campo se ha realizado siguiendo la pregunta ¿cuáles son las disposiciones y prácticas de la lectura académica de los estudiantes de la Universidad de Sonora? Este estudio tiene una metodología de corte cualitativo. Los informantes fueron quince estudiantes de los últimos semestres de nivel licenciatura de seis áreas disciplinares de la Universidad de Sonora. Se parte de la idea de que el *habitus*, al ser parte de la construcción histórica personal de los jóvenes universitarios, está presente en la incorporación de la lectura disciplinar en su formación profesional. Es a través de las narraciones de los estudiantes que se rescata su memoria individual y colectiva de la cultura académica universitaria. Como instrumento se utilizó la entrevista, la cual es una conversación con una estructura y un propósito. La técnica de análisis de la información utilizada fue el análisis de contenido, pues según Barité es un "método que, a partir de una categorización establecida, permite identificar, inventariar y clasificar los conceptos o las ideas que aluden a conocimientos o sentimientos expresados en diferentes fuentes de información, con el fin de formular explicaciones" (2000, p. 72).

RESULTADOS:

*Habitus*

Los resultados se organizan en tres grandes apartados que explican el *habitus* de la lectura de los universitarios, a decir: la disposiciones duraderas y transferibles, el sistema y las estructuras estructurantes.

*Disposiciones duraderas y transferibles*

Podríamos interpretar como la propensión o inclinación a concebir la

lectura como práctica social y que como habilidad puede utilizarse y ajustarse a situaciones específicas de la vida cotidiana como puede ser la casa o la escuela. La lectura como una serie de habilidades puede adaptarse a diferentes contextos, por lo que puede ser transferible de un campo a otro y considerar a la lectura de lo banal a lo académico. Porque el estudiante traslada las destrezas lectoras que ha desarrollado a lo largo de su vida en diferentes ámbitos al contexto académico. De ahí y de acuerdo a las respuestas de los jóvenes de la Universidad de Sonora, las disposiciones la lectura es concebida como:

a) **entretenimiento y descanso**, porque la perciben como una forma de invertir su tiempo libre en una actividad que consideran sana ya que les sirve para despejarse de otras situaciones de la vida cotidiana que les perturban, por lo tanto es una actividad que la ubican como un descanso de las situaciones mencionadas.

*"Un pasatiempo, una manera de poder escapar a veces de los problemas, fomentar la imaginación" (E14, economía, hombre).*

b) **conocimiento académico y cultura general**, porque la consideran como un espacio para el conocimiento de las disciplinas que se cursan en la universidad, algunos estudiantes la relacionan con la educación, con las prácticas letradas dominantes pues tienen presente lo formal de los textos, no lo vernáculo. Además, los jóvenes de la Universidad de Sonora perciben la lectura como un medio para expandir su criterio porque les permite acceder a conocimientos de una diversa índole que les ayudan a desarrollar un criterio más amplio, la apertura a otras ideas, esto es, cultura general.

*"Pues es un medio para educarte más que nada, para mí, o sea, no tiene diversión leer sino educarte pues, más que nada" (E3, economía, hombre).*
*"Pues es una oportunidad para conocer otras culturas, otros tiempos y abre la mente a otras ideas de otras personas" (E8, física, hombre).*

c) **entretenimiento y como conocimiento**, es decir, que los jóvenes universitarios concuerdan que la lectura puede ser "banal" pero también puede convertirse en académica. Lo anterior porque representa una forma de utilizar su tiempo libre por gusto pero también una oportunidad para aprender, se puede transitar en ambas esferas, es diversión y aprendizaje.

*"Es poder adquirir un conocimiento y una forma de pasar el tiempo de forma sana y relajarte poderte perderte de las situaciones que pasan en el mundo ¡vaya! y poder pasar un buen momento" (E2, civil, hombre).*

d) **fuente de información**, debido a que es un medio para mantenerse informado de una variedad de temas tanto en medios impresos como digitales.

*"Como una fuente de información pues o sea sobretodo ahorita con las redes sociales, porque si te pones a leer aunque sea en twitter pues quieras que no estás leyendo ahí y estás leyendo muchas cosas en ciento cuarenta y cuatro caracteres (…)" (E12, lingüística, mujer).*

*Sistema*

El *habitus* de los alumnos universitarios se conforma también, por un sistema de estructuras cognitivas o habilidades que los agentes estudiantes deberán utilizar para moverse en ese campo educativo. Es por ello que a continuación se presentan las experiencias de lectura para iniciarse en el campo de la disciplina académica, así como de los métodos y técnicas de lectura académica.

- *Experiencias de lectura en la universidad*

Para los estudiantes se presentó un cambio de *habitus* al ingresar a la universidad y esto significó enfrentar dificultades. Para ellos, fue un proceso de adaptación, de ajustes que requirió de una inversión de tiempo y paciencia para lograr adaptarse a las demandas de campo. Los estudiantes no estaban acostumbrados a leer textos científicos, por lo que familiarizarse con los nuevos términos de la disciplina fue complicado.

*"…en preparatoria casi no tuve un maestro que me dijera ¡ponte a leer, ponte a leer! y nunca me fomentaron eso, ahora que entré a la carrera se me dificultó un poquito más… tomando más tiempo de lo previsto y solamente pues sentándome a leer y hacerlo costumbre porque pues para poderme graduar tengo que hacerlo, entonces para poder ser algo [alguien] tengo que hacerlo…es cuestión de que aquí si no lees, no aprendes porque aquí la lectura es indispensable (E13, derecho, mujer).*

Por otra parte, los jóvenes universitarios se refieren a los docentes como una parte importante en el proceso de institucionalización de la lectura en la universidad; además, perciben cuando los maestros leen, lo notan en su forma de hablar, sus comentarios reflejan cultura y trascienden con sus palabras y acciones. Así mismo, los jóvenes manifiestan que hay docentes

que además de manifestar su interés por la lectura académica, también recomiendan textos no académicos para que amplíen su criterio y complementen sus conocimientos. Además, perciben el interés o desinterés de los docentes hacia la lectura académica y tienden a imitarlos, sus acciones ocasionan una respuesta de los estudiantes, que es favorable cuando demuestran interés por su profesión. Lo anterior se corresponder con lo expuesto por Mendes, Morales y Kito (2013) en la que concluyeron que el interés de los estudiantes universitarios para la lectura académica dependía del profesor y su desempeño en el aula.

> *"A algunos maestros si se les nota en como hablan, su postura, sus pensamientos, la cultura que traen detrás de ellos; y otros maestros denotan que no leen más que lo que les ha tocado estudiar" (E6, medicina, hombre).*

> *"(…) los doctores nos motivan a estar leyendo y no nada más libros, sino cosas nuevas, o sea artículos, que busquemos artículos para leer lo más actual, de hecho también algunos nos recomiendan no nada más lectura académica, sino que expandamos nuestros horizontes" (E5, medicina, mujer).*

- *Métodos de lectura enseñada por la autoridad en la disciplina académica*

Las respuestas que los estudiantes en relación a las estrategias utilizadas por los docentes para promover la lectura académica se muestran a continuación:

a) **Ir de lo sencillo a lo complejo**. Para los estudiantes fue útil que algunos académicos iniciaran con lecturas sencillas que les ayudaban a adentrarse en los temas y después utilizaran lecturas complejas cuando ya los alumnos estaban con mayor disposición para entenderlas.

b) **Utilizar un texto básico**. Porque consideran que ellos, los docentes, tienen capacidad para seleccionar los adecuados, que son expertos y para los estudiantes el libro les sirve como guía de las materias ya que pueden consultarlo extra clase cuando les surgen dudas.

c) **Lectura coercitiva**. Porque algunos de los docentes realizan actividades con base en las lecturas que asignan y esto tiene repercusión en la calificación, por lo tanto, los estudiantes se sienten presionados y leen para estar preparados por si el maestro los

cuestiona.

d) **Trabajo autónomo del estudiante**. Otro grupo de universitarios no ubicó algún método por parte de los académicos que le ayudara en la incorporación del *habitus* de lectura académica porque consideran que no es labor del profesor.

> *No (ríe), te ponen a leer desde el primer semestre, ¡órale! (ríe), esa es su estrategia que te ponen a leer mucho, pero es que es la universidad, o sea siento yo que no es obligación de los maestros, si tú quieres salir adelante, si tú quieres estudiar una carrera en ti tiene que estar leer pues, en la secundaria y en la prepa todavía, pero ya ahorita estás estudiando una carrera pues* (E12, lingüística, mujer).

*Estructuras estructurantes*

- *La acción que han estructurado de los agentes docentes*

Los maestros han desempeñado un papel trascendental en las prácticas de lectura de los estudiantes, en su trayectoria destacan actividades favorecedoras de los docentes de preparatoria y en menor grado la secundaria y primaria. Sin embargo, para algunos estudiantes fue hasta que llegaron a la universidad cuando encontraron a maestros que influyeron en su gusto por la lectura.

En el nivel medio superior, los estudiantes universitarios mencionaron el impacto favorable de los docentes en su gusto por la lectura, las razones son diversas, entre éstas se encuentran el empeño que demostraron al abordar la lectura, la forma de motivarlos para que leyeran, el ejemplo que daban como lectores, las recomendaciones que les hacían, los eventos de lectura o actividades que implicaban lectura fuera de la cotidianeidad, el tiempo extra clase que los maestros dedicaban cuando el alumno lo solicitaba (pero además el interés con el que lo hacían), entre otras.

> *"Mis profesores de la preparatoria fueron muy buenos profesores y cuando tenía uno una duda al respecto de algo, te hablaban este… muy claro al respecto y particularmente un profesor que tuve, me acerqué con él y le pregunté que si podía enseñarme más cosas, en particular de física y esta persona además de aceptar, me recomendaba muchas cosas que leer y eso fue más o menos lo que me trajo aquí y aparte pues me inculcó ese interés especial por la lectura" (E8, física, hombre).*

> *" (…) creo que fue eso, cómo decir…. Buscar el tipo de literatura que a mí me interesaba y hacerme, la maestra buscó como conectarme con esas*

*cosas que me interesaban, eso fue, como tomarse la molestia de conocerme para ofrecerme, para engancharme con lo que me gusta pues, en cuanto a literatura y eso me gustó" (E12, lingüística, mujer).*

- *La lectura estructurada a través de los textos*

Para los estudiantes de la Universidad de Sonora, los textos que les fueron inculcados y que han estructurado su ámbito lector lo largo de su vida son de diversa índole y en siguiente orden:

a) **autoayuda**: *El alquimista, Juventud en éxtasis, 11 Minutos*, *El regreso del caballero de la armadura oxidada, Quién se llevó mi queso, Sangre de capeón, entre otras.*

b) **Narrativa**: *Harry Potter, El Principito, El Hobbit, El Código Da Vinci, Ángeles y demonios, Memorias de una Geisha, Dónde le corazón te lleve, Crepúsculo, Amanecer, El Quijote de la Mancha, Ladrones de tinta, Un mundo feliz, Los juegos del hambre, La naranja mecánica, Demián, El retrato de Dorian Grey, entre otras.*

c) **Ciencia ficción**: *La Huésped, Yo Robot, Veinte mil leguas de viaje submarino*, *Fundación y Frankestein.*

d) **No literarios**: *Las 48 leyes del poder, El Príncipe, Diálogos desde el infierno entre Montesquieu y Maquiavelo, Fouché el genio tenebroso, Atila el azote de Dios*, *El Che, Cómo cambiar al mundo, Metafísica, entre otros.*

e) **Otros**: Poesía (*20 poemas de amor y una canción desesperada; Aullido*) Manga (*Naruto, One piece, Bleach*), Cuento (*El gato negro, Un secreto en el paisaje*), Cómics (*El hombre araña, Superman, Linterna verde*), En sayos (*Mundo de Sofía, El arte de la guerra, Así hablaba Zaratustra, Homo videns*)

- *La lectura académica, estructura estructurante.*

Cuando los alumnos ingresan a la universidad asumen e incorporan nuevas formas de pensar y de desarrollar la lectura en un campo nuevo. En este proceso de incorporación, la lectura representa para los estudiantes cuantas experiencias hayan vivido de acuerdo a los agentes involucrados en las disciplinas académicas, es decir: la institución, los profesores y sus compañeros. Así, la conformación del *habitus* de la lectura académica estará representada por las percepciones que los

estudiantes tiene de ésta, cómo la visualizan, qué significado tiene para ellos. Para los jóvenes universitarios la lectura académica es:

a) **especializada** debido a que se enfoca en textos propios de sus carreras y textos científicos propios de su disciplina. Es decir, que los textos van enfocados o dirigidos a una temática de estudio, ya que los educandos centran su atención en lo específico de su área de conocimiento por ello necesitan familiarizarse con la terminología de su disciplina y así poder desempeñarse en esa comunidad de práctica. Los jóvenes la diferencian de los textos no académicos a los que refieren como "subjetivos". Esto concuerda con el planteamiento de Fernández y Bressia (2009), para quienes "el género académico se conforma de textos especializados que circulan en el ámbito científico y que, por lo tanto, guardan ciertas características comunes". La lectura especializada es impuesta por el campo y los universitarios precisan adaptarse a sus características para poder desenvolverse en éste, poner en juego su *habitus*.

> *"Mmm sería… palabra clave sería… especializada no… casi no se leen casi libros o sea por fuera, o sea como que todo va enfocado al mismo punto pues y como es mucho lo que nos dejan casi, en lo general, en lo personal yo no tengo tiempo para leer otros libros que no sean los de mi carrera hasta que ya son vacaciones o algo así" (E7, medicina, hombre).*

b) **exhaustiva** porque requiere dedicarle tiempo por cada asignatura y son varias las materias que cursan por lo cual el tiempo aumenta y se convierte en una actividad agotadora; consideran que es una lectura que se tiene que tomar con calma, es preciso leer con detenimiento por lo que la diferencian de otro tipo de textos. Esto coincide en parte con las investigaciones de Carli (2002), en las que ha encontrado que, para los estudiantes representa una dificultad adaptarse a la demandas de lectura en la universidad porque al ingresar no tienen el hábito de leer textos científicos ni la cantidad que el nivel superior exige, en términos de Bourdieu no tienen el *habitus* para desenvolverse en el campo.

c) **complementaria** a la formación de su carrera. Los alumnos tienen presente que necesitan leer más por iniciativa propia para poder aprender, esto resulta interesante ya que es una disposición favorable que ayuda en el proceso de enseñanza-aprendizaje de la lectura, el hecho de tener iniciativa hacia la lectura ayuda, ya que en

el contexto actual del conocimiento es una necesidad investigar más allá de lo que se enseña en la escuela sobre todo en la universidad donde es primordial formar un criterio propio, lo cual se consigue leyendo y confrontado diferentes textos.

> *"…complemento, porque si bien aquí en la carrera nos dan ciertas lecturas ¿no? ya sea una tarea o para que sea parte de la materia, también la relaciono como algo más, pues porque uno tiene que ser autodidacta también en la carrera ¿no?, no sólo las lecturas que te dan los maestros o en el plan de estudios, sino que tú tienes que tener otro tipo de lecturas relacionadas a la carrera, entonces así las relaciono" (E15, economía, mujer)*

d) **aburrida**, no obstante, están conscientes de que es parte de su naturaleza, sin embargo, para el docente sería útil detectar este tipo de casos y trabajar con estos estudiantes para que la lectura les resulte atractiva, interesante y significativa.

e) **difícil**, pero están conscientes de que es parte de la naturaleza de los textos científicos porque tienen que ser claros y centrarse en evidencias.

> *"Teórico, difícil porque es ciencia, entonces lo que estés leyendo el autor no se va a tomar la molestia en de hacértelo ligero, te va a dar la información científica como es y pues así tienen que ser los textos científicos: claros, este...no pueden llevar adornos, cosas interesantes, o sea cosas divertidas" (E12, lingüística, mujer).*

f) **crítica** debido a que cuando los estudiantes leen textos académicos los abordan con cautela y van reflexionando.

> *"Yo creo que, no sé algo como duda o… pues no sé, yo creo que duda es la palabra correcta. Algo que te haga dudar sobre algo y preguntarte sobre las cosas… creo que es eso" (E8, Física, hombre).*

- *La configuración[2] cultural de la lectura*

Para Bourdieu las estructuras sociales son determinantes en la conformación del habitus, es decir, el medio en el que se desarrolla el estudiante influye en la formación de sus estructuras mentales que se ven

[2] La cultura configurativa es aquella cuyo modelo no es el pasado, sino la conducta de los contemporáneos. Los individuos imitan modos de comportamiento de sus pares y recrean los propios.

reflejada en las prácticas. En este sentido, algunas de las respuestas de los estudiantes universitarios, relacionadas con el campo universitario, reflejan que comparten o comentan textos académicos y no académicos.

> *Sí, mis compañeros de la carrera tienen actualmente, tiene muy buen gusto para la lectura y yo comento lo que leo y me recomiendan muchas cosas y yo también a ellos. Usualmente son libros independientes pero también sobre las clases, por ejemplo: qué libro usé yo para un curso y cuál usó la otra persona, o cosas pues de literatura y filosofía que usualmente nos interesan mucho (E8, física, hombre).*

CONCLUSIONES:

Los estudiantes de la Universidad de Sonora tienen disposiciones favorables hacia la lectura en general ya que la consideran un elemento importante no sólo en su formación académica sino personal, no obstante, cuando se trata de lectura académica surgen inconvenientes debido a que manifiestan dificultades por no contar con el *habitus* necesario para desempeñarse en el campo disciplinar universitario, lo que significa que sus estructuras estructuradas no son suficientes por lo que se crearon nuevas. Lo que significa que los conocimientos o habilidades de lectura que el estudiante desarrolló en diferentes contextos, aunque le sirvieron de antesala porque las transfirieron a un campo académico diferente, necesitaron incorporar nuevos esquemas porque las demandas de lectura fueron de mayor complejidad.

Los docentes desempeñaron un rol prioritario en la conformación del *habitus* de lectura. En sus estudios previos a la universidad fue trascedente el papel de los docentes de preparatoria para la conformación de su *habitus* lector; mientras que en la universidad algunos métodos que utilizados por los maestros, permitieron disminuir el impacto en enfrentarse a la lectura académica en su ingreso a este nivel educativo, y estos les permitió crear nuevas estructuras para desempeñarse en este campo. Los jóvenes universitarios perciben el interés que los maestros demuestran hacia la lectura académica y esto de alguna manera incide en sus prácticas de lectura académica y no académica, porque algunos catedráticos se preocupan por recomendarles textos complementarios. Esto puede hacer la diferencia porque como universitarios, los estudiantes precisan de una formación integral de lectura porque “una cultura puramente escolar no es sólo una cultura parcial o una parte de la cultura sino una cultura inferior porque los propios elementos que la componen no tienen el mismo sentido que podrían adquirir en un contexto más

amplio" (Bourdieu, 1979, p. 35).

Resulta interesante que algunos estudiantes sólo transiten en el plano de la lectura académica, pero tiene coherencia con el *habitus* de lectura que les han inculcado, sin embargo, la mayoría de los estudiantes han ido de lo banal a lo académico porque han trasladado sus habilidades de lectura no académica hacia a un nuevo contexto académico superior. Esto no ha resultado sencillo porque en los textos "banales" predomina la iniciativa propia y en los académicos un sistema que impone las reglas de la disciplina a las que están adscritos, con las implicaciones que esto conlleva como términos específicos, textos con mayor complejidad, el ejercicio hegemónico de la disciplina, los juegos del poder, etcétera. Aunque existen diferencias entre los textos no académicos y académicos, las disposiciones si son transferibles porque cuando los estudiantes ingresan a la universidad cuentan con un *habitus* de lectura que han estructurado por un proceso de inculcación y apropiación, lo que sucede es que estas estructuras se reestructuran, es por ello que Bourdieu se refiere al *habitus* no sólo como estructurado (a través de la historia del agente) sino también estructurante (porque se generan nuevas disposiciones de acuerdo a la necesidad). Por lo tanto, el *habitus* en dinámico y está en constante transformación de acuerdo a las experiencias, misma que son distintas cuando inician su carrera y cuando están próximos a egresar.

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# Diarios de escritura, protocolos de escritura para aprender y escritura de ensayos en estudiantes universitarios.

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PALABRAS CLAVE: escritura epistémica, diarios de escritura, ensayos académicos, estudiantes universitarios.

RESUMEN:
Se realizó un experimento de diseño con la intención de promover la escritura epistémica en clases regulares de estudiantes universitarios. Los estudiantes trabajaron diarios de escritura durante un semestre conformados por un conjunto de protocolos de escritura para aprender con 2 componentes: ayudas de tipo cognitivo y metacognitivo para reflexionar sobre las unidades didácticas que se abordaban en clase, así como ayudas para planificar y reflexionar la escritura de ensayos sobre dichas unidades. Se añadieron distintos recursos de apoyo didáctico (ejemplos de ensayos y rúbricas para evaluarlos) y condiciones de trabajo colaborativo e individual. Se hicieron evaluaciones antes y después sobre los conocimientos aprendidos en cada unidad didáctica y se evaluaron los ensayos realizados de forma inicial (individual sin ayudas), intermedia (colaborativos e individuales con la ayuda de los protocolos de escritura para aprender) y final (individuales sin ayudas). Los resultados demostraron que los estudiantes aprendieron mejor los contenidos conceptuales y escribieron ensayos académicos de mayor calidad durante y al término de la experiencia. Además, los estudiantes hicieron múltiples valoraciones positivas de la experiencia a través de un cuestionario final de autosatisfacción, considerando en lo general, que mejoraron su aprendizaje y su capacidad para escribir ensayos académicos.

INTRODUCCIÓN:
Si bien la principal función de la composición escrita es la comunicativa desde hace algunos años algunos autores han defendido la idea de que la escritura tiene importantes potencialidades para el aprendizaje y el pensamiento. Se argumenta que la escritura puede desempeñar un papel importante en generar nuevo conocimiento o nuevas formas de pensar; es

decir puede asumir una función generadora, heurística o epistémica (Castelló, 2009; Wells, 2001).

En comparación con el habla, la escritura compleja plantea varias exigencias que la hacen cualitativamente diferente y que le otorgan una mayor proclividad para mejorar el aprendizaje, el pensamiento y la profundización de ideas (Miras, 2000; Vigotsky, 1993 y 1995).

Un escritor cuando produce un texto se obliga a ser más preciso y riguroso al emplear términos y expresar las ideas; además debe ser especialmente claro en el manejo de la sintaxis y en el empleo de un estilo más formal, todo lo cual lo somete a un molde lógico más constrictivo que en el caso del habla y, si no quiere ser tergiversado o malinterpretado, debe ser capaz de crear un contexto lingüístico-psicológico suficiente a través de su propio texto para el lector, para lograr así comunicar de forma efectiva sus intenciones y conceptos al modo en que él lo pretende (Miras, 2000).

Vigotsky (1993) hizo en su momento, importantes señalamientos que siguen teniendo cierta relevancia para intentar explicar la potencialidad reflexiva y epistémica de la escritura, cuando comenta que ésta requiere de un cuidadoso y complejo traspaso del pensamiento verbal y/o del habla interna al papel escrito. Por la vía que inicia en el flujo del pensamiento verbal del escritor -que se manifiesta como una profusa “lluvia de significados” en su conciencia- se requiere traducir dichos significados (los escogidos) en unidades lingüísticas separadas y, como un paso siguiente, secuenciarlas para darles un orden sintáctico apropiado hasta que logren materializarse en la pluma o el teclado del escritor. Por la vía del habla interna, se requiere que se establezca una compleja transformación desde el modo expresivo condensado, aglutinado, esencialmente predicativo y estructurado a través de sentidos, en que ésta se manifiesta, hasta tomar forma en un lenguaje expandido, “desdoblado”, explícito y centrado en la sintaxis y el significado preciso que la escritura exige para poder comunicar satisfactoriamente las ideas y los propósitos.

Este complejo traspaso en cualquiera de las dos vías mencionadas, sin duda, le plantea al escritor una rica y compleja actividad metacognitiva y reflexiva que debe tener importantes implicaciones estructuradoras en su actividad cognitiva y en sus modos de pensamiento.

En resumen, hay cuando menos cuatro posibles características potenciales de la escritura compleja que pueden tener un alto valor

epistémico o transformador del conocimiento. Estas serían las siguientes: 1) cuando se escribe, el escritor se instala en una dialéctica interactiva entre lo que tiene qué decir (el espacio temático) y el cómo, para qué y a quién decirlo (espacio retórico) durante los procesos de planificación, textualización y revisión, lo que le obliga a pensar múltiples maneras de utilizar lo que sabe en el texto escrito (Miras, 2000; Scardamalia & Bereiter, 1992), la explicación, comunicación o argumentación a otros obliga a trasformar lo que se sabe en un texto que se busca hacer a la medida del destinatario lector; 2) cuando se explica a otro lo que se sabe se obliga a realizar auto-explicaciones previas que luego se plasman en el papel o en el teclado buscando ser claro y comunicativo, durante este proceso nos damos cuenta de que hay cosas que nos faltan entender y también ocurren actividades deductivas e inductivas que permiten profundizar y avanzar el conocimiento (Chi, Bassok, Lewis, Reimann & Glaser, 1989); 3) las versiones de los productos escritos momentáneos una vez logrados o mientras se están consumando, le sirven al escritor como un artefacto externo de representación para revisitarlos de continuo y tener así oportunidad de reflexionar una y otra vez, lo que le puede permitir profundizar su conocimiento (Espino, 2017; Navarro & Revel, 2013; Zubizarreta, 2009); 4) el proceso de escritura es altamente creativo, mientras se escribe se abren vetas de conocimiento no transitadas o suficientemente tematizadas todo lo cual lleva al escritor a explorar y profundizar ideas en un nivel no previsto (Fry & Villagomez, 2012). Gracias a estas posibilidades que la escritura compleja abre, se sabe que los escritores se ven beneficiados por realizar la actividad de escritura en tanto que tienen múltiples oportunidades de aclarar sus líneas de pensamientos, abrir nuevas y profundizar otras. También tanto la labor de documentación como la profundidad de comprensión que exige escribir así como la constante labor reflexiva y metacognitiva, se supone que pueden provocar nuevos aprendizajes o bien, profundizar o extender los ya logrados hasta antes de emprender la actividad de escritura.

Estas potencialidades de la escritura se podrán o no cumplir dependiendo del tipo de tarea que se le planteé al escritor, así como del tipo de situación y contexto en donde ésta se inserte. Es decir, no todos los tipos de escritura que realicen las personas abrirán nuevas rutas de pensamiento sino sólo aquellas que *les obliguen a pensar detenidamente en lo que dicen y en aquello que tratan de decir para conseguir determinado tipo de cosas*. Este tipo de tareas serán aquellas que no conduzcan al escritor a usar lo que sabe de forma automatizada, mecánica o impulsiva, sino, por lo contrario, *aquellas que le demanden hacer un despliegue consciente de*

*sus recursos retóricos y reflexivos para comunicar algo o para pensar sobre ese algo*. Es decir, se trataría de tareas que le exijan al escritor manipular la información con mayor profundidad, que le estimulen a lograr una mayor comprensión y una genuina reflexión, que le promuevan ir más allá de lo que sabe, en suma, que le permitan desplegar de manera creativa y crítica (y desarrollar) sus habilidades de pensamiento (Tynjälä, 1998). De acuerdo con varios autores en lo que al tipo de género discursivo se refiere, los ensayos académicos y científicos obligan al escritor a pensar y a escribir transformando lo que saben, mucho más que los resúmenes o las monografías (Navarro & Revel, 2013). Igualmente el valor epistémico es superior en aquellas tareas de escritura se encuentran los protocolos de aprendizaje escritos o los diarios de escritura, dado que se ha demostrado que pueden fomentar habilidades metacognitivas y reflexivas de los estudiantes (siempre y cuando se planteen y se realicen de forma apropiada) (Tynjälä, 1998; Nückles, Hübner & Renkl, 2009: Petko, Egger & Graber, 2014).

Los protocolos de escritura para aprender (PEA), son algunas de las tareas de escritura recomendables para apoyar la actividad epistémica de escritura de los alumnos (Nückles, Hübner & Renkl, 2009). Se ha demostrado que su potencialidad epistémica se debe a que son un recurso valioso para que los alumnos reflexionen sobre lo aprendido por inducir la aplicación de estrategias cognitivas y metacognitivas por medio de la escritura. Un conjunto de PAE durante un cierto tiempo, puede permitir desarrollar un diario de aprendizaje escrito (algo que es muy similar a los e-folios de aprendizaje de los alumnos, v. Hernández 2012) que a su vez puede dar estructura a todo un curso escolar basado en el fomento del aprendizaje autorregulado. En un trabajo desarrollado por Nückles, Hubner y Renkl (2009) se demostró que el apoyo brindado a los aspectos cognitivos y metacognitivos de los alumnos por medio de los PAE permitió mejorar la autorregulación de la comprensión de los aprendizajes de los alumnos y hacer una toma de conciencia metacognitiva superior de la qué, habían aprendido. El vehículo fundamental del protocolo fue la escritura la cual por un lado ayuda a amplificar, por sus posibilidades epistémicas, las actividades cognitivas que se realizan por medio de ella y la continua revisitación que se hace sobre lo escrito y, por otro, apoya la incuestionable profundización metacognitiva de aquello que se sabe y se va plasmando por la vía de lo escrito y que obliga al escritor a repensar y organizar mejor aquello que sabe, dada su intención de dejar más claro el producto escrito que elabora.

Retomando esta línea de trabajo de los autores de la Universidad de Friburgo, hemos desarrollado una innovación instruccional en un triple sentido. Primero, hemos adoptado la idea tanto de los PEA como de los diarios de aprendizaje escritos y hemos añadido en los PAE un componente de preparación de planificación de la escritura de textos complejos (ensayo) apoyado además por otros recursos adicionales considerando que con ello se puede promover en mayor medida la reflexión metacognitiva. Segundo, presuponemos que es posible aumentar la potencialidad de los PEA cuando se realizan en situaciones de trabajo colaborativo. Tercero, hemos apuntalado el trabajo de los PEA y del diario de escritura con espacios mediados por plataformas de aprendizaje virtual (p. ej. Moodle) en donde se depositan distintos recursos instruccionales y se utilizan distintos tipos de espacios de trabajo (foros de discusión compartidos y repositorios). En este sentido, se intentó desarrollar una propuesta instruccional que pretendió utilizar los PEA para escribir ensayos académico-científicos en situaciones de aprendizaje colaborativo cuando se usa la plataforma de aprendizaje virtual Moodle en estudiantes universitarios, en sus cursos regulares y demostrar su eficacia en la escritura de ensayos académicos.

OBJETIVO GENERAL:
Diseñar y probar una propuesta para la mejora de las competencias de escritura de ensayos académico-científicos y para la mejora del aprendizaje académico, utilizando Diarios de Escritura basados en Protocolos de Escritura para Aprender que son elaborados en situación individual y colaborativa.

DESCRIPCIÓN DE LA INVESTIGACIÓN:

*Participantes*

Participaron 26 estudiantes universitarios regulares de la carrera de Psicología, quienes accedieron a trabajar en la investigación de forma voluntaria. Los participantes eran parte de un grupo natural de sexto semestre.

*Instrumentos de evaluación y de trabajo*

Protocolos de escritura para aprender (PEA). Los PEA fueron la parte medular del DEA. Se configuran por dos secciones: en la primera que contenía actividades para reflexionar por medio de la escritura con una

primer parte con pautas dirigidas a favorecer la reflexión cognitiva (5 preguntas) y otra con pautas para la reflexión metacognitiva (2 preguntas) de lo aprendido sobre un tema tratado; la segunda sección con apoyos dirigidos a promover la actividad de planificación de ensayos escritos (instrucciones del ensayo y 8 preguntas) (ver tabla 1). La extensión aproximada de cada PEA fue de 3 cuartillas (folios).

***De tipo cognitivo***
*Para que organices mejor lo aprendido*
- Menciona de 3 a 5 ideas principales que se mencionan en el tema o en el documento revisado
- ¿Cuál de ellas juega un papel más importante y cómo relacionas a todas entre sí? (Puedes hacer una redacción breve o algún esquema para ello p. ej. mapa conceptual, red semántica, diagrama de llaves, etc.)

*Para que integres y valores mejor lo aprendido*
- Describe la postura o planteamiento que defiende el (los) autor(es) del (o de los) documento(s) revisado(s)

***De tipo metacognitivo***
*Para que reflexiones mejor*
- ¿Cuáles ideas del tema revisado te parece que aprendiste mejor y cuáles menos?

***De la planificación del ensayo***
*Mi postura*
- ¿Qué postura o argumentos convincentes quiero presentar por medio de mi escrito?

*Mi público lector*
- ¿Qué me gustaría darles a conocer sobre el tema de mi escrito y de qué me gustaría convencerlos?

*Para organizar mi ensayo*
- ¿Cómo voy a organizar los argumentos en mi texto? (Cuáles presentaré primero y cuáles después).

*Tabla 1. Ejemplos de algunas pautas del Protocolo de Escritura para Aprender*

*Diarios de escritura para aprender (DEA)*. Se trata de un instrumento que muestra los progresos y reflexiones realizados por vía escrita de los

estudiantes durante un proceso de formación académica (v. Del Pozo, 2013). A diferencia de los diarios de aprendizaje comunes se enfatizó en ellos la dimensión de escritura. Los DEA estuvieron conformados por un conjunto de PEA. Algunos de ellos fueron de tipo sincrónico (hechos con base en los temas que se iban trabajando progresivamente) y otros de tipo diacrónico (hechos para hacer una actividad meta-reflexiva sobre los PEA sincrónicos). Algunos PEA fueron elaborados de forma individual y otro de modo colaborativo. Finalmente, otros componentes del DEA fueron un conjunto de ensayos académicos los cuales fueron elaborados también de modo individual y colaborativo. En total, el diario constó de 4 PAE individuales y 4 PAE grupales, un protocolo individual diacrónico meta-reflexivo y 8 ensayos individuales y colaborativos.

*Instrumentos de evaluación de aprendizaje de contenidos.* Para valorar los aprendizajes conseguidos en las unidades didácticas abordadas durante la experiencia gracias al uso de los PEA, se elaboraron cuestionarios con reactivos cerrados con cuatro opciones, con aproximadamente el 70% de preguntas que exigían respuestas de tipo implícito de alta constructividad (respuestas basadas en inferencias y aplicaciones posibles) y 30% con preguntas de tipo explícito de baja constructividad (respuestas que exigían conocimiento de información literal). Estos instrumentos se aplicaron antes y después del desarrollo de una unidad didáctica. Los reactivos fueron elaborados por dos profesores titulares de la misma asignatura.

*Rúbricas para la evaluación de los ensayos académico-científicos*. Las matrices de verificación o rúbricas contenían 10 indicadores para evaluar dos aspectos de los ensayos: 1) evaluación de la redacción (adecuación a destinatarios, claridad expositiva, coherencia, progresión temática y aspectos de normativa), 2) evaluación de la estructura (trabajo textual de: la introducción, del desarrollo de argumentos, contrargumentos y refutaciones, de la precisión conceptual, y de la conclusión). Cada indicador se valoraba en tres niveles y se obtenía una calificación individual sobre 30 puntos que se convertían a una escala de 10 puntos.

*Cuestionarios de autosatisfacción de la experiencia*. Estos cuestionaros constaban de 17 preguntas cerradas en las que los alumnos valoraban la utilidad o la eficacia de los instrumentos, recursos y situaciones planteadas en los diarios de escritura, además de las experiencias grupales e individuales y la situación del uso de la plataforma y sus recursos prestados.

*Recursos pedagógicos para la escritura de ensayos.* Documentos de apoyo breves para explicar la naturaleza de los ensayos científico-académicos y ejemplos de ensayos.

*Procedimiento*

La propuesta se concibió como un estudio de diseño con la intención de mejorar las prácticas educativas para la promoción de la escritura académica y epistémica (Rinaudo & Donolo, 2010). Se realizaron dos experiencias pedagógicas aunque en este caso se presentará sólo una de ellas. La experiencia duró aproximadamente 4 meses en el que se desarrollaron tres unidades didácticas (UD, un mes por unidad didáctica con clases semanales de 3 horas). Desde inicio se confeccionó el diario de escritura y se personalizó para cada uno de los participantes. Se mencionó que el diario de escritura lo trabajarían esencialmente ellos e incorporaría distintas actividades de las unidades didácticas (UD, equivalentes a temas curriculares del programa) a lo largo del semestre escolar (ver figura 1). Dentro de cada UD se realizaron varios PEA. Especialmente en las unidades didácticas 2 y 3 se utilizaron 8 PEA y se escribieron varios ensayos (8 en total con las evaluaciones inicial y final).

Al inicio de la experiencia, se solicitó una reflexión libre sobre el aprendizaje de un subtema de la UD 1 y un ensayo tal como ellos lo interpretaban en ese momento. A partir de aquí en las siguientes clases de las UD 2 y 3, se abordaron los subtemas del programa guiados por el profesor en colaboración con los alumnos, y al finalizar se llenaron los PEA en sus dos secciones ya descritas anteriormente. En la UD2 el llenado de los PEA y la escritura de los ensayos se hicieron de modo colaborativo (apoyados por la plataforma Moodle) en donde los participantes leían y escribían cada uno de sus productos y trabajaban colaborativamente en grupos pequeños (generalmente triadas). Posteriormente en la UD 3 se realizaron de modo individual. Cada PEA trabajado se incluyó dentro del diario de escritura. Se elaboraron 6 ensayos académicos, dos de ellos realizados en pequeños grupos y 4 en forma individual (uno al principio y otro al final de toda la propuesta y dos intermedios). Todas las actividades fueron supervisadas por el profesor de la clase. Para cada tema se hicieron evaluaciones antes y después sobre los contenidos conceptuales esenciales de los mismos.

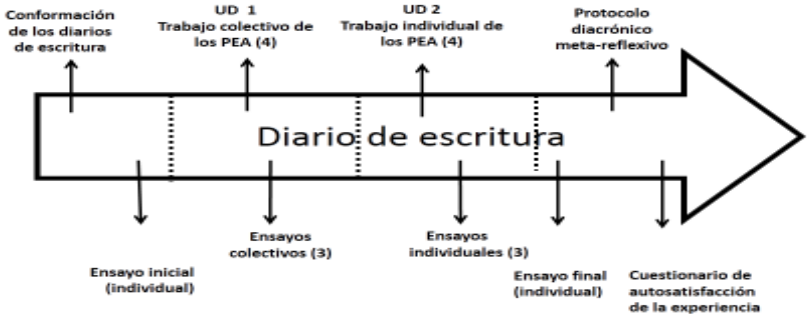


*Figura 1. Diario de escritura y actividades realizadas*

Desde un punto de vista conceptual, conviene señalar que realizamos nuestra propuesta bajo las premisas del "ayudar a escribir" dentro de un sistema de actividad de cognición distribuida (ver Figura 2), basada en los recursos mediacionales prestados y el apoyo tanto del profesor como de los compañeros (Cole y Engeström, 2001). En el sistema de actividad denotado en la figura puede constatarse que la idea es que los estudiantes utilizaran la escritura de un modo reflexivo para apoyar su aprendizaje (a través de los PEA) y que practicaran la escritura por medio de un género que se sabe exige una fuerte carga reflexiva (los ensayos). Que utilizaran para tales efectos distintos tipos de artefactos tales como los PEA, los ejemplos de los ensayos y los foros de discusión asincrónicos, entre otros. Dentro del sistema de actividad los alumnos actuaron como escritores y lectores de sus propios productos y lo hicieron de un modo individual y colaborativo. En esta última modalidad se impusieron reglas de participación tanto para el llenado de los PEA como para su actuación dentro de los foros. Por tanto, y aunque pueda sonar un poco reiterativo, lo fundamental de la propuesta fue utilizar los PEA para mejorar en los estudiantes la escritura de ensayos académico-científicos en situaciones de aprendizaje individual y colaborativo y al mismo tiempo para mejorar su aprendizaje mientras escribían (la función epistémica de la escritura), conformando el diario de escritura.

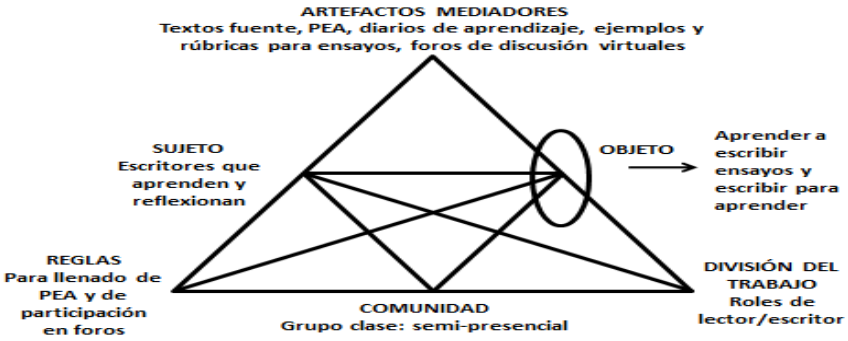


*Figura 2. Sistema de actividad distribuida de la experiencia de los diarios de escritura basados en los protocolos de escribir para aprender (PEA) (elaboración propia).*

Al finalizar la experiencia se aplicó a todos los participantes, un protocolo metareflexivo diacrónico para revisar el diario de escritura en el que desde su voz analizaron y compararon varias de las actividades realizadas en el mismo y por último se aplicó un cuestionario de autosatisfacción sobre la experiencia.

RESULTADOS:
Los resultados de la experiencia son amplios y complejos, de manera particular nos interesa resaltar tres aspectos de la experiencia que demuestran las posibilidades educativas que ésta tiene.

*Evaluación diacrónica sobre los PEA*

Vale la pena comentar brevemente algunos aspectos significativos que los alumnos reportaron en el protocolo de escritura diacrónico constituido como espacio de meta-reflexión en el que ellos mismos, frente a su diario, evaluaron distintos momentos del llenado de los protocolos de escritura para aprender (PEA), insertados en éste. Hay que subrayar que los alumnos contestaron este ejercicio de meta-reflexión hojeando el diario y comparando las actividades realizadas previamente.

En un momento inicial de toda la experiencia después de abordar la primera de las unidades didácticas, se les pidió a los participantes que hicieran una reflexión “a su manera” sobre lo aprendido por escrito con una instrucción muy “abierta” o general (sin utilizar los PEA) con la

finalidad de indagar su actividad reflexiva previa a la experiencia. Pues bien, uno de los ejercicios del protocolo meta-reflexivo consistió en solicitarles que compararan esa reflexión inicial sin PEA versus la que habían sido capaces de desarrollar cuando los usaron. Un dato relevante en esta dirección fue que el 80% aceptó que lo que hicieron sin los PEA fue una reflexión muy general y superficial. De hecho, el 20 % de ellos admitió haber hecho sólo un resumen del tema revisado. Lo anterior lo podemos apreciar en las siguientes expresiones consignadas por dos estudiantes:

> **Participante 6:** *"La reflexión de la unidad eran más bien resúmenes de lo visto en clase".*
> **Participante 1:** *"Los <<protocolos>> [iniciales] eran más generales, más superficiales y no creo que aprendiera nada".*

Cuando se les cuestionó sobre cuál modo de trabajar los PEA individuales o colaborativos les pareció más útil para aprender, el 6% comentó que el realizado de modo individual (de la unidad didáctica 3) mientras que el 94% de los estudiantes aceptaron que el modo colectivo (de la unidad didáctica 2). Al preguntarles a estos últimos cuál era la razón de que les pareciera que tuvieron más dividendos de aprendizaje con ellos, el 50% relató que se debió al trabajo en equipo mientras que el 25% señaló que fue debido a que las preguntas del protocolo les proporcionaban una guía para aprender mientras que el otro 25% admitió que produjo en ellos una mayor reflexión. Las siguientes son algunas de las respuestas dadas por los alumnos sobre su percepción del trabajo de la Unidad Didáctica 2 (la del trabajo colaborativo de los PEA):

> **Participante 12:** *"Los protocolos de la unidad 2 eran más estructurados, eran realmente una guía y un apoyo, y eso hacía que pensara más, reflexionara más. En la unidad 2 aprendí con los protocolos de escritura, la guía y estructura del mismo, te va dando una orientación mayor y por tanto reflexionas y aprendes a cada paso."*

> **Participante 7:** *"Las reflexiones realizadas en equipo están mejor estructuradas y son un poco más profundas y amplias con respecto a la información y más críticas, gracias al apoyo y guía que brinda el protocolo".*

*Evaluaciones de los aprendizajes logrados por tema*

Las evaluaciones iniciales y finales del aprendizaje de los temas abordados durante la experiencia, se realizaron por medio del instrumento de evaluación del aprendizaje. En dichas comparaciones hechas tanto de

la unidad 2 en la que los estudiantes trabajaron de modo colaborativo (4 PEA y 3 ensayos), como en la unidad 3 en la que trabajaron de forma individual (4 PEA y 3 ensayos), se encontraron diferencias estadísticamente significativas en sus puntajes promedio antes y después utilizando *t* de student para muestras relacionadas en la unidad 2 (pre=3.5 vs post=6.8; t= -7.636, p<.001) y en la unidad 3 (pre=4.4 vs post=6.8; t=-5.058, p<.001), lo cual indica que los alumnos ciertamente lograron un mayor aprendizaje mientras estuvieron escribiendo los PEA y los ensayos.

*Evaluaciones de los ensayos académicos*

También se hicieron comparaciones de los ensayos iniciales e intermedios de las Unidades 2 (colaborativos) y 3 (individuales), que fueron evaluados a través de rúbricas que valoraban aspectos de redacción y de tipo estructural. La evaluación por rúbricas fue realizada por dos evaluadores independientes con una confiabilidad de 90%. Utilizando *t* de student para muestras relacionadas se hicieron las comparaciones entre los puntajes promedio de los ensayos escritos mencionados. Entre los ensayos iniciales y los ensayos grupales (a poco más de 1 mes aproximadamente de instaurada la experiencia) la diferencia en los promedios de aspectos de redacción (10 vs 12.6; t = -3.103) fue significativa al p<.007 y en aspectos de estructura (7.6 vs 11.3; t = -6.41) fue significativa al p <.0001, en ambos a favor de los ensayos grupales. La comparación entre los ensayos iniciales y los ensayos intermedios individuales (a poco más de 2 meses de instaurada la propuesta), los intermedios individuales fueron superiores significativamente en aspectos de redacción (10 vs 12.4; t = -3.928, p<.001) y de estructura (7.6 vs 10.2; t = -4.498, p<.0001). No hubo diferencias significativas entre los ensayos grupales y los individuales.

*Cuestionario de autosatisfacción*

Respecto a los resultados del cuestionario de autosatisfacción aplicados al final de la experiencia se valoraron distintos aspectos. Sobre el aprendizaje de los contenidos gracias a las actividades cognitivas y metacognitivas inducidas por los PEA, el 81.5% de los participantes consideraron que el aprendizaje logrado fue bueno o muy bueno en toda la experiencia. El 77.8% dijo que su reflexión de los aprendizajes gracias a estas actividades cognitivas y metacognitivas fue buena o muy buena. Los alumnos también valoraron de forma positiva las actividades de reflexión sobre su aprendizaje que se insertaron en el diario de escritura

(actividades de autovaloración diacrónica), puesto que el 40.7% las encontraron como apropiadas y el 51.9% como muy apropiadas.

Respecto a la escritura de los ensayos el 59.2% dijo saber poco o muy poco sobre cómo escribir los ensayos hasta antes de la experiencia. El 92% admitió que su conocimiento sobre los ensayos académicos mejoró como consecuencia de la experiencia. El 85.2% aceptó que su reflexión sobre la escritura de los mismos para planificarlos gracias a los PEA fue buena y muy buena y el 93% reconoció que los materiales de apoyo utilizados (ejemplos de ensayos, explicaciones sobre el ensayo) fueron adecuados y muy adecuados.

En torno a la situación de la combinación del uso de la plataforma (cuando los alumnos trabajaron colaborativamente los PEA y la planificación de ensayos) y las actividades presenciales, el 75% mencionó que fue apropiada o muy apropiada.

DISCUSIÓN Y CONCLUSIONES:

Se corroboró la eficacia de la propuesta basada en los diarios de escritura como actividad de potencialidad epistémica. Los alumnos consideraron los PEA como actividades de escritura que favorecieron su aprendizaje y su reflexión metacognitiva de los contenidos revisados en el programa curricular. Como consecuencia de ello, los alumnos aprendieron más en cantidad y calidad los contenidos conceptuales de los temas abordados en el programa mientras se realizó la experiencia. Además, este hallazgo coincide con la experiencia subjetiva que ellos mismos expresaron cuando se refirieron al valor del llenado de los PEA, puesto que admitieron que ciertamente favoreció un mayor aprendizaje de los conceptos principales de los temas abordados. Por último, se demostró que los PEA también fueron eficaces para mejorar la planificación y preparación de los ensayos solicitados así como, para escribirlos con una mayor calidad temática y organización estructural, puesto que se elaboraron productos escritos con mejoras relevantes en los aspectos de redacción (p. ej. la coherencia y la progresión temática) y en el abordaje de los aspectos organizativos esenciales de la escritura ensayística.

Vale la pena mencionar que los alumnos reconocieron que los PEA fueron más enriquecedores cuando se elaboraron de forma colectiva que individual. Pero también cabe hacer notar que precisamente la experiencia del trabajo colectivo coadyuvó a que los participantes trabajaran, en un momento posterior, de una mejor manera en forma individual tanto los

PEA como los ensayos escritos.

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## Reconocer para actuar: géneros discursivos narrativos en la alfabetización inicial

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PALABRAS CLAVE: Alfabetización inicial, género discursivo, recuento.

RESUMEN:
En los niños, la alfabetización inicial es una etapa crucial en la que los patrones fonéticos y fonológicos, léxico-gramaticales y semántico-pragmáticos se consolidan, se diversifican y sirven de bases para los aprendizajes en etapas posteriores de literacidad y participación en comunidades institucionales como la escuela. Por ello, es fundamental contar con una metodología clara de enseñanza y aprendizaje de la lengua a través de los géneros discursivos en sus diversas modalidades y niveles. Una metodología basada en el género discursivo (Rose & Martin, 2012; Christie & Derewianka, 2008; Hernández Ramírez, 2010) provee una marco incluyente que demuestra cómo las prácticas sociales se enseñan a través del reconocimiento de la relación entre los patrones del lenguaje y la acción en el mundo y, además, establece parámetros de logro educativo más claros para el docente. Desde la noción del género discursivo, este trabajo tiene como objetivo mostrar el papel fundamental

del *Recuento* (Derewianka, 2008) como uno de los géneros ideales en la etapa de la alfabetización inicial. Se describen sus alcances como género oral y escrito, sus fases funcionales y cómo el niño a través de él puede representar y reconstruir su participación en el mundo.

INTRODUCCIÓN:

Aprender a leer y escribir es un proceso progresivo que ha sido entendido de diversas maneras desde distintas áreas de conocimiento. Así, por ejemplo, desde un enfoque cognitivo la alfabetización ha sido vista como un proceso psicogenético que ha modificado profundamente las bases teóricas con que se contaba para comprender los procesos de alfabetización y de desarrollo de las capacidades relacionadas con la lectoescritura (Ferreiro & Teberosky, 1991; Ferreiro, 1991). El enfoque de la psicogénesis del lenguaje, plantea la adquisición de la lectoescritura como un proceso de desarrollo cognitivo derivado de la interacción con el mundo de los textos. A partir de este enfoque constructivista del proceso de alfabetización, se ha generado una didáctica centrada en la ejecución de proyectos insertos en situaciones reales de comunicación en los que los alumnos participan como lectores y productores de textos, aun antes de manejar el sistema de escritura en forma convencional. Si bien el enfoque de la psicogénesis reconoce que lo específico del lenguaje sólo se adquiere al momento que el niño entra en contacto con textos de uso social es necesario incorporar a este marco una perspectiva socio-discursiva centrada en la pedagogía del género que permita entender la alfabetización inicial como un proceso complejo que además de permitirle al niño apropiarse y manejar el sistema de la lengua, también favorezca el desarrollo de capacidades para reconocer y reproducir, tanto la estructura básica, como el estilo discursivo, el tipo de lenguaje y las estructuras sintácticas propias de diversos tipos de textos utilizados de manera real en la vida social.

Bajo este entendido, el objetivo de este trabajo es proponer la conceptualización de la alfabetización inicial como un proceso interactivo complejo en el que el niño entra en contacto con las prácticas sociales a través del reconocimiento de la relación entre los patrones del lenguaje y la acción en el mundo. Para ello, desde la teoría del género discursivo y a modo de ejemplificación, mostramos el papel fundamental del recuento (Derewianka, 2008) como uno de los géneros ideales en la etapa de la alfabetización inicial. Para el cumplimiento de este objetivo, hemos organizado el trabajo en tres secciones. En la primera sección nos acercamos la perspectiva social del lenguaje para explicar la manera como

los hablantes interactuamos a través de la lengua escrita y por qué estas interacciones adquieren formas específicas dependiendo de los contextos en los que nos encontramos y los propósitos sociales y comunicativos que deseamos cumplir con dichas acciones. En la segunda sección, explicamos como estas formas relativamente estables del lenguaje que se conocen con el nombre de *géneros discursivos* son las que nos permiten, como usuarios del sistema de escritura, desempeñarnos de manera pertinente y eficaz en los distintos ámbitos de participación ciudadana, e insistimos en la necesidad de entender la alfabetización inicial también como un proceso de adquisición de la diversidad de prácticas letradas propias de la interacción social en la que se encuentra inmerso el niño. Finalmente, en la tercera sección, nos detendremos en el recuento como uno de los géneros ideales en la etapa de la alfabetización inicial. Describimos sus alcances como género oral y escrito, sus fases funcionales y la manera como, a través de éste, el niño puede representar y reconstruir su participación en el mundo.

*La alfabetización inicial desde la perspectiva social del lenguaje*

En el ámbito de los estudios y la pedagogía del lenguaje existe una tendencia cada vez mayor a reconocer que los niños aprenden a leer y escribir gracias a su continua participación en las prácticas sociales propias de los diferentes entornos en los que su utiliza el lenguaje escrito. Hoy en día se reconoce que esta participación, y los conocimientos de ella derivados, son el acceso a la cultura escrita, de ahí la importancia de detenernos en las maneras como los hablantes nos apropiamos de estas prácticas y las formas como la escuela puede facilitarnos dicha apropiación (Moje, 2010).

La perspectiva social concibe el lenguaje como un fenómeno complejo que supone mucho más que un sistema de signos y reglas de combinación de esos signos. Estamos hablando de una actividad que permite a los seres humanos generar significados sociales para interactuar con los miembros de la comunidad; es decir, a través del lenguaje los individuos realizan distintas actividades estructuradas y diferenciadas que dan sentido a su realidad, les ayudan a cumplir propósitos e identificarse como integrantes activos de un grupo social. Se entiende entonces que los distintos ámbitos o contextos de participación como, por ejemplo, el hogar, la escuela, los centros culturales y recreativos, los espacios institucionales, por mencionar solo algunos, y las acciones que en estos espacios se realizan determinan la forma como los individuos usamos el lenguaje. En otras

palabras, el léxico o vocabulario que utilizamos, las formas gramaticales que elegimos, la manera como organizamos la información y los tipos de textos que producimos dependen completamente de quiénes somos, a qué comunidad pertenecemos, qué actividades realizamos, qué intenciones tenemos y cómo interactuamos con los miembros de nuestra comunidad.

Bajo estos supuestos, la perspectiva social reconoce la existencia de una íntima conexión entre los diversos usos del lenguaje y las prácticas o acciones que los individuos llevan a cabo al interactuar y cumplir propósitos sociales y personales**.** Por lo mismo, las prácticas sociales son entendidas como estructuras simbólicas compartidas por los miembros de una comunidad. Se trata de maneras ritualizadas de entender el mundo, de saber y hacer (Gee, 2006). En este entendido, usar el lenguaje de determinada manera para cumplir determinados propósitos es, en consecuencia, una práctica social. Así, por ejemplo, en el ámbito jurídico, escribir y presentar una demanda exige a todo abogado saber cómo se argumenta en esta comunidad particular para ofrecer pruebas y fundamentar una solicitud. De igual forma, solicitar a una instancia o dependencia gubernamental un trámite requiere, por parte del ciudadano, reconocer las formas de interacción lingüística propias de esos contextos, como saber llenar formatos o redactar solicitudes u oficios.

A las prácticas sociales del lenguaje se les conoce también con el nombre de *prácticas discursivas*, y las comunidades que las generan y reproducen se les llama, por extensión, *comunidades discursivas* (Swales, 1990). La noción de comunidad discursiva es importante para comprender el funcionamiento del lenguaje en los diversos contextos de interacción. Indica que para cumplir con algún propósito social todo productor de discurso debe apegarse a formas convencionales y previamente establecidas que mantienen un orden y aseguran una continuidad a través de la difusión y transmisión de valores, creencias, ideologías y conocimientos. Así, describir un fenómeno, explicar un proceso, exponer un problema, denunciar un hecho, persuadir sobre un punto de vista, narrar un acontecimiento son prácticas discursivas que adquieren formas particulares según los intereses e identidades de la comunidad que las realiza y los contextos o ámbitos en los que se realiza la acción (Gee, 2000, 2005; Moje, 2010).

Ahora bien, son muchos y variados los ámbitos de acción en los que se utiliza el lenguaje; pero en un sentido práctico y, sobre todo, orientado a la

alfabetización inicial, podemos decir que éstos se integran básicamente en dos: el ámbito de lo público y el ámbito de lo privado. Así, la escuela, el centro de trabajo, la comunidad, las instituciones sociales, culturales y de salud, por ejemplo, pertenecen al ámbito de lo público. En este ámbito, las interacciones discursivas que se llevan a cabo están determinadas por las dinámicas propias de las comunidades y las prácticas a través de las cuales obtienen resultados. De ahí que los usos del lenguaje y los textos elegidos como medio de interacción están bien definidos. Por ejemplo, en la escuela, se evalúa el conocimiento de los estudiantes a través de exámenes o informes académicos, se pide a los estudiantes que lean sus libros de texto o que revisen una práctica de laboratorio; mientras que en el centro de salud se promueven campañas de vacunación a través de carteles o trípticos, el médico informa a sus colegas sobre los padecimientos de un paciente a través del expediente médico o se solicita a un laboratorista examinar una muestra médica a través de una orden de laboratorio. Estas prácticas discursivas generan lazos identitarios y solidarios entre los miembros de la comunidad, promueven y socializan los conocimientos, fortalecen y divulgan las creencias e ideologías, así como los modos de hacer establecidos por los propios miembros de la comunidad para lograr sus propósitos sociales. Se trata de usos del lenguaje convencionales y, sobre todo, formales.

Por otra parte, el ámbito de lo privado o personal refiere a aquellas interacciones discursivas que se realizan a vista de pocos, de manera familiar o doméstica y sin ninguna formalidad. En cuanto a los usos del lenguaje, se trata de espacios en los que interactuamos a través de formas también bien reconocidas como la conversación cotidiana, la carta familiar, el recado, la lista del supermercado, el recuento del día, la anécdota o los chistes. Estas formas de usar el lenguaje de forma oral o escrita no están sujetas al escrutinio de la comunidad, pero poseen características que las hacen reconocibles y funcionales en estos contextos. Por lo mismo, también son reconocidas, aprendidas y reproducidas por los individuos de la misma forma que sucede con las interacciones discursivas del ámbito de lo público.

*Géneros discursivos y alfabetización inicial*

Como hemos mencionado, usamos el lenguaje de maneras diferentes dependiendo del ámbito de acción, la comunidad a la que pertenecemos, las actividades que realizamos, los propósitos que deseamos cumplir, etc. A esas formas relativamente estables de utilizar el lenguaje se le conoce

con el nombre de géneros discursivos (Bajtín, 1986). Bazerman (2012) señala que un género discursivo es tanto una práctica social encaminada al cumplimiento de propósitos como un evento comunicativo. Se trata de una acción que produce en nuestra mente una representación de una determina actividad que se activa cuando interactuamos con otros hablantes y adquiere la forma de textos concretos. Por lo mismo, la noción nos permite aglutinar textos que poseen rasgos comunes.

Un aspecto que debemos destacar al hablar de géneros discursivo es que este concepto responde, como es de notar, a situaciones recurrentes y definidas socialmente. Esto quiere decir que se trata de patrones de interacción, oral o escrita, que representan la experiencia de los usuarios del lenguaje en determinados contextos y situaciones sociales. Por ello, las personas al conocer el género pueden identificarlo, interpretarlo y producirlo, siguiendo las convenciones propias de la situación de interacción (cotidiana o formal), y aquellas otras establecidas por la comunidad que utiliza el género como medio de comunicación (organización, vocabulario, gramática, etc.).

Por otra parte, la forma como se organiza un texto es importante para su reconocimiento, pero no es suficiente para su total comprensión. Se requiere, además que los usuarios del lenguaje identifiquen aspectos pragmáticos para su identificación y distinción con otros géneros que pudieran circular en el mismo contexto y tener características semejantes. Por ejemplo, gracias a su continua lectura en la casa y en la escuela, un niño es capaz de diferenciar un cuento de una fábula. Se puede decir que identifica los géneros porque los reconoce, aprecia sus semejanzas y diferencias y, sobre todo, los propósitos por los cuales se escriben y leen cuentos y fábulas.

Los géneros discursivos circulan en los diferentes ámbitos de acción en los que participamos, y se van aprendiendo en la medida que nos vemos obligados a utilizarlos para interactuar con los demás miembros de la comunidad. Si bien es cierto que un mecánico aprenderá a escribir una solicitud de adquisición de refacciones para enviarla al departamento de compras de un taller especializado a fuerza de realizar la actividad infinidad de ocasiones, también lo es el hecho de que muchos géneros, sobre todo aquellos relacionados con el ámbito de lo público, como el recibo o la solicitud, se aprenden básicamente en la escuela. Otros más, menos formales, se aprenderán en el hogar al participar de acciones ritualizadas, como lo son las historias y anécdotas que contamos durante

la cena con la familia o los cuentos o rondas infantiles que leemos a nuestros hijos para hacerlos dormir.

Hoy día sabemos por diferentes estudios evolutivos que ya a los 5 años los niños no sólo han adquirido los núcleos estructurales básicos del sistema lingüístico de su lengua, sino que también dominan los géneros discursivos que se constituyen en la comunicación discursiva inmediata y cotidiana. Estos géneros discursivos llamados por algunos especialistas como *géneros primarios* (), son parte de experiencias diarias de intercambio en situaciones contextuales específicas que generalmente se realizan en ámbitos íntimos en los que participan otros miembros como los padres o la familia. Por lo mismo, el hogar, como espacio de interacción y construcción de significados para organizar la vida diaria, se convierte en un espacio vital para dar sentido a nuestro mundo a través de la continua participación en prácticas discursivas que nos permitan identificarnos como miembros del núcleo familiar, pero también como parte de una comunidad que acostumbra relacionarse con el lenguaje de determinadas formas para cumplir determinados propósitos.

Muchos de los discursos producidos en estas experiencias íntimas son narraciones que implican la participación de personas realizando acciones en la persecución de objetivos, librando obstáculos a esos objetivos y reaccionando emocionalmente ante tales eventos. Este esquema narrativo básico demuestra que los niños pequeños poseen conocimientos que les permiten comprender lo que sucede en su medio físico y social que se traducen en formas de interacción discursiva como el cuento, el recuento, la anécdota, la crónica y otras muchas más. Lo anterior supone que los mecanismos inferenciales y el uso del conocimiento general sobre el mundo, que posibilita dicha comprensión, puede ser utilizado también en la comprensión, identificación y producción de otros géneros en los que la narración y la descripción son el centro de la organización discursiva y que se utilizan en contextos informales.

Por su parte, otros géneros son mucho más elaborados y requieren de estructuras cognitivas y discursivas más complejas. Así, aunque el niño haya tenido alguna experiencia en la comunicación espontánea e informal con géneros construidos a partir de secuencias narrativas y descriptivas, otros más, como los llamados géneros secundarios, se aprenden de manera más tardía. Estos géneros como la carta, las notas informativas, las fichas expositivas, los textos de divulgación, en los que se expone, explica o argumenta, requieren de parte de los niños nuevos

conocimientos, habilidades y estrategias de producción debido a las diferencias léxicas y sintácticas entre la escritura y el habla, y los contextos de interacción formal en los que se utilizan dichos géneros. Se trata del dominio de los géneros secundarios de la escritura que sólo se alcanza a través de la enseñanza explícita propia de la escuela.

A partir de lo hasta aquí expuesto queda claro que, desde esta perspectiva social, alfabetizar implica también enseñar a reconocer y producir géneros. Pues los niños en la educación inicial (jardín de niños y primaria), como miembros de un sociedad en la que la lectura y la escritura están presentes en prácticamente la mayoría de las actividades de la vida cotidiana y donde, además dichas actividades son sumamente valoradas, no son ajenos a la presencia y usos de los géneros con mayor presencia en el entorno sociocultural. Es más, podemos decir, que observan e imitan lo que hacen las personas de su comunidad cuando leen y escriben. Por eso, la enseñanza y aprendizaje de la lectura y la escritura son objetivo primordial de la educación básica.

*El recuento como género básico para la enseñanza de la lectura y la escritura*

Sabemos que el proceso de alfabetización inicial es un momento crítico en la educación del niño, pues al mismo tiempo que aprende el uso de las convenciones de los signos escritos, también debe identificar las maneras en que este conjunto de signos se relaciona con sus acciones e ideas y con las de sus interlocutores. Cuando el niño llega a la escuela lo hace con una experiencia más o menos variada, adquirida en el seno familiar y social, de lo que es el lenguaje escrito y de su utilidad. Por lo tanto, partir de los usos reales del lenguaje se convierte en forma ideal de diseñar actividades para la enseñanza de la lectura y la escritura en el salón de clases. Desde esta perspectiva, el profesor será el mediador entre el saber cultural y el aprendizaje de los niños, entre los cuales la lectura y la escritura figuran como actividades sociales complejas que necesitan ser enseñadas ya que no se adquieren de forma natural; éstas deben ser, además, enseñadas a lo largo de toda la formación escolar, incluida la universitaria, pues se trata de prácticas sociales que van cambiando y adaptándose a las necesidades de cada contexto. Por lo mismo, es trabajo del profesor mostrar a los niños las distintas formas cómo esos textos adquieren sentido en un contexto particular, y cómo a través de ellos se realizan determinadas acciones que resultan significativas para otros. De ahí que en los últimos años, los expertos en

alfabetización han insistido en la necesidad de incorporar una perspectiva discursiva en la enseñanza de la lectura y la escritura en la escuela, y esto significa incorporar el trabajo con géneros discursivos desde el inicio de la formación escolar.

Lo que propone esta pedagogía del género es el trabajo de acompañamiento en los procesos de comprensión y producción de textos, además de los procesos de adquisición de los recursos lingüísticos que supone aprender a leer y escribir como la ortografía y la sintaxis. Es decir, aprender a leer y a escribir a través de géneros discursivos implica un trabajo constante de exposición de los niños a los géneros propios de sus experiencias cotidianas y escolares y a las formas convencionales que les dan identidad a esa actividad.

Tomando en consideración que las experiencias cotidianas y sociales de los niños tiene una gran influencia en la comprensión de los objetos de aprendizaje en la escuela, es importante iniciar el proceso de alfabetización con la exposición a textos relacionados con su vida cotidiana, es decir, con lo que él conoce y le es familiar. Una de las acciones sociales que el niño aprende desde muy temprana es la de "contar" o relatar acciones. La vida humana se construye y se reconstruye a través de un proceso narrativo incesante que adquiere muy diversas formas, y una de ellas es el recuento de las acciones en las que participamos o de las que somos testigos o espectadores.

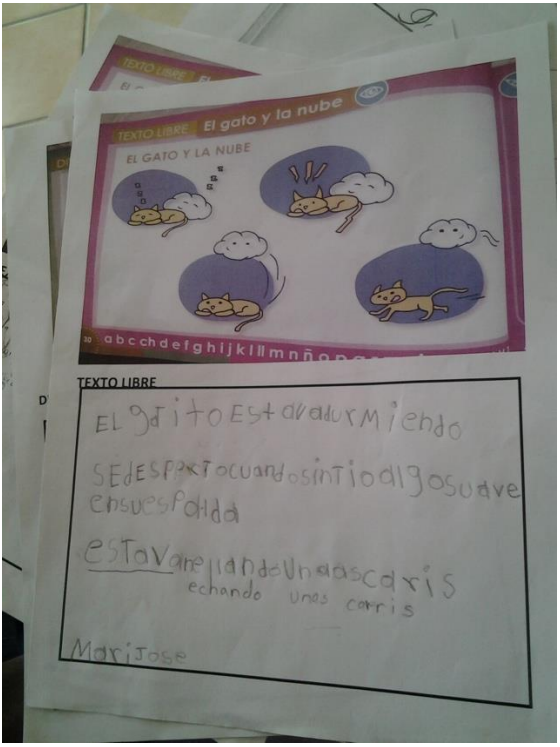
La narración de acontecimientos es un modo de organización del discurso cuyos rasgos lo distinguen claramente de otras formas de organización como la descripción o la exposición, y cuyo uso permite que los hablantes produzcan narraciones en prácticamente todas las situaciones de comunicación. Por lo mismo, muchos investigadores han planteado que esta estructura debería considerarse como un tipo básico de texto. De hecho, hay quienes sostienen que la narrativa es una forma primaria de discurso que da origen a otras formas discursivas y que es la primera que se aprende (Bruner, 1990; Beals & Snow, 1994). Autores como Nelson (1986) y Eisenberg (1985) han mostrado que las primeras producciones narrativas que producen los niños corresponden a eventos que suceden más de una vez, como por ejemplo bañarse, ir a la escuela o celebrar un cumpleaños.

Ahora bien, un punto central en el estudio de la narración infantil es el papel que ésta juega en el proceso de alfabetización inicial; por lo mismo,

hay un enorme interés por identificar de los géneros narrativos en la primera infancia y su orden de aparición en el desarrollo del lenguaje infantil. En este punto, una de las perspectivas más influyentes es aquella distingue la aparición de los géneros a partir de las interacciones en las que se realizan las narraciones. Algunos autores han identificado como los géneros iniciales el recuento, el relato y el cuento. (Heath, 1986; Hicks, 1988; Derewianka, 2008). En este trabajo nos centramos particularmente en el primero de ellos.

El recuento es una narración cotidiana cuyo objetivo es responder a la pregunta ¿qué sucedió?, y que básicamente trata de una narración casual en la que el niño puede recordar y poner por escrito sucesos (fui al cine, llovió muy fuerte, le dolió la cabeza, etc.), y ordenarlos en secuencias temporales muy cercanas (ayer, hoy, el fin de semana). Se trata, pues, de la verbalización de la experiencia pasada, usualmente compartida con otro. La producción de breve recuentos familiariza al niño con estructuras narrativas simples que sirven para dar a conocer a otros, situaciones reales relativas a su propia experiencia o la experiencia de alguien más, y que posteriormente dan paso a géneros mucho muy complejos como el cuento o la historia.

Debido a que se trata de un género en el que el niño por lo regular narra experiencias personales, los papeles del narrador y el protagonista están estrechamente relacionados. El recuento permite narrar desde una perspectiva individual que da a la narración una sensación de intimidad. Por lo mismo, el uso de la primera persona es muy común en este tipo de interacción, aunque es posible usar una experiencia ajena y reportarla a través de la tercera persona. Cabe aquí señalar, que como todo género, el recuento presenta una estructura discursiva que se va complejizando en la medida que el niño desarrolla habilidades sintácticas, por lo que no es de extrañar que incluso niños pequeños que aún no han adquirido por completo el código son capaces de hacer recuentos de sus experiencias utilizando dibujos o ilustraciones como se puede observar en el siguiente ejemplo:




*Texto 1. Recuento*
*Fuente: Archivo Proyecto Alfabetización inicial, BUAP.*

Como se puede ver, la alfabetización a partir del reconocimiento y producción de géneros discursivos como el recuento, aprovecha el interés y curiosidad propias de la infancia para acercarlos progresivamente a las prácticas de lectura y escritura, pues al enseñar a leer, a comprender, a construir significado y a escribir, estamos favoreciendo el aprendizaje del uso del lenguaje como herramienta de comunicación, aprendizaje e interacción que regula el pensamiento y orienta la conducta propia y ajena. Es decir, estamos ofreciendo a los niños la posibilidad de adquirir y comunicar experiencias en torno a la lectura y la escritura como algo útil en los diversos ámbitos, no solo de la vida escolar, también de la personal y social. Por lo mismo, la escuela tiene la función de enseñar los conocimientos relevantes de la cultura en la que el niño está inmerso. Al ser la encargada y responsable de la enseñanza de la lectura y la escritura no puede dejar a un lado los conocimientos y experiencias infantiles, sino

que debe partir de ellos para acercarle de forma paulatina al saber formal exigido por la sociedad a sus ciudadanos

CONCLUSIÓN:

A lo largo de este trabajo hemos insistido en la importancia de entender la alfabetización inicial como un proceso multidimensional, en el que leer y escribir implica desarrollar distintos conocimientos y habilidades. Por lo mismo, es importante reconocer que la lectura y la escritura se inician desde etapas muy tempranas dentro del contexto familiar y comunitario, y que las experiencias de inmersión en contextos reales son las que permiten a los niños construir representaciones sobre los uso del lenguaje que serán la base del aprendizaje de la lectura y la escritura.

El uso formal de los textos y el reconocimiento de los géneros a los que éstos pertenecen contribuye de forma positiva al dominio formal de la lectura y la escritura. Esa es la razón por la que se sugiere partir de los géneros discursivos para la enseñanza del lenguaje escrito, pues no solo se trata de las formas de uso del lenguaje utilizados por la sociedad en los distintos ámbitos de participación, sino que también son un medio imprescindible para relacionar las tareas escolares con las demandas para la inserción en la vida social. De igual forma, la enseñanza y aprendizaje de los géneros discursivos primarios como el recuento, favorece la motivación e interés del niño por el lenguaje escrito, da sentido al sistema de escritura (código) y permite su dominio de una forma funcional y contextualizada. Por lo mismo, insistimos que corresponde precisamente a la escuela continuar y mejorar este proceso incorporando métodos integrados que pongan énfasis en el desarrollo simultánea de estrategias de construcción de significado de los textos con destrezas de decodificación, en los que el contexto sociocultural de los niños sea fundamental para su introducción en la cultura letrada.

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# Relación de la fluidez de la escritura con la cantidad y calidad de textos multilingües de alumnos de primaria

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PALABRAS CLAVE: fluidez escritura, textos multilingües, marco neuro-evolutivo.

RESUMEN:
Esta comunicación pretende explicar las investigaciones desarrolladas en el marco neuro-evolutivo de la escritura. Según estos estudios, la velocidad de la escritura manual condiciona la cantidad y calidad de la generación de textos hasta los 16 años, esto es, los alumnos que generan una gran cantidad de letras por minuto escriben textos significativamente más largos y de una mayor coherencia. Además, se pretende mostrar la importancia de la teoría holística y modular para evaluar los textos multilingües. Para finalizar se resumirá el estudio realizado en el País Vasco con textos multilingües a 556 alumnos de 2º, 4º y 6º de primaria.

INTRODUCCIÓN:
En esta comunicación combinamos los estudios del marco neuro-evolutivo de la escritura y los estudios de lingüística tales como el punto de vista holistico y el punto de vista modular de las lenguas. Así, las investigaciones llevadas a cabo dentro del marco neuro-evolutivo de la escritura nos ofrecen una nueva forma de evaluar la escritura: la fluidez manual. La evaluación de esta fluidez es importante porque condiciona la cantidad y la calidad de los textos que se crean. Por último, la teoría holística y la teoría modular de la lengua nos ayudan a entender la importancia de tomar en conjunto las producciones escritas de los alumnos multilingües.

*El marco neuro-evolutivo de la escritura y la rapidez de la escritura manual*

La enseñanza de la escritura en primaria se ha centrado durante muchos años en los procesos cognitivos propuestos por Hayes y Flower (1980), que son, la planificación, revisión y la generación de textos. Berninger y Swanson (1994) vieron la necesidad de adaptar estos procesos a los alumnos en edad escolar y tras numerosos estudios sistemáticos elaboraron el marco neuro-evolutivo de la escritura (Berninger y Swanson,

1994; Berninger y Graham, 1998; Berninger *et al.*, 2002). Así, Berninger y Swanson (1994) vieron que los niños entre 6-12 años sobre todo escribían, haciendo poco caso de la planificación y la revisión. Comprobaron también que el acto de escribir o la translación incluye dos subprocesos, independientes entre sí pero estrechamenete relacionados: la transcripción y la generación de textos. La trascripción puede ser manual o con teclado, y según investigaciones llevadas a cabo desde este marco, los alumnos que han mostrado una transcripción manual rápida o fluida han redactado textos largos y de calidad, tanto en inglés (Berninger et. al., 1992; Graham *et al*., 1997), como en portugués (Alves, Branco, Castro y Olive, 2012) como en chino (Yan *et al*., 2012). La explicación que dan a este hallazgo es que cuanta más rápida es la ejecución de los procesos de bajo nivel, como es la transcripción rápida de las letras, más liberada está la memoria de trabajo para centrarse en procesos de alto nivel como puede ser la generación de textos (Berninger y Swanson, 1994). En definitiva, Berninger y Graham (1998) afirmaron que entre los escritores noveles y en desarrollo (6 a 16 años) el proceso más crítico a la hora de escribir era la ejecución rápida o automática de las letras y la escritura manual sería '*fundamentally a lingüistic act'* (Abbott y Berninger, 1993: 503), esto es, la ejecución de las letras de forma manual está intimamente ligada a la lengua.

La transcripción manual se ha medido con diferentes pruebas, pero casi siempre se utiliza la prueba del Alfabeto (Berninger y Alsdorf, 1989) y una prueba de Copia rápida. Con estas dos pruebas, han evaluado el número de letras/palabras por minuto que pueden generar/copiar los alumnos. Parece fundamental por tanto concretar el número de letras/palabras por minuto e identificar las velocidades que pueden ser críticas en cada curso escolar, para poder intervenir a tiempo. Eso es lo que hicieron Medwell, Strand y Wray (2007). En su investigación, trabajaron con 186 alumnos de 7 años y afirmaron que había algunos alumnos en riesgo de redactar textos de mala calidad, en concreto dijeron que los alumnos que escribieron 12 letras por minuto en la prueba del Alfabeto estaban en riesgo. En esta misma línea, en otra investigación con alumnos de mayor edad, Medwell, Strand y Wray (2009) afirmaron que algunos alumnos de 10-11 años que escribieron menos de 22 letras por minuto en la misma prueba también estaban en riesgo de redactar textos de mala calidad.

Resumiendo, la escritura se basa en procesos de alto y bajo nivel y según el marco neuroevolutivo de la escritura, la rapidez con la que se lleva a cabo la transcripción manual es un proceso de bajo nivel muy a tener en

cuenta. En definitiva, el número de letras/palabras por minuto que se escriben a mano condiciona la generación de textos. Por tanto, parece necesaria la identificación de medias y puntos de corte en edad escolar.

*Escritura inicial multilingüe*

A la escritura inicial multilingue se le ha denominado en inglés "*early L2 writing*" (Matsuda y de Pew, 2002) o "*emerging L2 writing*" (Soltero-González, Escamilla y Hopewell, 2012). Abarcaría desde el momento en el que un alumno se encuentran con una segunda lengua hasta que termina la educación secundaria (Matsuda y De Pew, 2002). Es decir, los alumnos de esta etapa pueden ser tanto alumnos de 4/5 años como los de 16 años (Reyes, y Azuara, 2008). Se ha comprobado en los últimos 25 años, que los escritores iniciales multilingües son capaces de escribir en diferentes idiomas mucho más de lo que nos imaginamos (Leki, Cumming y Silva, 2008) y el desarrollo de las competencias multilingües de estos escritores es uno de los retos más importantes en la actualidad (Francescini, 2009).

El Consejo de Europa (2017) está trabajando para promover la educación multilingüe. Uno de los conceptos clave que está utilizando es el punto de vista holístico de las lenguas, según el cual dentro de las personas multilingües, las lenguas no existen de forma separada, sino que se interrelacionan y se retroalimentan de forma dinámica (Cenoz y Gorter, 2011). Los autores que defienden este punto de vista de la lengua subrayan la importancia de ver al mismo tiempo todo el repertorio o la producción de estas personas (Cenoz y Gorter, 2011; Horberger y Link, 2012). Otra de las teorías clave para entender la escritura multilingüe es el punto de vista modular (Francis, 2012). Según este punto de vista, entre las lenguas habría relaciones de interdependencia porque dentro de las personas tendríamos una especie almacén común. A este almacén se le ha denominado *CUP (Common Underlying Proficiency)* (Cummins, 1980) o *CUP renovado* (Francis, 2012). Este *CUP* sería un almacen lleno de interrogantes. Por un lado, aunque se ha estudiado poco el ámbito de la escritura, una destreza de la lengua que es la escritura se llevaría de una lengua a otra, o dicho de otro modo, se transferiría de una lengua a otra, de forma parecida a la que se transfiere la lectura o la capacidad de resolver problemas (Francis, 2012; Yigzaw, 2013). Respecto al hecho de que se transfiera, existen dudas; puede ser que quizás sea una palabra más adecuada la de "tomar" o la palabra inglesa *access* (Francis, 2008). Por otro lado, se está intentando determinar en qué subdestrezas de la

escritura aparecen transferencias o dicho de otro modo, qué subdestrezas son comunes entre las lenguas. Por ejemplo, Zhang, McBride-Chan, Wagner y Chan (2014) encontraron similitudes o transferencias en los textos bilingües de alumnos de 9 años, tanto en el número de palabras escritas en chino e inglés, como en la calidad de los textos bilingües. De hecho, la correlación entre el número de palabras escritas en chino y el número de palabras escritas en inglés fue del .55 y la correlación entre la calidad de los textos en las dos lenguas fue del .53. Según estos últimos autores, ''*Such an association serves to highlight a potential core higher order thinking and planning aspect to writing that may hold across languages*'' (pag. 358).

Por último, cabe señalar que se están desarrollando rúbricas multilingües para evaluar las producciones escritas de estos alumnos. Tal es el caso de la rúbrica bilingüe *Literacy Square* (Sparrow *et al*., 2014).

OBJETIVO DE LA INVESTIGACIÓN:
El objetivo de esta investigación es conocer la relación existente entre la fluidez manual y la cantidad y calidad de los textos escritos en dos/tres lenguas (dos lenguas en 2º curso de primaria y tres lenguas en 4º y 6º de primaria).

DESCRIPCIÓN DE LA INVESTIGACIÓN:
Con respecto a los participantes, la muestra se compone de 552 alumnos. Son alumnos de 2º, 4º y 6º de Educación Primaria en el País Vasco. En el curso 2º son 214 alumnos (38,8 %), en el curso 4º son 174 alumnos (31,5 %) y en el curso 6º son 164 alumnos (29,7 %) que en total pertenecen a cuatro escuelas. El 44 % del alumnado se encuentra en una escuela pública y el 56 % en escuelas concertadas. Han quedado excluidos de la muestra, los alumnos de necesidades especiales (los que tienen retraso en el lenguaje, los que tienen profesor de apoyo…) y los alumnos que viven en el País Vasco desde hace menos de 2 años. Respecto a la edad, son alumnos que tienen entre 7 y 13 años, y la media de edad es de 9,25 años y la desviación típica 1,769. Respecto al género, las chicas son el 47,4 % y los chicos el 52,6%. La lengua de la escuela de estos alumnos es el vasco; y tienen el castellano e inglés como asignatura desde el primer curso de Primaria, siendo el inglés la lengua extranjera.

Con respecto a las pruebas empleadas para obtener información, por un lado se han utilizado dos pruebas para evaluar la fluidez de la transcripción manual y por otro lado, varios textos en dos/tres lenguas. De estos textos

se ha obtenido el número de palabras y la calidad global de los textos. Presento a continuación una tabla-resumen (ver Tabla 1).

| | |
|---|---|
| **Pruebas de fluidez manual** | -Prueba de copia rápida en lengua vasca<br><br>-Prueba del alfabeto (Basado en Berninger y Alsdorf, 1989 y Jones, 2004) |
| **Pruebas de generación de textos** | -Carta en lengua vasca<br><br>-Carta en castellano<br><br>-Carta en inglés<br><br>-Narración en castellano<br><br>-Narración en lengua vasca |

*Tabla 1. Pruebas empleadas*

Las pruebas de fluidez manual han sido dos: la prueba del Alfabeto y la prueba de la Copia rápida. Para la consigna e interpretación de la prueba del Alfabeto hemos tomado como referente la prueba del Alfabeto de Jones (2004), basada esta a su vez en la prueba de Berninger y Alsdorf (1989). La razón principal de haber tomado como referencia esta prueba es que la citada autora dio claves sobre cómo aplicar esta prueba de forma colectiva. Mediante esta prueba se pretende obtener información sobre la fluidez o automaticidad de la escritura manual. Así, se ha pedido escribir el alfabeto de memoria, siendo esta la consigna: ‘’Escribe el alfabeto de seguido, RAPIDO y trazando las letras de forma LEGIBLE’’. Traza primero las letras en minúscula. Cuando termines con las minúsculas traza las letras mayúsculas’’. Hay que señalar que el alfabeto es el mismo en vasco y en castellano. De esta prueba hemos contado el número de letras que se han escrito en secuencia y de forma legible. Hay que tener en cuenta dos situaciones (1) Algunas veces los alumnos han escrito el sonido de la letra, junto con la vocal (en lugar de la letra’b’ han escrito ‘be’). En esos casos, se ha contado la e como si fuera una letra más del alfabeto. (2) Algunos de los alumnos han escrito consonantes dobles, esto es, ‘’rr’’, ‘‘ch’’, ‘‘ll’’ y ‘‘RR’’. En cada caso de estos, cada consonante doble se ha

contabilizado como si fueran dos letras del alfabeto.

Otra de las pruebas de la fluidez manual ha sido la Copia rápida. La referencia para la consigna e interpretación de esta prueba ha sido la *Copy Fast* del test DASH (Barnett *et al.*, 2007). Hemos tenido dudas sobre qué frase utilizar en vasco, ya que la frase en inglés es *"The quick brown fox jumps over the lazy dog*". Esta frase contiene todas las letras del alfabeto y ha sido muy utilizado, hasta convertirse en un test (Wallen *et al*. 1996). Por otro lado, muchas de las pruebas de rapidez que hay en inglés buscan aligerar la demanda cognitiva a los niños, por ejemplo haciéndoles que escriban las palabras "*Cat and dog*"(Ziviani, 1984). Pero es verdad también que utilizar pocas palabras ha sido muy criticado (Rosenblum, Weiss y Parush, 2003). Después de estar deliberando sobre qué frase utilizar en vasco, la frase elegida ha sido: "Amaiak flan handia janda ospatu zuen bere eguna" (Amaia celebró su cumpleaños comiéndose un gran flan). Las razones han sido, por un lado, que la frase tiene poca demanda cognitiva; por otro lado, porque tiene un número de palabras parecida a la frase *"The quick brown fox jumps over the lazy dog*" y por último, porque esta frase plantea pocas dificultades de ortografía/caligrafía (no contiene palabras con 'tz' y no hay uniones difíciles como la puede ser la 'br'). Además, la prioridad no ha sido que estén todas las letras del alfabeto, pues ya las mediremos en la prueba del Alfabeto. Por lo tanto, al final hemos creado en la lengua vasca una frase que tiene 8 palabras o 40 letras. Tras pasar la prueba, se han contado las palabras escritas, siguiendo los criterios de la prueba *Copy Fast* del test DASH (Barnett *et al.*, 2007). Aún sabiendo que contar el número de letras es una medida más concreta que contar el número de palabras (Graham *et al.*, 1998) se ha seguido las pautas de test DASH.

A continuación, pasamos a describir las pruebas de generación de textos. Evaluar un solo escrito ha generado críticas (Sagasta, 2000) y se ha tratado de conseguir de cada alumno dos o tres escritos en cada lengua analizada. Así se han obtenido cuatro textos bilingües en el curso 2º (dos en lengua vasca y dos en castellano), cinco textos en el curso 4º (dos en lengua vasca, dos en castellano y uno en inglés), y cinco escritos en el curso 6º (dos en lengua vasca, dos en castellano y uno en inglés). Los tipos de texto que se han pedido han sido una carta y una narración. La consigna de la carta ha sido la misma en todos los cursos y en las tres lenguas:"*Sarah is a girl who lives in New York. Write a letter to her. You can write about your family, your house, your friends and the things you like (food, sports…)*". La consigna de la narración ha sido diferente en el

curso 2º y los cursos 4º/6º, ya que sólo teníamos pruebas estandarizadas para los cursos de 4º y 6º (Sierra y Olaziregi, 1986; Olaziregi y Sierra, 1986). Así en el curso 2º se han utilizado viñetas de cuentos tradicionales y la consigna en lengua vasca ha sido: ‘‘Escribe el cuento de caperucita roja’’. En castellano la consigna ha sido ‘‘Escribe el cuento de los tres cerditos’’. En los cursos 4º y 6º se ha utilizado la consignas de las pruebas *Galbahe E-2* y *C-2* (Sierra y Olaziregi, 1986; Olaziregi y Sierra, 1986) en lengua vasca y en castellano. La consigna utilizada ha sido de este tipo: ‘‘Aquí tenemos los dibujos de una historieta. Debajo escribiréis la historia, lo mejor que podáis, dibujo por dibujo’’. Sobre el tiempo en el que han escrito cada texto, hay que señalar que aunque 10 minutos son suficientes para generar ideas en alumnos de 10-11 años (Barnett, Henderson, Scheib y Schulz, 2007) en este estudio han tenido 15 minutos por cada texto escrito.

Sobre la información que se ha obtenido de estas pruebas, decir que por un lado se ha contado el número de palabras escritas y por otro lado se ha evaluado la calidad. Respecto al número de palabras escritas, se han considerado palabras aquellas unidades separadas por un espacio en blanco (Sagasta, 2000). En algunos casos, sobre todo en 2º se han escrito dos palabras juntas y en ese caso se ha apuntado en el apartado de la ortografía y se han contabilizado como dos. Además, para que no hubiera ninguna duda se han seguido los mismo criterios de evaluación que en la prueba *‘free writing’* del test DASH (Barnett *et al.*, 2007). Respecto al número de palabras, se han contabilizado las palabras escritas durante 15 minutos. Por otro lado, se ha evaluado la calidad holística o integral. Ha sido la suma de nueve dimensiones: presentacion, conexión, puntuación, coherencia, adecuación, estilo, ortografía, léxico y morfosintaxis. Con respecto a las rúbricas utilizadas, es necesario señalar que en las tres lenguas se ha utilizado la misma rúbrica de Apezetxea y Ruiz (2012) para evaluar las seis primeras dimensiones. No obstante, para la evaluación de la ortografía, léxico y morfosintaxis se ha utilizado una rúbrica por cada lengua; en euskara la rúbrica de Apezetxea y Ruiz (2012), en castellano la de Jimeno (Jimeno, 2012) y en inglés la rúbrica *Profile* (Jacobs *et al.*, 1981). La razón fundamental ha sido que en cada una de estas rúbricas aparecen por ejemplo descriptores de la ortografía concreta de cada lengua. Así en la calidad holística en lengua vasca se puede conseguir una puntuación máxima de 68, en castellano una puntuación máxima de 56 y en inglés una puntuación máxima de 66. Una vez efectuada la recogida de datos, se procedió a la informatización de los mismos. Los análisis fueron efectuados haciendo uso de la versión 24 de *SPSS* y

fueron, básicamente, Análisis descriptivos uni y bivariantes (correlación y comparación de medias).

RESULTADOS:
El objetivo es saber qué relación tiene la fluidez de la escritura manual con los textos escritos en tres idiomas, tanto a nivel de cantidad como a nivel de la calidad de los propios textos. Para ello, se han efectuado comparaciones entre la fluidez de la escritura manual y los textos multilingües mediante correlaciones. Asi, por un lado, se han establecido correlaciones entre la fluidez de la escritura manual con respecto a la cantidad de los textos, y por otro lado, se han establecido correlaciones de la mencionada fluidez manual con respecto a la calidad de los textos. Como hemos visto con anterioridad, la fluidez de la escritura manual es la suma de dos pruebas, en concreto, es la suma de la prueba del Alfabeto y de la prueba de la Copia rápida; y, por otro lado, mientras la cantidad de los textos hace referencia al número de palabras escritas en los textos, la calidad hace referencia a la suma de nueve variables. Está bien recordar también que los alumnos de segundo curso han escrito cuatro textos, dos en la lengua vasca y dos en lengua castellana y que los alumnos de 4º y 6º curso han escrito un texto más que los de 2º, y éste ha sido en inglés.

Se presentan a continuación los resultados de las correlaciones: En primer lugar los resultados del 2º curso, después los de 4º y por último los resultados del 6º curso.

*Resultados del 2º curso*

He aquí las correlaciones entre las dos pruebas de la fluidez manual y los textos multilingües. Por un lado, las correlaciones entre la fluidez manual y el número de palabras en los textos, y, por otro lado, las correlaciones entre la fluidez manual y la calidad de los textos multilingües (ver Tabla 2).

| Textos | Fluidez manual | |
|---|---|---|
| | Prueba del Alfabeto | Copia rápida |
| **Cantidad palabras en textos** | | |
| Palabras en vasco (2 textos) | ,267** | ,506** |
| Palabras en castellano (2 textos) | ,351** | ,535** |
| **Calidad de textos** | | |
| Carta en vasco | ,349** | ,365** |
| Narración en vasco | ,287** | ,287** |
| Carta en castellano | ,286** | ,396** |
| Narración en castellano | ,384** | ,493** |

*Nota: **p<0,01*

*Tabla 2. Correlaciones del 2º curso entre la fluidez manual y la cantidad de palabras de los textos y entre la fluidez manual y la calidad de los textos .*

Como se puede apreciar en la tabla 2, las correlaciones han sido positivas y significativas entre las dos pruebas de la la fluidez manual y los textos, tanto a nivel de cantidad de palabras como a nivel de calidad de los textos multilingües. Por lo tanto, en 2º curso, los alumnos que han obtenido un número elevado de letras/palabras por minuto han escrito textos de buena calidad, tanto en el texto escrito en lengua vasca como en el texto escrito en lengua castellana.

*Resultados del 4º curso*

A continuación se muestran las correlaciones del 4º curso, tanto las correlaciones entre la fluidez manual y la cantidad de los textos multilingües como las correlaciones entre la fluidez manual y la calidad de los textos multilingües (ver Tabla 3).

| Textos | Fluidez manual | |
|---|---|---|
| | Prueba del Alfabeto | Copia rápida |
| **Cantidad palabras en textos** | | |
| Palabras en vasco (2 textos) | ,219** | ,256** |
| Palabras en castellano (2 textos) | ,305** | ,218** |
| Palabras en inglés (1 texto) | ,409** | ,464** |
| **Calidad de textos** | | |
| Carta en vasco | ,385** | ,447** |
| Narración en vasco | ,344** | ,436** |
| Carta en castellano | ,256** | ,387** |
| Narración en castellano | ,211** | ,318** |
| Carta en inglés | ,402** | ,412** |

*Nota: **p<0,01*

*Tabla 3. Correlaciones del 4º curso entre la fluidez manual y la cantidad de palabras de los textos y entre la fluidez manual y la calidad de los textos*

Tal y como se ve en la tabla 3, las correlaciones son positivas y significativas entre las dos pruebas y los textos multilingües, tanto por lo que respecta a la cantidad de las palabras como a lo respectivo a la calidad de los textos. Por tanto, en el 4º curso, los alumnos que han obtenido puntuaciones elevadas en la fluidez manual han obtenido también una gran cantidad de palabras y una buena calidad en los textos escritos en tres lenguas.

*Resultados del 6º curso*

He aquí las correlaciones entre las dos pruebas de la fluidez manual y los textos del 6º curso. Por un lado se presentan las correlaciones entre la fluidez manual y la cantidad de los textos multilingües y por otro lado, las correlaciones entre la fluidez manual y la calidad de los textos multilingües (ver Tabla 4).

| Textos | Fluidez manual | |
|---|---|---|
| | Prueba del Alfabeto | Copia rápida |
| **Cantidad de palabras en textos** | | |
| Palabras en vasco (2 textos) | ,385** | ,217** |
| Palabras en castellano (2 textos) | ,291** | ,028 |
| Palabras en inglés (1 texto) | ,383** | ,455** |
| **Calidad de textos** | | |
| Carta en vasco | ,113 | ,350** |
| Narración en vasco | ,110 | ,222** |
| Carta en castellano | ,185* | ,365** |
| Narración en castellano | ,146 | ,252** |
| Carta en inglés | ,126 | ,332** |

*Nota: **p<0,01*

*Tabla 4. Correlaciones del 6º curso entre la fluidez manual y la cantidad de palabras de los textos y entre la fluidez manual y la calidad de los textos*

Como se puede apreciar en la tabla 4, en 6º curso, en general, hay correlaciones positivas y significativas entre la fluidez manual y la cantidad de palabras escritas en tres lenguas. La única excepción es entre la prueba de la Copia rápida y la cantidad de palabras escritas en castellano. Esta correlación no ha sido significativa. En cambio, la relación entre la fluidez manual y los textos es más floja. Por otro lado, con respecto a las correlaciones entre la fluidez manual y la calidad de los textos, es necesario especificar lo siguiente. La prueba de la Copia rápida está en correlación positiva y significativa con la calidad de los textos escritos en euskara, castellano e inglés. La prueba del Alfabeto está en correlación positiva y significativa con uno de los textos escritos en castellano, con la carta en concreto. Por tanto, en 6º curso, en general, los alumnos que han obtenido buenos resultados en la fluidez manual han escrito numerosas palabras en los textos escritos en los tres idiomas y los alumnos que han obtenido buenos resultados en la prueba de la Copia rápida, ha escritos textos de calidad en la lengua vasca, castellano e inglés.

En pocas palabras, se puede afirmar que en el conjunto de la muestra, esto es, en los tres cursos estudiados, los alumnos que han obtenido buenos resultados en la prueba del Alfabeto ha escrito una gran cantidad de palabras. Ademas, los alumnos que han obtenido buenos resultados en la prueba de la Copia rápida han escrito también textos de buena calidad en dos/tres idiomas. Para finalizar, a la vista de los resultados, apreciamos que mientras que en 2º y 4º curso la relación es muy estrecha entre la fluidez de la escritura manual y la cantidad/calidad de los textos, en 6º, sobre todo en lo referido a la calidad, esta relación es más débil.

DISCUSIÓN:

Queda confirmada en lengua castellana y lengua vasca que la fluidez manual está relacionada de forma significativa con la generación de textos. Por tanto, estamos en consonancia con los estudios realizados por Berninger et. al. (1992), Graham, Berninger, Abbott, Abbott y Whitaker (1997), Alves, Branco, Castro y Olive (2012) y (Yan *et al*., 2012). Es importante señalar que es la primera vez que se investiga esta relación de la fluidez y generación de textos en lengua vasca y en lengua castellana.

Con este estudio confirmamos tambíen que la escritura manual es fundamentalmente un 'acto lingüístico' (Abbott y Berninger, 1993), ya que la fluidez manual ha estado relacionada significativamente no sólo con una lengua sino con tres y todo ha estado relacionado significativamente.

Los resultados van también en la misma dirección del punto de vista holístico (Cenoz y Gorter, 2011) y modular (Francis, 2012) y la investigación de Zhang *et al*. (2014). Se han encontrado unas correlaciones o transferencias entre los textos multilingües. Los alumnos que han escrito muchas palabras en una lengua han escrito también muchas palabras en dos o tres lenguas. Y lo mismo ha ocurrido con la calidad: Los alumnos que han escrito textos de calidad en una lengua han escrito también textos de calidad en dos o tres lenguas.

Para finalizar, señalar que según el informe del grupo de expertos *EU High Level Group of Experts on Literac*y (2012) en Europa no hay índices fidedignos de los resultados en destrezas escriturales obtenidos por los alumnos ni hay puntos de referencia internacionales para comparar datos. Por otro lado, según dice el mismo informe, los problemas del área de la lectura-escritura pueden tener causas muy simples*"literac*y *problems can have very simple causes* (pag. 60). También afirman que la mayoría de los

países de Europa no tiene guías claras para la enseñanza de la lectura-escritura; y cuando existen esas guías, ‘’*the*y *most often do not include core skills*’’ (pag. 44). Teniendo esto en cuenta, necesitamos saber cuáles son estas *core skills* o habilidades críticas en las diferentes lenguas que tenemos en Europa. Una vía puede ser la de averiguar cuáles son las medias y los puntos de corte de la fluidez manual en cada curso escolar y hacer comparativas entre las diferentes lenguas.

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## ¿Por qué es narrativa una narración? El proceso de escritura ficcional en la universidad

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PALABRAS CLAVE: narratividad, escritura narrativa ficcional, universidad.

RESUMEN:
Para que una narración sea eficaz, no alcanza con narrar solo el hecho más contable, sino que debe poseer *narratividad.* ¿Qué aumenta el grado de narratividad de un relato? Estudios en el campo de la semántica, de las ciencias cognitivas y de la narratologìa postclásica proponen determinadas características que transforman una anécdota en la que simplemente "pasa algo" en una "historia contable".

Desde hace muchos años, en la materia curricular que tengo a cargo en la Carrera de Comunicación Social de la Universidad de Buenos Aires acompañamos a los estudiantes en el proceso de escritura de narración ficcional. Este trabajo, en el que reflexionamos sobre los recursos narrativos y sobre la incidencia didáctica que ayuda a promover la creatividad de los estudiantes y el desarrollo de la capacidad de configurar relatos que impliquen, en términos de Ricoeur (1999), una innovación semántica, deriva de esa experiencia y de las investigaciones que realizamos en dicho campo.

INTRODUCCIÓN:

*Ya es tiempo de que en las universidades se cree la cátedra de cuentos, como suele haberla de poética. ¡Qué estupendas cosas se podrían enseñar en ella! Por lo demás los primeros colaboradores de la cátedra (como alumnos o profesores) deberían ser los mismos cuentistas.*
Cortázar, Carta a Juan Josè Arreola, 20 de septiembre de 1954

Cuando Cortázar, en el epígrafe que encabeza este texto, sugiere que una

cátedra de cuentos en la Universidad debería ser coordinada por cuentistas, está pensando en que solo aquel que escribe puede proponer y guiar la escritura de otros. Acordamos con Cortázar. Solo aquel que atraviesa el proceso de escritura y lectura puede reflexionar sobre su propio proceso de lectura y de escritura, tomar decisiones, elegir estrategias en función de determinadas objetivos. La reflexión metacognitiva en la escritura de ficción está estrechamente vinculada a la búsqueda de sentido. El sentido es un concepto difícil de definir porque el proceso de producción de sentido ("sensemaking") es complejo: tanto para identificarlo en el cuento que se lee, como plasmarlo en el cuento que se escribe.

Desde hace más de diez años proponemos a los estudiantes que cursan la Carrera de Comunicación Social en la Facultad de Ciencias Sociales (Universidad de Buenos Aires) en la materia Taller de Expresión, que tengo a mi cargo, la práctica progresiva de lectura y escritura de narración ficcional. El lenguaje figurativo permite volver inteligible el pasado, configurar la experiencia y darle sentido. Así lo sostiene el historiador Haydn White para quien el texto histórico es un "artefacto literario" (White, 1978:84). La importancia de la ficción, señala la epistemóloga italiana Silvana Borutti (Borutti, 2003, en Bonoli, 2007) radica en el poder ontológico de la configuración. Nuestra propuesta se inscribe en una concepción de la ficción que, definida por Paul Ricoeur, Thomas Pavel, Pierre Bange, Wolfgang Iser, desde los campos de la filosofía, la antropología y la estética analítica, enfatiza su dimensión epistemológica o sea su función cognoscitiva. La ficción, señala Wolfgang Iser, es un modo de indagar, de construir una hipótesis sobre lo real (Iser, 1997:63) porque esa realidad siempre está presente y dota de sentido a la ficción:

> Así cuando se describe la ficcionalización como acto de transgresión debemos tener en cuenta que la realidad que se ha visto sobrepasada no se deja atrás, permanece presente, y con ello dota a la ficción de una dualidad que puede ser explotada con propósitos distintos. (Iser, 1997:44)

La narración ficcional construye un modelo análogo del universo real, lo que permite, como en todos los modelos, conocer la estructura y los procesos internos de la realidad y manipularla cognitivamente. Un modelo ficcional es siempre de facto una modelización del universo real. (Schaeffer, 1999: 218) Encontrar o plasmar el sentido en una narración ficcional no es sino el intento de encontrar el sentido de la experiencia humana.

"Estoy siempre muy atento –dice Cortàzar en la Carta a Arreola- a que lo que ocurre en mis cuentos proponga al lector una estructura definida, una realidad dada, por irreal que sea para los ojos del lector de periódicos y los seres con-los-pies-en-la-tierra (¿qué son los pies, qué es la tierra?)."

OBJETIVOS:
Decir que el objetivo que nos guía es lograr que los estudiantes configuren relatos que, en términos de Ricoeur (1999), impliquen una innovación semántica o redescripciòn del mundo, puede sonar ambicioso. Y lo es. No obstante porfiamos en que bien vale el desafío. Porque narrar cómo un sujeto singular es afectado por los hechos y trasmitir el *sentido* de esa experiencia, lo que implica r*efigurarla y no* reproducir una experiencia *ya representada culturalmente,* abre a un pensamiento creativo.
Sabemos que encontrar una historia no es simple. Porque lo primero que aparece en la memoria son las tramas previsibles de las crónicas policiales, los relatos mediáticos, el melodrama televisivo. Historias y tramas que una comunidad de lectores considera como historias "legibles" o "narrables". La comunidad de lectores le confiere a determinadas acciones una primera significación porque su significación puede ser descifrada por los demás actores del juego social. A esto se refiere Paul Ricoeur cuando describe el sistema simbólico que forma parte del proceso prenarrativo que llama mímesis I y que no solamente asegura la legibilidad e interpretación de las acciones, sino que permite juzgarlas en función de una escala preferentemente moral.

Pero la reproducción por sí misma de esas historias "legibles" no garantiza un buen relato de ficción. ¿Por qué? En primer lugar, porque lo que solemos considerar una buena historia es aquella que logra sustraerse de los las tramas previsibles, de los scripts o esquemas de acción. Los esquemas de acción o guiones (secuencias estereotipada de acciones) no son narrativas porque carecen de punto de vista del narrador que les brinda un propósito global y su causalidad está construida estrictamente de modo determinado. Gran parte de nuestro proyecto de investigación actual, *Una propuesta de estudio y evaluación de la enseñanza de escritura creativa en la universidad (Ubacyt 2016-18), está* enfocado en el estudio de ese aspecto, la incidencia de los lugares comunes y los estereotipos en la escritura de narración ficcional de nuestros estudiantes. En segundo lugar, un buen relato es aquel que permanece en la memoria. ¿Por qué recordamos un relato? Por lo general, porque nos emociona, nos produce cierta impresión, nos revela algo del misterio de la naturaleza humana. Lo recordamos, en suma, porque es significativo. "Cuando uno

dice es una buena historia- sostiene, en el marco de la ciencia cognitiva, Yanna Popova (Popova, 2015:1)- piensa en la coherencia, en el cierre, en el propósito, en una consecuencia evaluativa, en otras palabras, en el sentido". En otras palabras, son estos aspectos los que transforman una mera anécdota en la que simplemente "pasa algo" en una historia con sentido.

METODOLOGÍA:

**L**a materia Talle de Expresión se estructura en base a clases prácticas y teóricas. En estas últimas, durante muchos años exponemos la teoría de la narratología (Gerard Genette) como modelo de análisis de los cuentos que los estudiantes leen y escriben.

Los objetos analizados por los estudios literarios, afirma Schaeffer, no son acontecimientos o procesos físicos y su entidad no reside en aquello de lo que "se sirven", sino aquello a lo que reenvían __la significación __Por lo tanto, para conocerlos, no alcanza con describirlos sin que es necesario comprenderlos porque todo relato no tiene por función representar la realidad sino darle sentido a esa realidad. (Schaeffer, 2013: 61). De allí que, en una primer instancia, una vez que los estudiantes reconocen y analizan recursos como la temporalidad, la focalización, la voz en los relatos literarios, progresivamente los incorporen en el propio proceso de escritura ficcional. El objetivo de nuestra propuesta es impulsarlos a que hagan un uso intencional de los recursos, esto es, que los elijan en función del sentido del relato.

Los estudiantes suelen identificar una analepsis, una focalización, una escena con facilidad, sin embargo les resulta complejo reconocer la funcionalidad que cumple ese recurso en el cuento, es decir, reconocer el vínculo entre el recurso y el sentido del cuento, la sutil maquinaria que entreteje fondo y forma. Por supuesto, la dificultad es aún mucho mayor cuando escriben y tienen que elegir un determinado narrador, focalización, temporalidad para lograr un efecto de lectura y subrayar el sentido del relato. Resulta complejo para todo escritor: el sentido es producto de una búsqueda laboriosa a través del proceso de escritura. Pero resulta complejo sobre todo porque la construcción de sentido deriva de un proceso dialéctico entre lo que el texto revela y lo que el lector se apropia en el proceso de lectura. El Proceso de *sense making* es un proceso participativo (Popova, 2015: 4) que surge de la interacción entre el mundo representado y la conciencia perceptiva del lector. El proceso de ficción no se completa hasta que el lector lo recibe desde su particular situación

individual y sociocultural. El efecto producido por el texto sobre el receptor es un componente intrínseco de la significación actual o efectiva del texto. Así lo sostienen Roman Ingarden, Wolfgang Iser (Teoría de la Recepción) y Paul Ricoeur : "El texto (Ricoeur,1999:139) -solo se hace obra en la intersección de texto y receptor."

La narratología clásica, en tanto análisis inmanente, no contempla las circunstancias pragmáticas, funcionales, contextuales, genéricas y culturales del relato, no atiende al proceso de interacción entre escritor y lector. De allí que no brinda elementos para analizar el sentido en un relato como producto de esa interacción. Aspectos como la dinámica y el proceso de la narración; el contexto; la enciclopedia o conocimiento de mundo; el rol del receptor; el sentido de un relato, no son tenidos en cuenta.

Estos aspectos son estudiados por la narratología posclásica o posestructuralista. El acento puesto en el lector implica una lectura renovada de la narratología clásica. También llamada "cognitiva" en tanto estudia el proceso cognitivo que subyace a la construcción de los mundos narrativos, surge en 1997 con el artículo "Scripts, secuencias, historias: elementos de una narratología postclásica" de David Herman. A diferencia de la narratologìa clásica que se basa en la lingüística estructural, la postclásica incorpora elementos provenientes de otras ciencias, tal como la lingüística computacional, el análisis conversacional, la sociolingüística, la psicolingüística, las ciencias cognitivas y textuales. El objetivo que la guía es abordar las cuestiones en torno al relato, sobre todo, qué hace que un relato sea "narrable", tenga "narratividad" y de qué modo es posible acrecentar la narratividad de un relato.

La noción de *narratividad*, insuficientemente explorada por la narratología clásica, es abordada por la posclásica como un aspecto cualitativo de la narrativa. Es concebido como producto de un proceso de construcción cognitivo y pragmático estrechamente vinculado a la relación que el relato entabla con la audiencia.

A diferencia del concepto de *tellability o "c*ontabilidad" (Labov ,1972) que promueve la pregunta acerca de qué vale la pena contar, a quién y en qué circunstancias, la narratividad se ha definido como la propiedad en virtud de la cual un texto o un discurso dado es más o menos fácilmente interpretado como un relato (Fludernik 1996, 2003; Herman, 2002, 2009, Prince 1999, 2003, 2005; Sternberg 1990, 2001)

Las situaciones y los hechos pueden ser más o menos narrables (*tellable*), pero el modo en que son narrados pueden ser más o menos procesados de manera narrativa, es decir, exponen diferentes grados de narratividad. La *tellability* - que podemos pensar en términos de Ricoeur como mímesis I o prefiguración - se vincula con los simples procesos temporales, la narratividad – como mímesis II o configuración - con las perturbaciones narrables. Esto nos permite pensar el proceso de narración ficcional de los estudiantes, proceso por el que esas primeras historias legibles, de trama previsible, temporalidad plana adquieren mayor narratividad.

Los diferentes autores, en el marco de la narratologìa postclásica, han propuesto diversos criterios para medir el grado de narratividad de un relato. Para Herman (Herman, 2009: 14), se vincula con el grado en que las expectativas – estrechamente vinculado a la tellability - han sido transgredidas. Lo más narrable es, en suma, lo menos esperable. Un script, entonces, puede ser narrativo cuando algo falla con el script.

Para Mónica Fludernik la narratividad es la conjunción entre la experiencia revisada, reorganizada y evaluada. Los hechos se vuelven contables precisamente porque ellos han comenzado a significarle algo al narrador en un nivel emocional (Fludernik, 2003, en Herman, 2007:24). Es decir, en ambos casos, los criterios están estrechamente vinculados a la recepción del relato: el relato tiende a sorprender al lector con giros inesperados en la trama y a emocionarlo. Los recursos descriptos por Genette como voz, mirada, temporalidad, son fundamentales pero siempre que se tenga en cuenta que contribuyen al sentido del relato.

Partiendo de la afirmación que la narrativa es un modo específicamente causal e intencional de vincular los hechos, podemos pensar en tres aspectos del relato que están íntimamente vinculados entre sí: la trama, la temporalidad y el final.
Ricoeur sostiene que el emplotment o trama es una condición necesaria de la narratividad. La trama no una estructura que podemos asir de una sola vez en su totalidad sino un movimiento que se va desarrollando en la medida que leemos. Por tal razón es tan importante el narrador, esa voz que “escuchamos”, para quien la historia es inteligible y completa. El narrador va develándole progresivamente al lector una historia que ya ha ocurrida en el pasado (real, ficticio).

La narratividad es, por lo tanto, un efecto de la doble temporalidad de toda narrativa: la de los hechos narrados y la de su narración. Para el crítico literario israelí, Meir Steinberg (Steinberg, 2010:36), la curiosidad, la sorpresa y el suspenso son distintos aspectos del proceso lector que dependen del modo en que el narrador brinda la información que derivan del juego entre el tiempo representado y el comunicado.

La noción de trama es, según Ricoeur, aquello que es posible de ser tomado como una totalidad a partir de su punto final, cuando se pasa de la lógica prospectiva de la intriga a la retrospectiva de la configuración. La noción de configuración se refiere al carácter comprensible de un hecho pasado que se inscribe en una figura que puede aprehendido como totalidad a partir de su punto final. El cuento está por su propia naturaleza orientado siempre hacia su final, en la medida en que uno empieza a leerlo espera alcanzar su conclusión.

Comprender una historia, afirma Ricoeur (Ricoeur, 1999:130), es comprender cómo y por qué una sucesión de hechos conducen a esa conclusión nunca previsible pero necesaria y congruente con el conjunto de acontecimientos.

El final, sostiene Ricardo Piglia (Piglia, 1986: 106), pone en primer plano los problemas de la expectativa y nos enfrenta con la presencia del que espera el relato y que es alguien que forma parte de la trama. Por eso, lo que quiere decir un relato solo lo entrevemos al final. El sentido de un relato tiene la estructura de un secreto. No de un enigma sino de una figura que se oculta. Hay algo del final que está en el origen y el arte de narrar lo posterga. Por eso, resume Piglia (Piglia, 1986;111), en el fondo, la trama de un relato siempre esconde la esperanza de una epifanía, algo inesperado que se le revela no solo al lector sino también al que escribe la historia.

La palabra epifanìa fue usada por los críticos para describir la suerte de revelaciones que ocurren en las escenas finales de los relatos *Los dublinenses* (1914) de Joyce, tal como la reconocemos en el cuento *Los muertos*, por ejemplo, cuando Gabriel Conroy mira a través de la ventana y ve como la nieve inunda y paraliza la ciudad, cubre a los vivos y a los muertos. El personaje tiene la experiencia de una epifanía, una comprensión profunda sobre la mediocridad de la existencia y la universalidad e inevitabilidad de la muerte. La nieve no hace más que enfatizar lo que fue representado previamente a través de las escenas

previas–el baile, la pasión por su mujer, el relato de ella acerca del enamorado muerto en la nieve-, que él vivió, recuerda e imagina.
La misma función que la nieve la suelen cumplir los objetos. Un objeto que se repite se vuelve simbólico y se convierte en catalizador de sentido. Cuando aparece al final, resume muchas veces el sentido del cuento.

Reconocer la funcionalidad de los objetos en los cuentos que se leen (podemos nombrar como ejemplo, el geranio en el cuento homónimo de Flannery O´Connor, el sombrero en "Hombres y mujeres" de Claire Keegan; el nido en "Un nido de gorriones" de Guillermo Cabrera Infante), permite al estudiante acercarse al sentido del cuento, a pensar la trama como totalidad, o lo que los anglosajones llaman *point of the story*: punto de vista global sobre la historia. De manera paralela, le facilita al estudiante encontrar una coherencia y un sentido en el relato que escribe.

Tomemos el caso de Laura, una estudiante a la que le costaba construir historias. Narra la historia de un joven que busca trabajo. Mientras está en la fila junto a otros jóvenes, habla con una chica. Cuando ella se va, se le cae un reloj. El lo levanta y se lo guarda. La primera versión del relato de Laura padalea un poco en el aire. Cuenta rutinas que no llevan a ninguna parte. El personaje conoce a un chico que siempre va al kiosko, cuya madre pierde el trabajo. Laura recuerda el reloj y la funcionalidad de los objetos y lo cuelga en la pared del kiosko. La trama no cambia demasiado. El personaje ayuda al chico con las tareas de la escuela. El chico le deja una nota en la que dice gracias. Cuando èl recoge la nota, escucha el ruido. El reloj se había caìdo de la pared y había dejado de funcionar.

Sin duda es aun solo un comienzo, la trama aun busca camino, tensión. El objeto es elusivo pero ya es algo. Sugiere, convoca al lector a construir sentido.
El objeto, en su muda presencia, funciona a modo de metáfora. Ricoeur sostiene en "La metáfora y el problema central de la hermenéutica" (en Gende, 2002) que la comprensión de la metáfora es la que puede servir de guía a la comprensión de una obra literaria tomada como un todo.

La inclusión de un objeto es un desafío para el escritor que debe cuidar que la significación del objeto no sea demasiado explícita ("La alegoría explícita es el relato de los escritores novatos.", recuerda Todorov en "Poesia y alegoría") porque imposibilita la acción interpretativa del lector, ni demasiado críptica, porque deja al lector afuera. Entre no decir demasiado y decir lo suficiente se balancea siempre el delicado equilibrio

de la escritura.

CONCLUSIONES:

Este trabajo tuvo como objetivo reflexionar sobre los alcances y las limitaciones de un enfoque descriptivo de los hechos literarios tal como lo propone la narratología ( Gerard Genette) y sobre la necesidad de abordarla desde un enfoque más abarcativo en la práctica de la escritura de ficción. La noción de narratividad propuesta por la narratología posclásica permite pensar el proceso desde una perspectiva más amplia porque toma en cuenta el papel del receptor o lector del relato. Cómo brindar la información para sorprender, generar curiosidad, volver partícipe al lector de las acciones narradas son preguntas que ponen en juego la temporalidad, la construcción de la trama, la elección del final como aspectos fundamentales de la construcción del sentido.

Como lectores – afirma Ricoeur- podemos permanecer en el lugar del texto y en la clausura de ese lugar y el texto no tiene afuera (lo explicamos por su estructura, sus relaciones internas), como lo propone el estructuralismo, o podemos levantar la suspensión del texto y restituirlo a la comunicación viva: como palabra dirigida a alguien a propósito de algo. La acción humana está abierta para todo aquel que sepa leer y se pregunta qué es el hombre." (Ricoeur, 1999:135)

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## Concepção de alfabetização em documentos curriculares: comparação Brasil-Argentina

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PALAVRAS-CHAVE: alfabetização; documentos curriculares; leitura; escrita.

RESUMO:
Esta pesquisa objetivou analisar um documento curricular oficial da Argentina (“Diseño curricular para la escuela primaria”), com a finalidade de identificar as concepções de alfabetização subjacentes e comparar com as concepções presentes em documentos curriculares brasileiros. Foram realizadas análises documentais segundo pressupostos e procedimentos descritos por Bardin. Os dados brasileiros foram

sistematizados a partir de estudo anterior realizado por Leal, Brandão, Almeida e Vieira (2013), no qual foram analisados 26 documentos curriculares de secretarias estaduais e de capitais brasileiras. As propostas foram classificadas em três categorias: Tendência 1 (alfabetização por imersão); Tendência 2 (alfabetização como aprendizagem do código alfabético); Tendência 3 (alfabetização na pespectiva do letramento). Predominavam, no Brasil, as tendências 1 (30,8% dos documentos) e 3 (65,4%), que orientam um ensino em que a leitura e produção de textos autênticos e integrais permeiam o processo de alfabetização. O documento argentino defende a alfabetização em uma perspectiva de inserção nas práticas de leitura e escrita da sociedade, mas indica que é necessário que tal aprendizagem ocorra de modo simultâneo ao da aprendizagem das práticas de linguagem. Tais reflexões evidenciaram uma aproximação desse documento da Tendência 3, embora não seja frequente o uso de termos que remetam às teorias do letramento e sim à abordagem construtivista.

INTRODUÇÃO E OBJETIVOS:

Este artigo apresenta reflexões relativas a uma investigação que objetivou analisar um documento curricular oficial da Argentina ("Diseño curricular para la escuela primaria"), disponibilizado pelo Ministério da Educação, com a finalidade de identificar as concepções de alfabetização subjacentes, e comparar com as concepções presentes em documentos curriculares brasileiros. Tal investigação foi relevante, pois possibilitou reflexões aprofundadas sobre as concepções de alfabetização nos dois países e sobre os modos como tais tendências podem impactar as políticas de formação de professores.

Os debates sobre concepções de alfabetização no Brasil têm sido intensos na última década e tem havido uma crescente retomada de perspectivas sintéticas de alfabetização em várias redes públicas brasileiras, apesar de não terem sido encontradas tais concepções nos documentos curriculares analisados por Leal e Brandão (2012). Como foi discutido em publicação anterior (LEAL, BRANDÃO, ALMEIDA e VIEIRA, 2014), há, na realidade, um descompasso em vários sistemas de ensino, entre o que é posto nos documentos curriculares e algumas ações de formação de professores, decorrentes, sobretudo, de contratação de serviços e materiais privados. Nos documentos curriculares prevalecem princípios pedagógicos mais característicos de abordagens sociointeracionistas e em alguns projetos de formação prevalecem abordagens oriundas de perspectivas de base behaviorista, com adoção de metodologias sintéticas. Nesse contexto,

investigar as concepções sobre alfabetização em documentos curriculares assume relevância para o aprofundamento do debate sobre as políticas públicas de formação docente

A relevância do estudo também pode ser argumentada com base na constatação de que não foi encontrado, no levantamento bibliográfico realizado no Banco de Teses e Dissertações da CAPES (órgão de fomento à pesquisa brasileiro), nos registros das reuniões anuais da ANPED (Associação Nacional de Pós-Graduação em Educação) dos últimos dez anos e nem em periódicos da área, nenhum estudo que faça uma reflexão aprofundada sobre os temas propostos nesta pesquisa.

No estudo, partiremos de uma concepção de currículo apoiada em autores como Apple, que trata a escola em uma perspectiva inclusiva incorporando no debate os conceitos de ideologia, hegemonia e senso comum. Uma grande contribuição deste autor (APPLE, 2006), nesse campo de reflexões, foi propor um deslocamento das questões que permeavam o discurso sobre currículo nas décadas de 1970 e 1980 (Como transmitir conhecimentos ou criar comportamentos?), para outras indagações: O conhecimento de quais grupos é ensinado na escola? Por que este conhecimento é ensinado? Quem se beneficia desse ensino? Quais são as relações entre cultura e poder na educação?

Apple (2006), ao discutir tais questões, defende que os modos de pensar dos indivíduos são repletos de ideologias, não no sentido marxista clássico do texto: "falsa imagem" ou "falsa consciência", mas como concepções oriundas das visões dos diferentes grupos sociais dos quais se participa, como os distinguíveis pela classe, pelo gênero, pela raça. Desse modo, o senso comum é o conjunto dessas diferentes ideologias. Para esse autor, algumas dessas ideologias tornam-se hegemônicas porque são conectadas às vivências dos indivíduos e explicam de um modo coerente as relações que se estabelecem na sociedade. Para Apple, os grupos sociais dominantes difundem tais concepções, naturalizando-as, de modo que pareçam ser as únicas formas de entender a realidade. Tais modos de explicar a realidade tornam-se, portanto, senso comum e, assim, parecem ser a maneira "natural" de entender as relações sociais. No entanto, apesar de representar uma tentativa de naturalização, o senso comum, por ser perpassado por diferentes ideologias, é também espaço de contradição.

Trazendo tais ideias para o campo do currículo, pode-se questionar a

naturalização dos próprios conteúdos prescritos nos documentos curriculares. Mesmo que se tenha minimizado a ênfase dada às prescrições sobre "como transmitir conhecimentos ou criar comportamentos", pode-se afirmar que permanece um discurso naturalizante sobre o repertório de tais conteúdos. Não há, de fato, problematização acerca de por que determinado conteúdo é ensinado e sobre a historicidade de tal conteúdo. Os conteúdos são tomados como universais e neutros.

Mesmo havendo mudanças quanto ao que é ensinado, tal como vem sendo observado em estudos na área do ensino da língua materna (MARINHO E CARVALHO, 1996; LEAL, BRANDÃO, 2012), permanece o pressuposto de que a escolha se dá apenas por critérios "científicos". As questões centrais propostas por Apple (2006) (O conhecimento de quais grupos é ensinado na escola? Por que este conhecimento é ensinado? Quem se beneficia desse ensino? Quais são as relações entre cultura e poder na educação?) não são debatidas.

Considerando a relevância de refletir sobre a natureza dos conteúdos curriculares e critérios de seleção por educadores, desenvolvemos, neste artigo, reflexões sobre as concepções de alfabetização presentes em documentos curriculares, buscando desnaturalizar as escolhas feitas nas propostas oficiais.
A alfabetização tem passado, ao longo da história, por mudanças relativas tanto às concepções sobre o que caracterizaria um indivíduo alfabetizado quanto às concepções acerca de quais são as melhores estratégias para alfabetizar as pessoas. Podemos destacar estudos advindos de diferentes campos e abordagens teóricas para que possamos entender tais mudanças, tais como as pesquisas da psicogênese da escrita (FERREIRO, 1985; FERREIRO e TEBEROSKY, 1979), da consciência fonológica (CAPOVILLA E CAPOVILLA, 1997; MORAIS, 1989 e 2004; FREITAS, 2004; LEITE, 2006) e dos estudos sobre o letramento (STREET, 1989; KLEIMAN, 1995; SOARES, 1998).

Houve uma forte tendência, a partir da década de 1980, em ampliar o conceito de alfabetização, assumindo-se que o indivíduo alfabetizado é aquele que faz uso da leitura e da escrita em práticas diversificadas de interação social. Os estudos sobre letramento levantaram questões cruciais para a compreensão de que a inserção dos aprendizes em práticas escolares precisa ser mais próxima daquelas vivenciadas em contextos extraescolares.

Tal debate, no entanto, ocasionou algumas interpretações divergentes acerca da necessidade ou não de considerar tal fenômeno, o do letramento, como algo de fato distinto do fenômeno da alfabetização ou se haveria necessidade apenas de ressignificar o que seria alfabetizar.

Soares (2003) defendeu que, no Brasil, seria necessário fazer distinção desses dois processos: alfabetização e letramento. Para ela, tal distinção resguardaria as especificidades dos dois fenômenos: alfabetizar como ação de "tornar o indivíduo capaz de ler e escrever" e letramento como "o estado ou condição de quem se envolve nas numerosas e variadas práticas sociais de leitura e escrita" (SOARES, 2003).

Para outros autores, no entanto, o processo de alfabetização incorporaria o próprio processo de letramento. Emília Ferreiro (2013), por exemplo, não incorporou o conceito de letramento na discussão sobre alfabetização.

É importante, no entanto, reconhecer que, embora essas duas formas de conceber tais conceitos sejam distintas, há um ponto em comum: existem duas dimensões que precisam ser trabalhadas nos anos iniciais do Ensino Fundamental: 1) apropriação de um sistema de escrita alfabética; 2) desenvolvimento das capacidades de ler e escrever em situações sociais diversas. Essa discussão é necessária no contexto atual porque, como foi alertado por Soares (2004), houve, no contexto da escola brasileira, uma "desinvenção da alfabetização". Permeou, na cultura escolar, um pressuposto de que a aprendizagem da leitura e da escrita deveria ocorrer nas práticas de leitura e de produção de textos e apenas por meio dessas práticas, de modo que qualquer trabalho voltado para a reflexão sobre unidades linguísticas menores que o texto eram consideradas tradicionais.

Para Morais (2012), houve uma ênfase no letramento e uma desconsideração do ensino da base alfabética. Isso acabou, segundo o autor, levando o professor a desconsiderar a natureza complexa do objeto de conhecimento em construção, que é, fundamentalmente, um objeto linguístico constituído de relações convencionais e frequentemente arbitrárias entre fonemas e grafemas.

Há também, segundo esse autor, o falso pressuposto de que apenas através do contato intenso com o material escrito que circula nas práticas sociais, ou seja, do convívio com a cultura escrita, a criança se alfabetizaria. Uma das dimensões da alfabetização, a da apropriação do

sistema convencional de escrita, foi, de certa forma, obscurecida pela dimensão do letramento, porque este acabou por frequentemente prevalecer sobre aquela.

Tais conflitos entre autores contemporâneos, sem dúvidas, repercutem sobre a prática dos docentes. Esse debate muitas vezes mal compreendido, aliado ao discurso presente na mídia ou mesmo proferido por representantes de perspectivas oriundas das abordagens mais tradicionais, principalmente de grupos ligados à iniciativa privada voltada para a venda de materiais didáticos, de que as crianças não estão sendo alfabetizadas por "culpa" de uma visão ampliada de alfabetização, sem foco no ensino de um "código", têm provocado o retorno de propostas de alfabetização bastante similares às abordagens sintéticas predominantes nos séculos passados.

Enfim, a falta de uma proposta mais consolidada entre os pesquisadores e educadores que compreendem a alfabetização em uma perspectiva ampliada, que considere as duas dimensões da alfabetização, está favorecendo o crescimento de um grande movimento de repúdio à perspectiva do letramento e uma preconização da volta de métodos sintéticos e analíticos como garantia do sucesso da alfabetização. Desse modo, investigar de modo aprofundado as concepções sobre alfabetização nos documentos curriculares e nas ações de formação docente pode ser uma das vias para a construção de alguns consensos mínimos sobre tal tema, que assegurem políticas públicas mais consistentes.

DESCRIÇÃO DA PESQUISA: METODOLOGIA DE ESTUDO:
Foram realizadas análises documentais segundo pressupostos e procedimentos descritos por Bardin. Os dados brasileiros foram sistematizados a partir de estudo anterior realizado por Leal, Brandão, Almeida e Vieira (2013), no qual foram analisados 26 documentos curriculares de secretarias estaduais e de capitais brasileiras.

Em relação aos dados da Argentina, houve, inicialmente, levantamento de documentos oficiais de prescrição curricular e análise dos documentos mais recentes. O critério foi o nível de escolaridade e a abrangência dos documentos. Assim, foram selecionados os documentos que tratavam das fases iniciais de escolarização obrigatória, para atendimento das crianças de 6 a 8 anos; e fossem destinados às escolas públicas. Os documentos selecionados foram retirados, no dia 26/03/2016, do site do Ministério da

Educação: http://portal.educacion.gov.ar/primaria/programas/acompanamiento-a-las-trayectorias-escolares/e http://nuestraescuela.educacion.gov.ar/.

Com base em Bardin (2007) foram realizadas as análises, em três momentos: exploração inicial dos documentos, para a construção das categorias de análise; categorização dos documentos a partir das categorias criadas; interpretação dos dados.

ANÁLISE DOS RESULTADOS:

*Concepões de alfabetização nos currículos brasileiros*

Leal, Brandão, Almeida e Vieira (2013), com base na pesquisa coordenada por Leal e Brandão (2012), expuseram as principais tendências encontradas em documentos curriculares brasileiros, quanto às concepções de alfabetização encontradas. No referido estudo, a partir da metodologia da análise de conteúdo proposta por Bardin (2007), vinte e seis propostas curriculares foram investigadas, sendo 14 documentos curriculares de secretarias estaduais de educação (Amazonas, Maranhão, Pernambuco, Alagoas, Sergipe, Goiás, Mato Grosso, Minas Gerais, Rio de Janeiro, São Paulo, Espírito Santo, Santa Catarina, Paraná) e 12 de secretarias municipais de capitais brasileiras (Rio Branco, Natal, Recife, Teresina, Campo Grande, Cuiabá, Belo Horizonte, Rio de Janeiro, São Paulo, Vitória, Florianópolis, Curitiba). Os documentos foram classificados em três categorias, denominadas tendência 1, tendência 2 e tendência 3.

A tendência 1 agrupou os documentos curriculares que vamos identificar como "alfabetização por imersão". As orientações presentes nos documentos priorizam a imersão dos estudantes em práticas significativas de leitura e escrita, sem defender explicitamente a necessidade de realização de um trabalho voltado para a reflexão sobre o funcionamento do sistema de escrita alfabético.

A tendência 2 agrupou os documentos curriculares que vamos identificar como "alfabetização como aprendizagem do código alfabético". As orientações presentes nos documentos priorizam o ensino do código alfabético, com grande influência dos métodos sintéticos, sobretudo, da abordagem fônica. A leitura e a produção de textos de circulação social aparecem no documento de modo periférico, sem defesa clara da

importância do trabalho com textos autênticos de diferentes gêneros.

A tendência 3 agrupou os documentos curriculares que vamos identificar como "alfabetização na perspectiva do letramento". São encontradas nos documentos orientações acerca da importância do trabalho com textos variados desde o início da escolarização, para atender a diferentes propósitos de interação, mas são inseridas também orientações acerca da necessidade de promover um ensino sistemático do sistema alfabético de escrita. Tais orientações, no entanto, distanciam-se das perspectivas sintéticas na medida que prioriza a dimensão mais conceitual, com ênfase na compreensão dos princípios do sistema e não de treino de famílias silábicas ou de segmentação fônica, presente da tendência 2.

As autoras evidenciaram que no cenário nacional atual prevalecem as tendências 1 e 2, como pode ser verificado na Tabela a seguir.

| Categorias | Documentos Municipais | Documentos Estaduais | Total | Percentual (%) |
|---|---|---|---|---|
| Tendência 1 | 03 | 05 | 08 | 30,8% |
| Tendência 2 | 00 | 01 | 01 | 03,8% |
| Tendência 3 | 09 | 08 | 17 | 65,4% |
| Total | 12 | 14 | 26 | 100 % |

*Tabela 1 - Tendências quanto à concepção geral de alfabetização nos documentos municipais e estaduais analisados*
*Fonte: Leal, Brandão, Almeida e Vieira (2013, p. 245)*

As autoras frisam que em todos documentos,

> (...) há orientações de que o ensino da língua portuguesa nos anos iniciais do Ensino Fundamental deve envolver o trabalho com os eixos de leitura, escrita, oralidade e análise linguística. Para isso, o docente precisa propiciar momentos em que as crianças reflitam sobre textos de diferentes gêneros textuais e desenvolvam as habilidades de leitura e produção de textos. Leal, Brandão, Almeida e Vieira (2013, p. 244)

Diferenças quanto à ênfase em dimensões sociodiscursivas ou composicionais no trabalho com os gêneros textuais foram encontradas, assim como quanto ao nível de aprofundamento acerca das diferentes

dimensões do trabalho com leitura ou produção de textos, mas uma diferença fundamental entre os documentos é o modo como concebem a apropriação do sistema de escrita.

Leal, Brandão, Almeida e Vieira (2014), em outro artigo, buscaram aprofundar as reflexões sobre os pressupostos relativos ao trabalho com o sistema de escrita alfabética nos documentos. Evidenciaram que, embora apareçam referências a esse conhecimento em todos os documentos, há subjacentes às referências diferentes modos de conceber os modos de ensino e aprendizagem desse conteúdo:

> (...) enquanto os documentos de Minas Gerais e de Campo Grande elencam de forma detalhada objetivos didáticos referentes à apropriação do SEA, os documentos do Mato Grosso e Cuiabá mencionam de modo mais genérico que "é preciso compreender o funcionamento do sistema de escrita alfabética". Leal, Brandão, Almeida e Vieira (2014, p. 81)

Os documentos que fazem um maior detalhamento do ensino da base alfabética, reconhecendo esse trabalho como um eixo de ensino a ser enfatizado no ciclo de alfabetização, inserem diferentes tipos de conhecimentos relacionados a ele, que foram agrupados em quatro blocos (LEAL, BRANDÃO, ALMEIDA, VIEIRA, 2014, p. 82): Leitura e escrita do nome próprio e de outras palavras estáveis; Conhecimentos e habilidades relativas ao ensino das letras do alfabeto; Habilidades de consciência fonológica e relações entre unidades sonoras e representações gráficas; Conhecimentos e habilidades relacionados aos diferentes tipos de sílabas.

Foi observado pelas autoras que os documentos classificados na tendência 3 (Alfabetização na perspectiva do letramento) contemplavam, no mínimo, três desses quatro aspectos do ensino da base alfabética. O terceiro tipo de conhecimento foi o mais recorrente nos documentos.

Dos 26 documentos analisados, 21 (80,8%) orientam para a necessidade de realização de atividades de reflexão fonológica, contemplando, no mínimo, uma das categorias que compõem esse bloco.

Em relação aos eixos de leitura, produção de textos e oralidade também foi concluído, na referida pesquisa, que todos os documentos fizeram referências a tais eixos do ensino da língua materna.

O eixo de produção de textos aparece também nos documentos curriculares. Leal, Brandão, Santana e Ferreira (2014, p. 67), com base na

pesquisa já anunciada (LEAL; BRANDÃO, 2012), evidenciam que,

> embora a perspectiva sociointeracionista seja assumida nos documentos oficiais e, de fato, seja mobilizada por meio dos conceitos e fundamentos explicitados, certos princípios fundamentais dessa abordagem não aparecem de modo mais consistente. São as orientações gerais relativas à promoção de comandos claros, com indicação das finalidades e destinatários, que figuram de modo mais reincidente. As reflexões mais aprofundadas acerca das práticas de linguagem, dos papéis sociais assumidos no ato da escrita, da natureza das situações geradoras do problema a ser resolvido com a produção do texto aparecem de forma menos evidente. Por outro lado, a alta frequência de orientações relativas às prescrições gramaticais e à revisão do texto (que também favorece o atendimento à norma gramatical) revela que tradições curriculares misturam-se às novas proposições teóricas.

Outro aspecto importante neste debate é que nos documentos analisados por Leal e Brandão (2012), os textos assumem papel central, com orientações diversas de como tratá-los. A perspectiva do gênero é referenciada, embora as relações entre o trabalho com o texto e o trabalho com o gênero não sejam problematizadas de uma forma mais efetiva.

Foi identificada a presença, nas propostas, de orientações acerca da necessidade de utilizar textos autênticos, variando-os quanto aos gêneros e suportes, e da importância de estabelecer finalidades variadas para as atividades de leitura. Diferentes dimensões do ensino da leitura foram contempladas.

As habilidades de leitura foram objeto de atenção em 10 documentos (62,5%), evidenciando-se menor atenção quanto a tal dimensão. Embora nesses documentos as recomendações tenham aparecido, via de regra, em diferentes momentos das propostas, com certa ênfase, os comentários eram generalistas sem argumentos que garantam a defesa da relevância de tal dimensão do ensino.

O tratamento das temáticas, embora tenha ocorrido um pouco mais do que o das habilidades de leitura (68,75%), é a dimensão menos enfatizada. Falta, conforme foi exposto, um aprofundamento acerca do papel da leitura como constituição de subjetividades e de ampliação cultural, que seria um dos papéis da escola no mundo contemporâneo, segundo Santos e Paraíso (1996, p. 37): *"o currículo constrói identidades e subjetividades: junto com os conteúdos das disciplinas escolares, se adquirem na escola*

*percepções, disposições e valores que orientam os comportamentos e estruturam personalidades"*.

*Concepções de alfabetização no currículo argentino*

Em relação ao documento argentindo, considerando o grande volume de documentos produzidos no âmbito do ministério e os objetivos deste trabalho, centramos as análises nos capítulos que discutem o componente "Prácticas del Lenguage", mas por meio de uma leitura menos detidas, outros trechos dos documentos serão referenciados. A concepção de alfabetização presente no documento "Diseño curricular para la escuela primaria" foi apreendida a partir das orientações anunciadas na proposta que faziam referência, de algum modo, à aprendizagem da língua.

Em relação a tal aspecto, chama a atenção a ênfase que é dada ao papel da biblioteca na formação dos alunos. Na página 27, ao tratar sobre os propósitos da Educação Primária, já aparece a referência à biblioteca escolar: "Promover el uso diversificado de la biblioteca escolar y del aula vinculado con los proyectos de trabajo."

A ênfase dada ao papel da biblioteca na formação do aluno dos anos iniciais sinaliza para uma concepção de que não se deve aguardar o domínio das capacidades de leitura autônoma para incorporar o uso da biblioteca às práticas escolares, indo de encontro às perspectivas mais tradicionais de alfabetização. Desse modo, evidencia que comunga de uma ideia de que na alfabetização já é necessário formar leitores para lidar com diferentes materiais de escrita para atender a diferentes finalidades.

No capítulo PRÁCTICAS DEL LENGUAJE - ENFOQUE PARA LA ENSEÑANZA Y PROPÓSITOS, do "Diseño curricular para la escuela primaria", há articulações entre o ensino da língua e a formação crítica dos estudantes, já anunciada anteriormente:

> Para democratizar el acceso al conocimiento, para lograr que todos los niños puedan llegar a ser lectores de literatura, para generar en todos y cada uno de los ciudadanos que hoy están en nuestras aulas una posición independiente y crítica frente a la masividad de la información característica del mundo actual, es imprescindible crear las condiciones que permitan a los alumnos actuar como lectores y escritores desde el momento en que ingresan a la institución escolar. (Diseño curricular para la escuela primaria, p. 359)

Como pode ser inferido a partir do trecho acima, a leitura e a escrita são vistas como ferramentas que democratizam o acesso à cultura e à informação. Em uma concepção de alfabetização que ultrapassa a aprendizagem de um código, é afirmado que “La tarea del primer ciclo es introducir a los niños en el mundo letrado –y no sólo en el conocimiento de las "primeras letras"”. Desse modo, o documento afasta-se de uma perspectiva em que haveria uma organização linear do ensino no qual o código antecedesse os usos da escrita, tal como pode ser confirmado no trecho a seguir.

> El propósito de formar practicantes de la cultura escrita exige que el primer ciclo asuma una tarea fundamental: lejos de limitarse a la "alfabetización inicial", entendida en el sentido estricto de enseñar el principio que rige el sistema alfabético y los rudimentos de la lectura y la escritura, este ciclo tiene la responsabilidad de dar pasos decisivos en el camino –emprendido desde el Nivel Inicial– que conduce a la formación de los alumnos como lectores y "escritores". La tarea del primer ciclo es introducir a los niños en el mundo letrado –y no sólo en el conocimiento de las "primeras letras". (Diseño curricular para la escuela primaria, p. 359)

A ênfase no documento é de promover situações em que os estudantes possam, desde cedo, serem inseridos em variadas práticas de linguagem, mobilizando diferentes gêneros discursivos. Mas também há consideração de outra dimensão da alfabetização, que é o sistema de escrita alfabético. Neste caso, é salientado que é necessário que tal aprendizagem ocorra de modo simultâneo ao da aprendizagem das práticas de linguagem:

> Ahora bien, las prácticas de lectura y escritura en el primer ciclo adquieren características específicas porque los niños están aprendiendo a actuar como lectores y "escritores" al mismo tiempo que están intentando comprender la naturaleza del sistema de escritura. (Diseño curricular para la escuela primaria, p. 361)

Também há, no documento, referência ao eixo da oralidade:

> En la escuela, la práctica de la oralidad está en primer plano porque el lenguaje oral es un instrumento privilegiado de construcción de conocimientos. Es el medio a través del cual maestro y alumnos negocian significados, es el instrumento que permite confrontar conceptualizaciones acerca de los diversos contenidos que se trabajan, intercambiar informaciones, analizar problemas, discutir alternativas de solución, pensar juntos sobre lo que se está enseñando y aprendiendo. (Diseño curricular para la escuela primaria, p. 362)

Os eixos de ensino no primeiro ciclo são leitura, escrita, oralidade, contemplando o sistema de escrita alfabético, desde o início da escolarização, com ênfase à potencialidade dessa aprendizagem para a aprendizagem de conhecimentos relativos aos diferentes componentes curriculares. Nesse sentido, recomenta que seja reservado tempo suficiente para tal aprendizagem:

> Oralidad, lectura y escritura atraviesan todas las áreas del currículum. Hablar, escuchar, leer y escribir son instrumentos necesarios en el proceso de aprendizaje de los más diversos contenidos; recíprocamente, los usos del lenguaje se diversifican y enriquecen a medida que se ponen en acción en diferentes ámbitos. Destinar tiempo didáctico específico al desarrollo de los quehaceres del hablante-oyente y del lector-escritor es imprescindible, pero también es necesario considerar que las prácticas del lenguaje trascienden el horario explícitamente dedicado a ellas, que están presentes a lo largo de toda la jornada escolar. (Diseño curricular para la escuela primaria, p. 364)

Considerando a discussão realizada acerca das tendências dos currículos dos primeiros anos do ensino fundamental, é possível afirmar que o “Diseño curricular para la escuela primaria” se aproxima da tendência 3 (Alfabetização na perspectiva do letramento), pois é afirmado que:

> en el primer ciclo, es fundamental cuidar de que las actividades dirigidas a la apropiación del sistema de escritura por parte de los alumnos estén siempre enmarcadas en la formación de lectores y escritores; es esencial trabajar de manera simultánea en la apropiación del sistema alfabético y la adquisición del lenguaje que se escribe. (Diseño curricular para la escuela primaria, p. 365)

> Dada la especificidad del primer ciclo, en el apartado sobre "Práctica de la lectura" se dedica un punto a "Quehaceres del lector y adquisición del sistema de escritura" y lo mismo ocurre en el caso de "Práctica de la escritura". En este último apartado, se dedica además un punto específico a los contenidos vinculados a la ortografía. (Diseño curricular para la escuela primaria, p. 369)

O documento dedica-se bastante a defender uma alfabetização em que as crianças se engajem, desde cedo em práticas de leitura e escrita similares às que acontecem nos espaços extraescolares, assim como ocorre com os documentos brasileiros. Desse modo, explicita que:

> Definir como objeto de enseñanza y aprendizaje las prácticas del lenguaje

> supone concebir como contenidos fundamentales los quehaceres del hablante, del oyente, del lector y del escritor que están involucrados en ellas. Al ponerlos en acción, los alumnos tienen también la oportunidad de apropiarse de los rasgos distintivos de ciertos géneros, de los registros lingüísticos más adecuados al grado de formalidad de las situaciones en que participan, de matices que distinguen el "lenguaje que se escribe" y lo diferencian de la oralidad coloquial, de los recursos lingüísticos a los que es necesario apelar para resolver los diversos problemas que se plantean al producir o interpretar textos… Ejercer como hablante-oyente y como lectorescritor permite así a los alumnos apropiarse, en tanto "practicantes" del lenguaje, de contenidos lingüísticos que adquieren sentido en el marco de esas prácticas. (Diseño curricular para la escuela primaria, p. 364)

Assim como nos documentos curriculares brasileiros, também na Argentina a ideia de um currículo centrado no trabalho com os gêneros é central:

> Un criterio esencial a considerar en este sentido se deriva de los propósitos educativos que se persiguen: dado que el primer ciclo puede aportar una contribución relevante para el acceso de todos los niños a la cultura escrita, es necesario ofrecerles múltiples oportunidades de ingresar al universo literario, así como de comenzar a formarse como estudiantes y como lectores críticos de la prensa. Otro criterio –estrechamente vinculado con el anterior– es el de distribuir el trabajo con los géneros de tal modo que los alumnos puedan interactuar con continuidad con algunos de ellos y, al mismo tiempo, tengan acceso a una cierta diversidad en el curso del ciclo. Habrá que tomar en cuenta también la necesidad de que todas las prácticas del lenguaje estén presentes, de tal modo que no sólo la lectura y la escritura sino también la oralidad tengan un lugar. (Diseño curricular para la escuela primaria, p. 365)

Os diferentes eixos de ensino são tratados de modo mais detalhado em listagens de objetivos organizados de acordo com as dimensões de cada uma delas. No eixo da leitura são propostas quatro dimensões (Diseño curricular para la escuela primaria, p. 370). Para cada uma dessas dimensões são apontados, nas páginas 372 a 383, objetivos específicos e exemplos de situações didáticas, que contemplam tanto aspectos relativos à compreensão do texto quanto à aprendizagem do sistema notacional. A quarta dimensão é a que relaciona leitura e apropriação do sistema alfabético. Neste item, é enfatizado que as atividades de previsão e ajuste das hipóteses sobre o que está escrito com base nos conhecimentos prévios e das marcas gráficas seriam são situações por excelência do ensino do sistema notacional. No entanto, na definição dos objetivos específicos e nos exemplos de situações didáticas, são

explicitados modos de tratar tal ensino com foco em reflexões sobre palavras.

Em relação a produção de textos escritos, o "Diseño curricular para la escuela primaria", na página 384, apresenta as quatro dimensões do ensino. Do mesmo modo que ocorre com o eixo de leitura, também no de produção de textos são apontados, nas páginas 386 a 415, objetivos específicos e exemplos de situações didáticas para cada uma dessas dimensões.

Como apontado anteriormente, o documento segue uma perspectiva mais enunciativa sobre a língua. Em produção de textos merece destaque o modo como enfatiza a dimensão sociointerativa da atividade de escrita:

> Escribir supone poner en juego múltiples conocimientos sobre los textos, conocimientos que se construyen a través de la lectura y la escritura de textos diversos; supone también adecuar el texto que se produce en cada caso a la situación comunicativa en la que se inserta y trabajar sobre él para pulirlo, a fin de alcanzar los propósitos comunicativos que motivaron su producción. (Para cada uma dessas dimensões, p. 385)

Em relação ao ensino da base alfabética e ortográfica, tais dimensões do ensino são destacadas nos itens 3 e 4. Dois objetivos podem ser destacados para evidenciar a explicitação da necessidade de abordar o sistema notacional.

Então, no eixo de produção de textos, assim como no de leitura, é proposto que sejam contemplados objetivos e ações para que as crianças pensem no texto e desenvolvam capacidades gerais para planejar, escrever e revisar textos para atender a diferentes finalidades e, ao mesmo tempo, objetivos e ações para que o funcionamento do sistema notacional seja compreendido pelos estudantes.

CONSIDERAÇÕES FINAIS: COMPARAÇÃO BRASIL E ARGENTINA:
As análises realizadas no Brasil e na Argentina apontaram que nos dois países predomina uma concepção de alfabetização que contempla a aprendizagem do sistema notacional de modo simultâneo e integrado à aprendizagem da leitura e produção de textos, considerando a diversidade de práticas de linguagem e, consequentemente, dos gêneros discursivos.

As propostas curriculares brasileiras foram classificadas em três grandes

categorias: Tendência 1 (alfabetização por imersão); Tendência 2 (alfabetização como aprendizagem do código alfabético); Tendência 3 (alfabetização na pespectiva do letramento). As análises das propostas brasileiras evidenciaram que predominavam as tendências 1 (30,8% dos documentos) e 3 (65,4%), que orientam um ensino em que a leitura e produção de textos autênticos e integrais permeiam o processo de alfabetização. Na tendência 1 predomina uma ideia de uma não necessidade de abordagem do ensino específico do sistema de escrita alfabética e na tendência 3 de um trabalho sistemático de ensino do sistema notacional de modo simultâneo e articulado com o trabalho com leitura e produção de textos.

O documento argentino defende a alfabetização em uma perspectiva de inserção nas práticas de leitura e escrita da sociedade, ou seja, ele indica que é necessário que a aprendizagem do sistema notacional ocorra de modo simultâneo ao da aprendizagem das práticas de linguagem. Tais reflexões evidenciaram uma aproximação desse documento da Tendência 3, na qual predomina a maioria dos documentos curriculares brasileiros, embora não seja frequente o uso de termos que remetam às teorias do letramento e sim à abordagem construtivista.

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# Paso a paso, libro a libro

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PALABRAS CLAVE: biblioteca, inclusión, talleres, apoyo.

RESUMEN:
Dentro del centro escolar se ha extendido el uso y abuso de una de sus zonas: la biblioteca. En ella se fomenta la lectura, la escritura, se anima a difundir y compartir conocimientos, se organizan talleres y se exaltan la igualdad, la inclusión y la cooperación.

Entre las diversas actividades que se ofrecen, se pueden destacar aquellas que buscan la participación en grupo. Y solventar en lo posible las dificultades (de tipo físico, psíquico, económico y/o social) que puedan presentar algunos alumnos y alumnas.

La biblioteca informa, forma y guía a todos aquellos que lo puedan necesitar, intentando aminorar las diferencias existentes entre la diversidad del alumnado. Las actividades son talleres que pretenden desarrollar habilidades de aprendizaje, el acceso a la información, la creatividad, la comprensión lectora, la expresión escrita y otras capacidades.

INTRODUCCIÓN:
La gran variedad de alumnado que podemos encontrar en cualquier colegio ya nos va alertando de cómo debe ser la atención y dedicación hacia los niños y niñas: DIVERSA.

Dentro de esta diversidad podemos apreciar las diferencias, siempre en positivo, que nos ayudan a decidir qué necesidades debemos atender con cierta premura y cuáles podemos enfocar para englobar a aquel grupo más desfavorecido por su limitación en el acceso a la información, por la razón que sea y evitando prejuicios innecesarios.

Afrontar esta situación es deber de todos los miembros de la comunidad educativa, desde el profesorado hasta los vecinos del lugar, pasando por auxiliares, cuidadores, personal de cocina, conserjes, etc. Pero cierto es que no siempre sabemos por dónde empezar o cómo guiar a todos los

implicados en el proceso formativo del alumnado.

Un tutor por aula, por la que pasan varios profesores al día, y que le supone a los alumnos/as entrar en contacto con diferentes áreas, a veces inconexas entre ellas porque no se busca la globalización en los contenidos curriculares, no es realmente efectivo ni mucho menos motivador. Persisten ciertas dificultades que van a impedir que la niña o el niño con limitación para el acceso a la información y a la formación siga de manera adecuada y en la misma línea los contenidos propuestos, encontrará trabas para superar los estándares de aprendizaje establecidos y acabará ralentizando, por desinterés y desmotivación, en el progreso de su aprendizaje.

También la falta de formación y/o información de una parte del profesorado hace que la metodología no despierte la motivación necesaria y que al no poner en práctica otras formas de enseñar que se detengan en atender aquellas demandas resaltables, no se consigan los resultados esperados en esos alumnos que ya de por sí necesitan una atención extra.

Y no solo de atención educativa debemos hablar, sino de recursos. La falta de materiales que faciliten el acceso y acercamiento al conocimiento, a la lectura y al ocio educativo aumentan la distancia entre los alumnos y la posibilidad de desarrollar ciertas habilidades y capacidades que les permitan desenvolverse en la sociedad actual.

Desde hace unos años, en nuestra comunidad comenzó un plan (PLAMBE) que buscó destacar y dar importancia a una zona que hoy resulta imprescindible en casi cualquier centro: la Biblioteca. Para ello, se realizan actividades de fomento y animación a la lectura, además de orientar y ayudar en la realización de trabajos y proyectos.

Los recursos de los que disponemos no son solo libros, también algunos ordenadores, reproductores de DVD, películas, CD de música, libros electrónicos, revistas.

Con todo esto, además procuramos facilitar el uso de este espacio con horarios compatibles y amplios para prestar un servicio lo mejor posible y que llegue a todo aquel alumnado que por dificultades en cualquier ámbito (físico, psicológico, económico, social), no puede desenvolverse al mismo ritmo que otros compañeros.

Un punto que hemos tenido en cuenta para comenzar el trabajo en la Biblioteca ha sido la lengua, como área, que es un instrumento empleado constante y necesario en la vida diaria tanto para entender como para producir mensajes, en los intercambios comunicativos orales y escritos. Se interactúa con la familia, con los amigos y con otras personas (la sociedad que les rodea) en las conversaciones diarias o a través de cartas, correos electrónicos, mensajes cortos, blogs...

Por lo tanto, tener una alta competencia lingüística y comunicativa permite que las personasdesarrollen una vida normal, que puedan interactuar con cierta soltura ante cualquier situación.

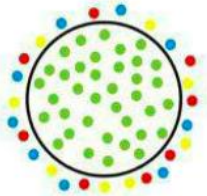
Además, la lengua está presente en cualquier proceso de enseñanza-aprendizaje. El alumnado emplea la lengua en cualquiera de sus clases en el propio centro educativo, tanto para entender las instrucciones y explicaciones del profesorado y poder ser partícipe con él en el proceso de descubrimiento, como para poder justificar y ejemplificar la interiorización de los contenidos.

No obstante, más allá del ámbito escolar y familiar, en la sociedad actual la competencia comunicativa y lingüística es fundamental para poder vivir satisfactoriamente. Si desde siempre el dominio lingüístico ha sido elemental para poder desenvolverse en la mayoría de los aspectos de la vida, ahora, en la sociedad de la información esta necesidad es mucho mayor. En la era de internet y de la abundancia de medios de comunicación, los ciudadanos y ciudadanas deben estar preparados para entender y elaborar cualquier tipo de mensaje: interactuar correctamente con la persona que los atiende en cualquier negocio o entidad pública, escuchar y procesar las noticias de la televisión, leer la prensa, escribir un correo electrónico o participar en un blog.

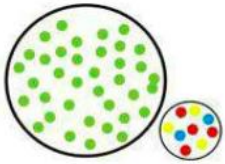
No podemos olvidar el valor que la literatura supone dentro de la enseñanza de esta área. La literatura es un producto de expresión artística que permite transmitir las necesidades y los pensamientos de una persona o personas en un determinado momento histórico. Es, pues, una disciplina muy relacionada con las Ciencias Sociales, la Música, el Arte... Pero, además, la literatura es un producto creado con palabras, con la lengua, con la hermosura y belleza de los elementos del lenguaje y, por eso, es enorme la vinculación entre ambas disciplinas y justifica que se dean la mano en múltiples proyectos y trabajos.

La otra línea que también abordamos y consideramos prioritaria con este proyecto es la inclusión. Para esto teniamos que tener muy claro la diferencia entre inclusión, integración, segregación y exclusión. Estos conceptos permitieron que, no solo los profesores se animasen e involucrasen en este trabajo, sino que alumnos y alumnas entendiesen lo que es más favorable y recomendable para ayudar a aquellos compañeros y compañeras que presentan ciertas dificultades. En las decisiones metodológicas deben terse en cuenta la atención a la diversidad y la consideración de los distintos ritmos y estilos de aprendizaje del alumnado, mediante prácticas de trabajo individual y cooperativo que posibiliten la resolución conjunta de las tareas, y potencien la inclusión del alumnado.

En las siguientes imágenes se reflejan los significados de las anteriores acepciones:



Exclusión



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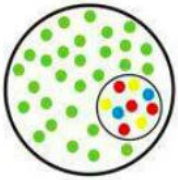
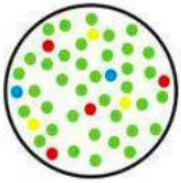


Integración



Inclusión

OBJETIVOS:

*Objetivos curriculares*

- Participar en situaciones de comunicación, dirigidas o espontáneas, respetando las normas de comunicación: turno de palabra, escucha atenta e incorporación a las intervenciones de los demás.
- Expresarse de forma oral para satisfacer necesidades de comunicación en diferentes situaciones con vocabulario adecuado y estructura coherente.
- Reconocer el tema y las ideas principales de los textos orales, e identificar ideas o valores no explícitos accesibles a su edad.
- Producir textos orales breves y sencillos adecuados al nivel de los géneros más habituales imitando modelos: atendiendo a la forma del mensaje (descriptivos, narrativos, dialogados, expositivos y argumentativos) y a su intención comunicativa (informativos, literarios, prescriptivos y persuasivos).
- Utilizar diferentes fuentes y soportes para seleccionar y recoger información, ampliar conocimientos y aplicarlos en trabajos personales.
- Mostrar interés por tener una biblioteca propia.
- Elaborar proyectos individuales o colectivos sobre diferentes temas.
- Aplicar los conocimientos básicos sobre la estructura de la lengua, la gramática (categorías gramaticales), el vocabulario (formación y significado de las palabras y campos semánticos), así como las reglas de ortografía para favorecer una comunicación más eficaz.
- Sistematizar la adquisición de vocabulario a través de los textos.
- Integrar la lectura expresiva, la comprensión e interpretación de textos literarios narrativos, líricos y dramáticos en la práctica escolar y reconocer e interpretar algunos recursos básicos del lenguaje literario.
- Conocer y valorar los recursos literarios de tradición oral: poemas, canciones, cuentos, refranes, adivinanzas.
- Participar con interes en dramatizaciones de textos literarios adaptados a la edad o de producción propia.

*Objetivos específicos de la actividad*

- Involucrar a todo el alumnado posible, sobre todo a aquellos y aquellas que presenten alguna dificultad de aprendizaje, de acceso a

la infomación, de desarrollo en ciertas habilidades y/o de tipo socio-económico.

- Fomentar actitudes de respeto y cooperación entre el alumnado involucrado en las distintas actividades programadas desde la biblioteca para la animación a la lectura.
- Guiar en la consecución de un fin común, que suponga erradicar, en lo posible, diferencias entre el alumnado y dificultades para el acceso a la educación y formación académica, desde la biblioteca.
- Formar en técnicas de animación, dramatización, búsqueda de información y organización de la misma, comprensión lectora, escritura creativa y expresión oral.
- Perseguir que la biblioteca se convierta en lugar de encuentro e intercambio entre el alumnado, contando con el apoyo del profesorado cuando sea necesario.

DESCRIPCIÓN DE LA EXPERIENCIA:

Ya que desde la biblioteca escolar se difunden gran diversidad de actividades para fomentar la lectura y facilitar el acceso a la información a todo el alumnado, incluido aquel que presenta dificultades tanto en el acercamiento a la información como en el desarrollo académico por diferentes motivos, hemos procurado solventar en lo posible dichas trabas involucrándolos en talleres y juegos, que no solo motivaban sino que buscaban mejorar sus capacidades y habilidades para el aprendizaje.

Nuestro centro es grande, con aproximadamente 640 alumnos y 46 profesores, y eso significa que es necesaria una estricta y cuidadosa organización de horarios. Cada taller o actividad se planifica teniendo en cuenta la cantidad de alumnos:

a. Lanzamos la propuesta de varios talleres o actividades lúdicas. Pedimos que se anoten en una lista.
b. Agrupamos atendiendo a las características del alumnado: aquellos que tienen una determinada dificultad estarán con aquellos que les pueden ayudar o “tutorizar” durante el desarrollo de dicha actividad (aprendizaje cooperativo).
c. Establecemos horarios, normalmente en los recreos y por las tardes delos lunes, ya que la biblioteca está abierta a la comunidad educativa ese día.
d. Concretamos grupos, nunca de más de 5 alumnos. Dentro de cada uno de esos grupos hay un coordinador/a y un portavoz. Ellos/as simplemente se encargan de que se mantenga un orden en cuanto al

desarrollo de la actividad y el respeto de normas y se transmita la información.

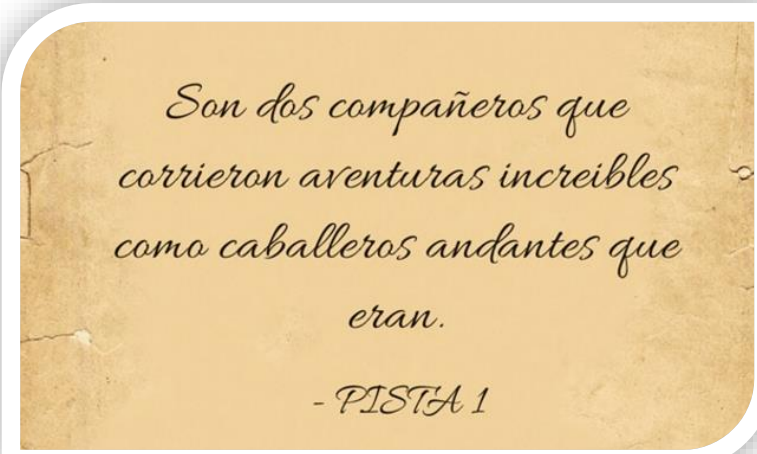
e. Los talleres y actividades propuestas son variadas: escritura creativa, “Juego de pistas”, representación teatral, padrinos/madrinas lectores, poesía, cuentacuentos, juega con la ciencia (experimentos).

Hechos los grupos y concretado el horario, comenzamos a trabajar.

A las familias se les informa de lo que se va a realizar, los objetivos que se persiguen y la finalidad de cada actividad. Pueden incluso participar, ya que su apoyo es y será importante.

1) “Juego de pistas”: les facilitamos una serie de pistas después de explicarles las normas de participación en dicha actividad. De entre los diversos libros de la biblioteca escogemos varios para realizar como un cuestionario, lista de preguntas o textos para completar. Deben averiguar de qué libro estamos hablando.
También elaboramos pistas para adivinar algún personaje de los libros.

Por ejemplo:



Novela publicada en el siglo XVII

- PISTA 2

Libro de aventuras, donde se mezclan lo épico, lo trágico, lo cómico y lo lírico.

- PISTA 3

Su protagonista sufría alucinaciones, por culpa de tantos libros que había leído.

- PISTA 4

Se entrega una pista cada día, y el viernes deberán entregar la respuesta, indicando el título y el autor del libro o, según el caso, el personaje y el libro en el que aparece.

Esta actividad se realiza en los recreos y ha creado cierta adicción ante la curiosidad que transmite.

Los compañeros de cada grupo se unían, se apoyaban unos a otros y aunque supiesen la respuesta con prontitud, se paraban a leer algún capítulo y comentaban entre ellos. Aquellos alumnos que necesitaban ayuda participaban con las mismas responsabilidades que los demás y con el apoyo incondicional de sus compañeros (por ejemplo, en uno de ellos se encontraba una alumna con dificultades para la lectura. Sus compañeros le leían pequeños párrafos y luego la animaban a que les resumiese lo que había escuchado, y finalmente tenía que conseguir leer algún párrafo más. También era la que les leía las pistas a sus compañeros de grupo).

2) “Libro al teatro”: procuramos que lean con cierta asiduidad; para motivarlos, les presentamos libros tanto recién editaos, novedad total, como los que ya formaban parte del fondo de la biblioteca desde hace tiempo; les leemos algún capítulo procurando engancharlos a la temática y, al mismo tiempo, les animamos a que formen un mini club de lectura para que intercambien opiniones y en el que todos y todas se sientan incluidos y acaben leyendo el libro. Los ejemplares los facilitamos desde la biblioteca, para evitar gastos, incluso el material que necesiten (de papelería, colores, etc.) está a su disposición.

Una vez leído, pasamos a la interpretación.
Deben elaborar un texto teatral a partir de un capítulo del libro que han leído. Además, preparar un escenario y la puesta en escena.
Gracias a la colaboración de algunos familiares, el atrezo lo realizan entre varios padres y madres y alumnos: vestuario, decorado, fondo, objetos diversos…
Las representaciones se ensayan las tardes de los lunes y, una vez preparados, actúan para algunos grupos del centro.

3) "Madrinas/Padrinos lectores": a los cursos inferiores de primaria les encantan los cuentos, y no digamos al alumnado de educación infantil. No todos pueden tener los libros que les gustaría, entonces se sirven del préstamo bibliotecario. Pero a todos les gustan que les lean un cuento, un poema, una leyenda…Para eso están los padrinos lectores: a alumnos de cursos superiores (de 4º a 6º de primaria) se les asigna un alumno más pequeño (de infantil a 1º de primaria) para sentarse juntos una vez a la semana y leerle un cuento. Estos encuentros se van aumentando ya que la sensación y aceptación son increíbles.

Se escogen cuentos que transmitan valores, emociones y que permitan interactuar al acabar la lectura. Se intercambian dibujos y se crea un libro con las ilustraciones.

*Debemos cuidar la Tierra, mensaje a un marciano*

*Turnos de lectura: varios mayores con un grupo de EI de 4 años; dos alumnas de 6 años regalan su lectura a sus compañeros (la niña que está a su lado tiene dificultades de atención)*

*Cuentacuentos colectivo*

*Libros con los dibujos realizados de las lecturas*

Las lecturas se llevan a cabo en algún aula, en el patio, en un jardín, en la biblioteca…
Acaba creando lazos que unen para mucho más que para una lectura: se buscan en el recreo, se cuidan unos a otros, comparten aventuras, inquietudes, alegrías…

4) "Escritura creativa": crear historias con cierta claridad y coherencia no es tan fácil. Además de lo explicado en la clase, en la biblioteca se refuerza con técnicas que puedan guiar y facilitar la escritura de

cuentos, poemas y otros textos: ampliar vocabulario, jugar con las palabras, inventar personajes-lugares-objetos y relacionarlos en una historia, dibujar y crear escenas. Siempre se procura que aquellos alumnos/as con mayor dificultad por el motivo que fuese, tengan la ayuda necesaria, tanto material, académica como personal.

La propuesta consiste en que después de leer algún libro (al principio que sea simple y con poco texto), deben ilustrarlo y presentarlo pero de una manera original.
Para ello, pueden crear libros-acordeón, con encuadernación especial (tipo scrapbooking), un libro gigante con ilustraciones tipo pictograma y poco o ningún texto.
También se les invita a crear juegos para contar un cuento o historia:

- Cuento dado: tendrán que elaborar varios cuerpos geométricos con forma de cubo. Cada uno será para un tema (personajes, lugares, objetos mágicos o extraños, villanos). Después de montados y coloreados, se lanzan los lazos y comienzan a inventar la historia. Este juego se realiza como un reto entre grupos, es decir, unos grupos retan a otros a contar a partir de lo que salga en esa tirada. También, algunos grupos de alumnos lo presentan a alumnado más pequeño con la intención de que aprendan a expresarse oralmente y de forma espontánea.

*Libros acordeón, a partir de un libro comentado en el aula.*

*Cuentos cubo: lanzamos el dado y, atendiendo a los elementos que hayan salido, se inventa un cuento.*

CONCLUSIONES:

Después de un par de cursos con esta dinámica la valoración no podría ser más positiva.

Se percibe un ambiente dinámico e ilusionante.

Se ha pasado de una simple integración en la que un grupo de alumnos con dificultades estaban presenten pero participaban poco, a una inclusión total en la que todos hacen de todo, dentro de sus posibilidades y capacidades, procurando ir a más y mejor. Surge la colaboración y cooperación sincera, los alumnos se preocupan por aquellos que antes no lo conseguían para que ahora puedan desenvolverse con poca o ninguna dificultad.

El aprendizaje cooperativo, la tutoría entre iguales, la literatura y el instinto de superación y de compañerismo son esenciales, son las líneas metodológicas que podemos continuar aplicando.

Son muchas las formas de acercar los libros, la lectura y la biblioteca a aquellos que no quieren o no pueden. En esta ocasión, hemos conseguido que la biblioteca se convierta en el centro neurálgico del centro, que se preocupen por ella y que cada curso escolar que pasa se pueda proponer alguna nueva actividad que implique valores, emociones e inclusión. Cierto es que algún caso puede ser más difícil y que no se consigue lo que se había planificado. Las causas son variadas y nuestra intervención llega hasta donde podemos, pero sin intentarlo nunca non quedamos.

Los resultados académicos también se han visto beneficiados. Se refleja

más soltura y seguridad en actividades de expresión oral, en situaciones de organización e iniciativa personal, en el uso del razonamiento lógico y, sobre todo, en reconocer que todos y todas podemos si queremos y si es con ayuda, mejor.

## Lectura y escritura literarias: una experiencia dentro del aula de arte-literatura en la universidad

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PALABRAS CLAVE: lectura, escritura, literatura, educación, universidad.

RESUMEN:
Leer y escribir han sido desde siempre “haceres” que organizaron la dinámica de la enseñanza en el nivel superior. De todos modos, no se constituyeron en objetos en sí para una reflexión teórica y práctica sino desde hace unas décadas. En el campo de la escritura y la lectura de literatura aparecen los trabajos inaugurales del italiano Gianni Rodari, y en Argentina los de Alma Maritano (1996), Maite Alvarado (2013), y los agrupados bajo el nombre de Gaffein (1981), entre otros. En ellos se enfatiza aquellas ideas que Roland Barthes delineara en sus ensayos inaugurales, entre las que se destaca la concepción de una escritura literaria en tanto práctica artesanal entre el estilo individual y la masa colectiva de la lengua. Enseñar literatura desde estos paradigmas implica una alternativa didáctica dinamizadora respecto de las tradicionales estrategias de lectura y escritura utilizadas en la enseñanza superior.

Este trabajo despliega algunas reflexiones resultado de una práctica e investigación en el campo de la lectura y la escritura ficcional en el contexto del aula universitaria. En particular, nos referiremos a las experiencias recogidas en dos asignaturas gemelas y correlativas denominadas Arte I y Arte II en la Universidad Nacional de Villa María, Córdoba; asignaturas electivas dentro del Núcleo de Formación Común que se les brinda a los estudiantes.

DESCRIPCIÓN DE LA PROPUESTA:

*“Leer y escribir son prácticas significativas equivalentes en correlación con el texto […]*

*Leer no es escribir de nuevo el texto,*
*es hacer que el texto se escriba,*
*en el mismo movimiento de alejamiento y desposesión*
*que caracteriza el gesto de la escritura […]*
*Leer es trabajo, una travesía constante"*
.
*Severo Sarduy Grafein (1981).*

Esta comunicación es una reflexión teórica y práctica sobre la enseñanza de la literatura en el Nivel Superior Universitario, a través de un espacio curricular estructurado a manera de taller que cubre, tanto la lectura como la escritura de literatura. El espacio específico donde se desarrollan las prácticas de lectura y escritura es el *Módulo de Arte*, *Taller de Literatura*, espacio común a todas las carreras que se dictan en la Universidad Nacional de Villa María, Córdoba, Argentina.

*La pregunta*

Las nuevas investigaciones sobre el lenguaje, en particular desde la segunda mitad del siglo pasado, en el marco también del desarrollo de la pragmática, la sociolingüística, la semiótica y el análisis del discurso, entre otras especialidades, han abierto novedosos horizontes para plantear lo literario en distintos niveles de la educación. Así, los cambios se han hecho notar lentamente en las aulas de literatura en la sustitución paulatina de las viejas recetas de la imitación y la reproducción de modelos, para instalar la idea de que leer y escribir suponen procesos interactivos que comprometen al sujeto cognoscente en todo momento.

No obstante, y a pesar de que han pasado muchos años y muchas propuestas educativas, en el contexto de la Educación Superior Universitaria no son frecuentes los espacios para la lectura y la escritura de literatura ajustados a los cambios que propone el nuevo paradigma.

Dos tipos de espacios coexisten dentro de las universidades argentinas y tienen como actor necesario las carreras de los Profesorados y Licenciaturas en Lengua y Literatura. Propuestas diferenciadas por sus objetivos, metas, metodologías y evaluación.

Por un lado, dominan el escenario los clásicos ámbitos para la enseñanza de la literatura organizados según la dinámica de la cátedra universitaria y diferenciados por sus temáticas -literatura argentina, latinoamericana, europea, entre otros- pero coincidentes en sus metodologías. En general,

salvo algunas excepciones, estas cátedras están marcadas por lo conductual, la evaluación sumativa y la reproducción de saberes. En algunos casos se enfatiza algún tipo de crítica particular -comparatista, estilística, política o semiótica- pero es decisivo el enfoque histórico.

Por otro, y tal vez como reacción a aquella enseñanza centrada en el contenido, aparecen las ofertas de los llamados espacios extracurriculares para la creación literaria. Designados de múltiples maneras, pero que recuerdan a muchos proyectos no necesariamente educativos -café, salón, tertulia literarias- se fueron permeando en el ámbito universitario, casi siempre como proyectos de extensión, propuestas más bien pensadas desde la idea romántica del lector libre y del escritor genio. Así, del rigor conceptual saltamos al libre juego significativo. De alguna manera, la Universidad (y datos recientes muestran que sigue siendo una tendencia actual) resuelve la falta de espacios para la creación y la lectura literarias con propuestas extracurriculares sujetas a la idea del acercamiento a la literatura como actividad sensibilizadora, la lectura por placer y la escritura sin demasiados despliegues teóricos y corrección. Una tensión que no se ha resuelto entre la dominante de la cátedra universitaria y los ámbitos del libre juego creativo.

Desde nuestra perspectiva falta otro tipo de propuesta, la del taller creativo como espacio en el que leer y escribir son *trabajos* (Barthes, R, 1981, p.44); trabajos artesanales que involucran procesos complejos que comprometen al tallerista en múltiples dimensiones como la cognitiva, pragmática y patética, pues

> la modalidad de taller, [aporta] desde la práctica más que desde la teoría la concepción de texto móvil, nunca cerrado definitivamente, siempre en estado de versión modificable. Cada lectura de un texto producido en taller revela a su autor las múltiples lecturas posibles y lo invita a revisar, modificar y mejorar hasta donde decida (Finocchio, 2010, p.6).

La práctica de taller potencia el desarrollo de estrategias y habilidades que van más allá de la sola adquisición de contenidos disciplinares o la sensibilización en relación a la literatura.

*Propuestas para un taller creativo en la Universidad*

La lectura y la escritura de literatura pueden ser abordada teniendo en cuenta estas ideas en un entorno específico del aula universitaria. Ámbito que supone, por lo general, un grupo *heterogéneo* de alumnos

(estudiantes de música, cine, sociología, ciencias políticas, idiomas o letras, y otras carreras); particularidad que complejiza la dinámica de las clases dada la diversidad de motivaciones que traen estos estudiantes.

Complejidad que opera como punto de partida para nuestra propuesta centrada en la idea bartheana de considerar la *lectura* y la *escritura* como *trabajos*, lo que implica un posicionamiento diferente del sujeto frente al lenguaje. Leer no es sólo decodificar un enunciado lingüístico y escribir usar una tecnología, sino que debemos considerarlas prácticas complejas que involucran al estudiante en distintos órdenes de su hacer. Esto implica pensar la lectura y la escritura como trabajos del pensamiento, la acción y la pasión. Una propuesta volumétrica, en la que los tres órdenes se imbrican e interactúan para resolver una consigna, lo que supone, además, un proceso cognitivo similar al que despliega el estudiante cuando se propone escribir textos académicos a partir del "modelo propuesto por Flower y Hayes, (en el que) la composición de un escrito se realiza a partir de tres operaciones básicas y recursivas (planificación, textualización y revisión), pues no suponen una secuencia, sino que varían de acuerdo con la situación de escritura que plantea cada texto en particular" (Flower y Hayes, 2011, p.21).

Además, leer y escribir en la Universidad deben ser consideradas prácticas intertextuales, interdiscursivas e interdisciplinares. La resolución de una consigna de lectura de literatura o de escritura, debe abrirse a otras perspectivas, como los problemas de género, de los límites entre ficción y no ficción, del lector, del lenguaje, de las conexiones con el campo literario, cultural e histórico, entre otros. Un diálogo abierto con saberes disciplinares como los de la teoría literaria, las historias de la literatura, la crítica y las didácticas específicas para complejizar las prácticas de leer y escribir y redimensionarlas significativamente en contextos de la Educación Superior.

Estas consideraciones sobre la escritura y la lectura de literatura buscan superar la instancia sensibilizadora, que la mayor parte de los espacios para la creación literaria ponen como objetivo excluyente, para propiciar la construcción de conocimiento, pues ¿qué ocurre cuando resolvemos una consigna de lectura o de escritura? ¿El sujeto es el mismo después del desafío que suponen estas prácticas? Nuestro punto de partida es la afirmación de que leer y escribir transforman al sujeto, modifican su visión de mundo y aportan nuevas formas de conocer.

Por último, afirmamos, que lejos de la idea de que la literatura es un tipo de discurso excluyente por la naturaleza de su lenguaje, los temas, y el espacio de circulación, la propuesta que realizamos supone considerar la lectura y la escritura como prácticas inclusivas, atravesadas por los itinerarios individuales y colectivos de una cierta comunidad. Esto implica pensarlas como haceres sometido a las tensiones que articulan, no sólo el campo literario, sino también social, histórico e ideológico. Todos pueden escribir, todos pueden leer; basta proponerse el ejercicio artesanal (Barthes) de hilvanar palabras, de ejecutar la partitura del lenguaje, de saborear las páginas "levantando la cabeza" para buscar las reminiscencias del texto.

Esto que afirmamos supone la discusión sobre un tema delicado como es el canon literario. El escritor Martín Kohan afirma al respecto que

> la temática del canon literario toca un aspecto fundamental del trabajo de los docentes (pero también del trabajo de los escritores, los críticos, los periodistas culturales, los bibliotecarios, los editores, los traductores, los sociólogos, etc.), en la definición del canon se dirimen centralidades y periferias, valores y disvalores literarios, consagraciones y postergaciones, pedestales y olvidos; también se determina qué literatura va a ser leída y qué literatura no va a ser leída, y de qué manera va a ser leída la que sea leída (dentro de qué tradición, con qué categorías, con qué sentidos); en la definición del canon literario se dirime también una manera de concebir una identidad (aquella a la que una determinada literatura puede interpelar; ya sea por ejemplo la literatura latinoamericana, o la literatura judía, o la literatura argentina, o la literatura universal, etc.) (Kohan Martín, 2010, p.11).

En relación a esto, la profesora Ana María Finocchio reflexiona que "la biblioteca no es fija, (…) Cada mudanza siempre trae un nuevo ordenamiento, una recolección" (Finocchio, 2010, p.21). Estas ideas del canon como espacio móvil deben iluminar nuestra práctica de taller que no se podrá restringir sólo al campo de lecturas en base a autores clásicos (para nuestro campo literario -Borges, Marechal, Arlt, Puig-). Es necesario abrir el diálogo a escritores que invocan otras estéticas, soportes y circuitos de lectura, digamos Haroldo Conti, Daniel Moyano, Roberto Fontanarrosa, entre otros, para multiplicar estilos y lenguajes. La dinámica del campo de lecturas es una de las claves de este tipo de taller, con un canon abierto que permite el juego de las lecturas posibles, y enriquece las categorías problemáticas ofreciendo al tallerista una visión más amplia de qué es la literatura.

Un punto importante en estos talleres universitarios es el desplazamiento necesario desde lo literario-discursivo a lo social, cultural e histórico, lo que supone considerar al texto, además de un lugar donde se construye un producto estético, un momento del decir sobre lo que le pasa al tallerista. En estos talleres de literatura es frecuente el desplazamiento a las historias de vida, imbricadas de los datos que provienen del contexto crítico de producción. Emergen, entonces, textos que constituyen, como dice Leonor Arfuch "las narrativas del yo, que configuran un espacio biográfico, no como una mera sumatoria de géneros diversos, 'nobles' o 'plebeyos', sino como un horizonte de inteligibilidad para leer, sintomáticamente, tendencias de la cultura y de las formas de ser y hacer de nuestro tiempo" (Arfuch, 2005, p.46). La lectura y la escritura arriban en el sujeto, es decir, en el Yo que se construye en el texto, lo que coadyuva a la construcción de subjetividades que en su sutura (Hall, Stuard, 2003, p.10) modela identidades.

Por último, el taller que describimos es curricular. Es decir, integra el conjunto de asignatura que deberá aprobar un alumno regular, por lo tanto, se debe evaluar, poner una o varias notas. Pero, ¿cómo evaluar la creatividad? Nuestro punto de partida es calificar en un taller de lectura y escritura literarias atendiendo a dos aspectos de las prácticas: 1. Al proceso de lectura y escritura, es decir, se evalúa la planificación, el trabajo y la consideración de aciertos y errores. El error es parte de la práctica, por lo que es importante evitar las calificaciones, al menos en un principio, del tipo sumativas. 2. Al producto. Si empezamos diciendo que la escritura (y también la lectura) se ajustan a un plan cognitivo que implica pruebas, ensayos, marchas y retrocesos, es de esperar que en algún punto del proceso se concrete un producto evaluable. Evaluar textos en este nivel puede ser una oportunidad, no sólo para considerar una nota, sino también revisar detalles y pulir aspectos para futuras prácticas.

No olvidemos que "escribir siempre es reescribir, por lo tanto, es necesario convertir nuestra práctica de corrección en práctica de lectura o revisión de los textos de nuestros alumnos para orientar su reescritura" (Finocchio, 2010, p.42). En estos talleres se debe trabajar con los borradores, propiciando la lectura en clase, la discusión de cada texto, a fin de mostrar que la literatura es siempre un camino.

Los lineamientos mostrados no constituyen niveles a cumplir de manera secuenciada. Más bien tienen la intención de proponer una paleta de aspectos a tener en cuenta, como líneas de acción para organizar unas

prácticas -leer y escribir- en relación con un objeto a priori problemático -la literatura- en un contexto tan rico como complejo -la Educación Superior Universitaria-. Como dice María Gaspar

> una intuición que suele circular socialmente y que ha tenido fuerte impronta en las prácticas [educativas] (…) es la de que la lectura constituye un acto por medio del cual se "decodifica", esto es, a partir de los signos gráficos se asocian esos signos con sonidos y con significados. De la misma manera, se suele considerar que escribir es "volcar las ideas sobre el papel" (…) Lo cierto es que leer es mucho más que decodificar y escribir no es sólo trazar signos que representan ideas. Por tanto, leer y escribir (y también hablar y escuchar) son tareas que ponen en juego muchos otros conocimientos. Es función de [las instituciones educativas] (…) (y de todos los docentes) colaborar para que los alumnos aumenten los conocimientos involucrados en las tareas de lectura y escritura (Gaspar, 2010, p. 24).

Enseñar la lectura y la escritura creativa en la Universidad es un desafío todavía abierto que supone una multitud de caminos por recorrer. Desafío para los profesores que deben estimular su inteligencia para entender el cambiante mundo de las aulas universitarias; desafío para el alumno que se encontrará con un espacio de consignas a resolver que muchas veces ponen en juego su propia cultura.

Así, la literatura, ese discurso que calla, afirma, discute, refuta y reescribe cosmovisiones, es un buen punto de partida para enseñar en la Universidad a través de estos talleres que seguimos pensando.

*Un modelo de consigna para un taller de lectura y escritura literarias*

En este último apartado presentamos una consigna para un taller universitario de lectura y escritura de literatura siguiendo los principios descriptos en los puntos anteriores. Elegido esta consigna porque permite trabajar la lectura y la escritura, con apertura a procesos diversos en el orden del pensamiento y la creatividad. En este sentido, la consigna comienza con un cuento de Juan Rulfo, *Nos han dado la tierra* (1953). Leer a Rulfo es una verdadera experiencia con la literatura; es un autor, para decirlo con Umberto Eco (1965), que escribe textos abiertos, que habilitan lecturas que exceden el campo de lo literario, para arribar a problemas sociológicos, antropológicos, políticos, entre otros.

Los alumnos seleccionados para realizar este ejercicio de lectura y escritura son de un espacio común a todas las carreras de nuestra

Universidad Nacional de Villa María, lo que llamamos el Módulo de Arte I, dentro del cual se encuentra el taller de Lectura y Escritura Creativas de Literatura. Los alumnos universitarios, provenientes de diversas carreras de nuestra Universidad y no necesariamente asociadas a lo literario, fueron invitados con esta consigna a relacionar el universo cognitivo y experiencial de su carrera específica con el mundo literario que desplegaba Rulfo. De este modo, cada tallerista hizo su recorrido, enriqueciendo la mirada del texto-fuente, para reescribirlo a su modo. En lo que sigue mostraremos la consigna y un análisis de tres resoluciones de talleristas.

*La Consigna*

*Consigna de Lectura*

Leer el cuento del escritor mexicano Juan Rulfo *Nos han dado la tierra* (1953), perteneciente al libro *El llano en llamas* (1953). Anotar todas las particularidades que se vayan presentando en el recorrido de lectura. Algunas sugerencias y preguntas orientativas:

a. ¿Qué problemática tienen los personajes con la tierra?
b. ¿Con quién polemiza el conjunto de campesinos?
c. ¿Qué les habían prometido y qué les dieron?
d. El lenguaje ¿es distinto? ¿Por qué? Quizás algunos términos no se entiendan, esto tiene que ver con el habla particular del contexto de escritura. Se pueden buscar sus significados.
e. Hay un narrador, ¿qué dice?, ¿de qué lado se ha puesto, del gobierno o de los campesinos?

La consigna de lectura generó una discusión que se enmarcó dentro de los límites del texto. En casi todos los casos, las referencias a los distintos efectos de sentido se asociaron con recorridos concretos de los personajes dentro de la historia rulfiana, sin extrapolaciones hacia otros espacios no-literarios, como ser lo político, social, antropológico, filosófico, entre otros. Estas respuestas podríamos extenderla a casi todas las resoluciones de lectura que se fueron concretizando en el taller universitario aludido. Hay un aprendizaje, en principio, disciplinado para leer, que supone una sujeción a las pistas de lectura del texto-fuente, en un rastreo que nos acerca a la mirada inmanentista promulgada por el estructuralismo literario.

*Consigna de Escritura*

Rulfo no cuenta todas las historias contenidas en la historia marco de unos campesinos, a los que no les han dado tierra fértil sino un desierto o páramo. Su escritura es lacónica como sus personajes que por lo general no hablan mucho. Vamos a darle voz a uno de ellos y pedirle que nos cuente su historia apenas insinuada en el texto. Escribe un relato breve en el que el personaje que lleva la gallina debajo de su saco cuenta su historia a los otros campesinos que lo acompañan.

El planteo de esta actividad de lectura y escritura fue pautado para dos horas de trabajo. Una hora y cuarto para la lectura del relato y la escritura del texto breve, y el resto para una devolución grupal y oral. Lo que se presenta a continuación es un extracto de conclusiones sobre las tendencias que observamos en este curso concreto del Módulo I, en relación a particularidades dominantes en los procesos de lectura del relato de Rulfo y en las puestas en escritura de la consigna formulada. Hemos seleccionado a tres talleristas por considerar que representan casos paradigmáticos dentro de este grupo.

OBSERVACIONES:
Las tres resoluciones muestran las variantes de cada tallerista en relación a la consigna-base para escribir a partir de un relato de Juan Rulfo. La consigna marca un rumbo a seguir, pero no cercena la capacidad inventiva e imaginativa del alumno que, como se muestra en los textos, han optado por recrear distintas escenas posibles de algunos personajes y, en algunos casos, a través de situaciones no contempladas en el relato de origen.

La primera tallerista optó por un enunciado cargado de nostalgias por un pasado desaparecido, atravesado por la fertilidad, la buena vida. De ese pasado sólo queda la gallina y un porvenir de soledad e infertilidad textualizada a través del espacio desierto o el “Gran Llano”. El tomo del texto se hace dramático, pues muestra a los campesinos increpando al Delegado por medio de un discurso incisivo en las cosas más sensibles de los hombres simples: la vida, la lealtad, la familia, los alimentos. El narrador termina con preguntas abiertas, sin otra resolución que la desconfianza y la marcación de la traición por parte del Delegado:

> Espéreme señor para explicarle. Nada, nada nacerá de la tierra del llano. Está dura, seca. Mire, de la selva de donde yo vengo sembrar la semilla era cosa seria […]. Acá tenemos pala y azadón, pero ¿cómo hacer para enterrarlos en este blanco terrenal endurecido (Tallerista I).

La segunda tallerista encuadró el asunto de la gallina en el éxodo de los campesinos. El narrador reconstruyó un itinerario que va desde que dejan la casa materna hacia la 'tierra prometida', con la madre muerta, pero mirándola como destinadora de un deber-hacer multiplicador de la vida. Por lo tanto, no hay demasiadas quejas, el narrador asume su destino, lo inscribe en el sueño del niño y aprovecha, con una resolución típica de nuestra literatura latinoamericana, el verdor ocasional del camino, tal como la cuenta el relato original, para introducir la vida; la gallina quizás ponga un huevo:

> El gran llano. Tempranito salimos con otros varios. La verdad cuando dejamos la casa sola, tenía esperanzas de encontrarme con un pedacito verde […]. Así salimos al Gran Llano. Chiringa venía conmigo, no podía dejarla sola […] Por muy larga que fue la caminata al Gran Llano llegamos […]. Suerte que está el río y las orillas del pueblo […] Quizás entierre los huevos de Chiringa, seguro que algo sale (Tallerista II).

El tercer tallerista realizó una resolución muy diferente. Le dio voz a la gallina y no a los hombres. Es la gallina la encargada de relatar el viaje, la cercanía al pueblo, los olores, el calor, la evaluación del espacio como infierno y el descansar en las orillas del río. La gallina se ha transformado en narrador, evalúa, mira desde sus intereses y su posición. Es decir, este tallerista ha modificado considerablemente el mundo rulfiano:

> Alguien me ve y le dice a Esteban que voy a asfixiarme ¡Menos mal que se dieron cuenta! […] Seguimos caminando y miro, todo es igual, pero ellos hablan del olor del pueblo […] El olor es cada vez más preciso, el olor se acerca […] Justo, justito. Acá me quedo, donde el olor me llama (Tallerista III).

La dinámica del taller de lectura y escritura literarias muestra algunas regularidades que pueden orientar futuras intervenciones de este tipo en la universidad.

La lectura se muestra más conservadora, más ajustada al texto. El alumno universitario despliega un saber leer como *saber hacer decir al texto* lo que éste contiene en su material ficcional. De todas maneras, una vez recorrido lo que el texto nos dice desde lo literario, aparecen las lecturas a partir de las experiencias disciplinares: contenidos, géneros, y problemáticas que atraviesan sus espacios de origen, ajustando lo literario a ese marco de referencia y focalizando lo político, lo sociológico, lo histórico, entre otros, según sean estudiantes de Ciencias Políticas, Sociología, Historia, respectivamente. Aparece como un desafío para el

coordinador reorientar esas posiciones iniciales hacia la lectura de lo literario como una práctica que dialoga con esos otros discursos.

La escritura, por el contrario, es más expansiva, creativa e inesperada. El estudiante universitario parece encontrar más libertad escribiendo que leyendo. En estos casos seleccionados observamos el alejamiento del texto fuente, para iniciar procesos de reescritura -lo que implica relectura- más intensos y multiplicadores que como se dio en la lectura a secas. Es decir, en las escrituras el alumno parece encontrarse menos condicionado por el texto de origen y por lo disciplinar, para instalar un modo propio de resolver la practica escrituraria con un juego abierto hacia lo literario.

CONCLUSIÓN:

Enseñar la lectura y la escritura creativas en la Universidad es un desafío todavía abierto que supone una multiplicidad de caminos por recorrer. Desafío para los profesores que deben estimular su inteligencia para entender el cambiante mundo de las aulas universitarias; desafío para el alumno que se encontrará con un espacio de consignas a resolver que muchas veces ponen en juego su propia cultura.

Así, la literatura, ese discurso que calla, afirma, discute, refuta y reescribe cosmovisiones, es un buen punto de partida para enseñar en la Universidad a través de estos talleres que seguimos pensando.

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## Entre nuvens e estrelas: o contributo do álbum narrativo para a motivação para a leitura

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PALAVRAS-CHAVE: álbum narrativo; motivação para a leitura; ilustração; literacia emergente.

RESUMO:
O álbum narrativo tem sido valorizado, de forma crescente, sendo sublinhado o seu contributo para a motivação para a leitura, no que respeita a Educação Pré-Escolar e o 1.º Ciclo do Ensino Básico. Na literatura de especialidade são igualmente realçadas a diversidade e a riqueza propiciadas pelo modo como o texto e as ilustrações dialogam, aspeto particularmente explorado no álbum narrativo, favorecendo percursos que podem contribuir para a redescoberta do prazer da leitura. Face ao exposto, temos como objetivo refletir sobre as potencialidades do álbum narrativo, em suporte impresso, destacando os modos como a

interdependência entre a ilustração e o texto, em harmoniosa aliança com outros elementos paratextuais, podem potenciar o gosto pela leitura. A nossa abordagem centra-se em dois álbuns narrativos: *Como apanhar uma estrela* (2013), de Oliver Jeffers e *Dançar nas nuvens,* de Vanina Starkoff (2010), integrados no Plano Nacional de Leitura em Portugal, ambos recomendados para a Educação Pré-Escolar (destinados à leitura em voz alta). Concluímos que estes álbuns narrativos, pelo modo particular como entrelaçam as ilustrações e o texto, podem estimular as crianças a desenvolver o gosto pela leitura, constituindo matéria-prima fundamental para a (re)construção do seu perfil de leitor, no âmbito do desenvolvimento de práticas de literacia mais alargadas.

*"Não se pode guardar uma estrela. O seu lugar é no meio de constelações e nuvens, onde o sonho a protege."*
(Júdice, 2008, p. 51)

INTRODUÇÃO:
É reconhecida a importância atual do álbum narrativo no âmbito de práticas de leitura em contexto familiar e em contexto escolar que potenciem a motivação para a leitura (Baird, Laugharne & Tønnessen, 2016, Chou & Cheng, 2015), nomeadamente pela complementaridade entre texto e imagem, de cuja interação podem germinar relações profícuas a partir da rede de sentidos proporcionada pelo diálogo da componente visual com a textual (Nikolajeva, 2010; Pereira, 2016).

Em Portugal, a conjugação de múltiplos fatores tem contribuído para que o álbum narrativo ganhe relevo. Destacamos alguns, por nos parecer que merecem mais atenção: i) o investimento das editoras no seu incremento em qualidade e em diversidade; ii) a sua presença, crescente, no âmbito do Plano Nacional de Leitura (PNL); iii) a realização de trabalhos, de foro académico, resultantes da investigação levada a cabo no 2.º e 3.º ciclos de Bolonha, em instituições do ensino superior em Portugal; iv) a revisão recente de documentos curriculares que norteiam as práticas educativas na Educação Pré-Escolar e no Ensino Básico. Referir-nos-emos, em seguida, sinteticamente, a cada um dos aspetos mencionados.

No que respeita ao investimento editorial, projetos muito diversificados têm contribuído para conferir maior visibilidade ao álbum narrativo, oferecendo múltiplas possibilidades de fruição aos leitores mais novos, em particular, e a todos quantos partilham do amor pela leitura, em geral.

Constituem bom exemplos de tal oferta as editoras Portuguesas Planeta Tangerina, Minutos de Leitura, Trinta por uma Linha, Bruaá, OQO e Pato Lógico, entre outras. A Kalandraka, com raízes na Galiza, tem também apresentado álbuns narrativos de cuidadosa conceção gráfica, deleitando os leitores.

O Plano Nacional de Leitura publica, em Portugal, com revisão anual, listas de obras contemplando a «Leitura em voz alta», a «Educação pré-escolar», a «Leitura orientada na sala de aula», a «Leitura autónoma», entre outras, conferindo algum destaque ao livro-álbum para as primeiras idades. Inclui, também, um conjunto de objetivos norteadores de práticas de leitura que podem contribuir para potenciar o envolvimento feliz da Escola e da família, no que respeita à (re)descoberta do álbum narrativo.

Investigação realizada, em Portugal, no âmbito de mestrados em Educação Pré-Escolar e Ensino do 1.º Ciclo do Ensino Básico tem igualmente focado a atenção no contributo do álbum narrativo para formação de leitores, associando-lhe uma panóplia de dimensões que atravessam a motivação para a leitura (por exemplo, Pereira, Melão & Balula, 2016; Rodrigues, 2012). Trabalhos de maior fôlego, para a obtenção grau de doutor, constituem igualmente excelentes exemplos da vitalidade crescente do álbum narrativo (por exemplo, Rodrigues, 2013; Sotto Mayor, 2016).

As recentemente revistas *Orientações Curriculares para a Educação Pré-Escolar* (Silva, Marques, Mata & Rosa, 2016a) merecem, igualmente, reparo. Embora não haja uma menção explícita ao livro-álbum, em geral, ou ao álbum narrativo, em particular, é frisada a importância do contacto com o livro para a «descoberta» do prazer da leitura e para o desenvolvimento da sensibilidade estética, sendo feita uma breve menção aos «livros de literatura para a infância, em prosa e em verso» (Silva et al., 2016a, p. 71), implicando a mediação por parte do educador/da educadora. Adicionalmente entendeu-se como relevante destacar «(…) uma componente especificamente ligada a atitudes, respetivamente "Prazer e motivação para ler e escrever" (…) para retirar o caráter escolarizante que por vezes se associa a estas aprendizagens» (Silva, Marques, Mata & Rosa, 2016b, p. 13).

À semelhança de Ibarra-Rius e Ballester-Roca (2016), consideramos que

> En los primeros años de la educación literaria de la persona resulta

> fundamental el papel de la literatura infantil y juvenil en la formación del futuro adulto lector, esto es, adultos con la competencia literaria adquirida o en proceso de construcción constante, pues en estas primeras etapas se produce una estrecha correspondencia entre el proceso de construcción del sentido que tiene lugar con la comunicación literaria con el de la construcción de la personalidad del lector. (Ibarra-Rius & Ballester-Roca, 2016, p. 82)

OBJETIVOS:
O principal objetivo que norteia o nosso trabalho é refletir sobre as potencialidades do álbum narrativo, em suporte impresso, destacando os modos como a interdependência entre a ilustração e o texto podem potenciar o gosto pela leitura. Adicionalmente, procuraremos investigar de que forma a exploração dos elementos paratextuais, entendidos na sua globalidade (Genette, 1987), contribuem para a redefinição das etapas da pré-leitura, da leitura e da pós-leitura, em generosa aliança com o texto (e, desejavelmente, complementam práticas de literacia familiar preexistentes).

No intuito de cumprir tais objetivos, a nossa análise contemplará dois álbuns narrativos: *Como apanhar uma estrela* (2013), de Oliver Jeffers (*How to catch a star*, edição original publicada em 2004), e *Dançar nas nuvens* (2010), de Vanina Starkoff (*Bailar en las nubes*), integrados no Plano Nacional de Leitura em Portugal e recomendados para a Educação Pré-Escolar (destinados à leitura em voz alta). Estes dois álbuns têm igualmente em comum o facto de terem sido traduzidos para português (por Rui Lopes e por Ana M. Noronha, respetivamente) e de estabelecerem uma relação intrínseca e particularmente significativa entre o texto e a imagem, exigindo uma participação muito ativa dos leitores, aspeto reconhecido como relevante para o incremento da fruição na leitura (Enéas & Azevedo, 2014; Fajardo, 2014).

DESCRIÇÃO:
O relevo da componente ilustrativa dos álbuns que são objeto da nossa reflexão é destacado, numa primeira instância, pelas distinções que receberam. *Dançar nas nuvens* foi finalista do III Prémio Internacional Compostela 2010 para álbuns ilustrados (aspeto frisado, aliás, na capa do álbum) e *Como apanhar uma estrela* recebeu, em 2005, o CBI *Bisto Merit Award* (prémio anual atribuído, na Irlanda, a escritores e a ilustradores de livros para crianças). Importa frisar que Oliver Jeffers e Vanina Starkoff conciliam a autoria do texto com a da ilustração, o que favorece as diferentes formas de diálogo que estabelecem e que privilegiam entre

ambas, como procuraremos mostrar ao longo da nossa análise.

*Dançar nas nuvens*

*Dançar nas nuvens*, integrado na coleção «Livros para sonhar», convida os leitores a partilhar o sonho de uma menina que quer dançar nas nuvens. Tal desejo vai gerar, ao longo da narrativa, o crescimento de uma comunidade na qual se vai entretecendo o sonho da menina, possibilitando aos leitores mergulhar num universo polvilhado de cores e de sabores que redimensionam tal sonho, alimentando, a par e passo, a sua curiosidade.

Publicado pela Kalandraka em 2010, este álbum anuncia, a partir da capa, o caráter insólito da narrativa a descobrir, pelo protagonismo visual atribuído ao conjunto de casas sobrepostas apresentadas (de dimensões e aspeto invulgares, sendo privilegiadas as cores vivas), contrastando com vulnerabilidade da personagem principal da história, cujo desejo de dançar nas nuvens é antecipado pelo seu posicionamento, no cimo da última habitação, quase a tocar o título. A capa e a contracapa constituem, aliás, um todo indissociável, porquanto a segunda é uma extensão da primeira, possibilitando antecipar o destaque conferido à representação espacial no interior do álbum, bem como a excecional riqueza da paleta cromática selecionada.

O investimento nos elementos paratextuais iniciais tem continuidade nas guardas (iniciais e finais) deste álbum. Nas guardas iniciais, os leitores são convidados a mergulhar, de imediato, numa enorme nuvem que as ocupa quase na sua totalidade; as guardas finais reiteram a mensagem final da história, na medida em que apresentam dois papagaios de papel a dançar nas nuvens, sem a menina, apontando para a valorização de partilhar o mundo com o Outro (aspeto particularmente vincado na narrativa, através da ilustração, como mostraremos adiante). Ao resguardarem o princípio e o fim do livro, como sublinha Consejo Pano (2011), as guardas são porto de abrigo para uma multiplicidade de formas de antecipação de sentidos a explorar com as crianças, no âmbito da pré-leitura e da pós-leitura, promovendo o cruzamento harmonioso da ativação de conhecimentos prévios com a verificação de previsões, por parte dos leitores.

A página de rosto também merece atenção por replicar o conjunto de casas que surge na capa, acrescentando-lhe alguns detalhes importantes: os leitores conseguem, desta feita, observar quatro casas (em vez das três

presentes na capa), o que aponta para o crescimento da comunidade, vincado ao longo da narrativa. A ausência da menina desperta, igualmente, a curiosidade, favorecendo um diálogo privilegiado no âmbito de práticas de leitura partilhada, sobretudo no que se refere à pré-leitura.

No seu blogue *arcoiris*, a autora deste álbum sublinha alguns aspetos que consideramos um ponto de partida relevante para o diálogo aberto entre as imagens e o texto, alvo da nossa atenção. No entender de Starkoff (2015), *Dançar nas nuvens* é um livro «(…) que reflexiona sobre la importancia del intercambio cultural y el respeto entre personas de diferentes procedências». Tal irá refletir-se, em nosso entender, nas tonalidades das ilustrações que se vão entretecendo no fio diegético, criando cumplicidades inesperadas com os leitores.

Nas primeiras páginas, a brevidade das sequências verbais permite conceder protagonismo visual à menina, ao mesmo tempo que é colocada em evidência a importância do seu sonho, vincado na primeira pessoa, na abertura da narrativa: «Todas as manhãs eu saía de casa para observar as nuvens. O meu sonho era um dia dançar com elas» (Starkoff, 2010). A amplificação e reforço do desejo da menina é muito bem conseguida através das ilustrações, já que esta surge primeiro, em grande plano, a olhar para o céu e, nas páginas seguintes, embora seja cedido o protagonismo à representação espacial (nomeadamente em página dupla), o olhar da menina continua a desafiar os leitores (desta feita pelo contraste estabelecido com o espaço de dimensões generosas em que se integra). A opção pelo predomínio da cor verde, reforçando a força e a esperança da concretização do sonho, pequenos apontamentos como uma vaca cor de rosa a pastar ou morangos em forma de coração apelam à imaginação dos leitores, requerendo a sua atenção e a sua cumplicidade.

A representação do fluir do tempo está ancorada na seleção da paleta cromática em articulação com o texto, no qual se espelha de forma iterativa e sequencial. Assim, o contraste entre a noite e o dia é marcado pelo convite, repetido três vezes, em página dupla, a «mergulhar no azul» que se abre em distintas tonalidades, acompanhando a progressão da narrativa, também ela fazendo eco do movimento iterativo das ilustrações: «… acordei com uns ruídos. Era o Mateus, um vizinho novo que construía a sua casa debaixo da minha…»; «Na noite seguinte, acordei com outros ruídos. Era uma mulher que construía a sua casa debaixo da casa do Mateus, que ficava por baixo da minha casa»; «Na noite seguinte acordei

com outros ruídos. Era o Ulisses, um fabricante de papagaios. Construía a sua casa debaixo da casa da Teresa, que ficava por baixo da casa do Mateus, que ficava por baixo da minha casa». As sequências verbais apresentadas articulam-se, em pleno, com as imagens, já que, à medida que a narrativa avança, vão sendo acrescentados mais pormenores e/ou pequenos apontamentos que deliciam os leitores, tais como o posicionamento distinto dos animais na página (nomeadamente uma vaca, um touro, algumas galinhas e um gato) e o número de habitações que cresce. Nos exemplos referidos destaca-se igualmente, por contraste, a menina à janela da sua casa, observando atentamente o que passa à sua volta, pequeno ponto de luz que em permanência ilumina o sonho, cativando o olhar do leitor.

Intercaladas neste este fluir temporal, surgem também, em página dupla ou ocupando uma página na íntegra, em tons vibrantes, os habitantes que se juntam à menina, acompanhando o crescimento do seu sonho, pois, «Sonhava e dançava, dançava e sonhava. Sem que desse conta, a minha aldeia começou a crescer». Mateus e os seus bongôs, Teresa, a cantora de *chamamé* e «muitos mais vizinhos» são retratados, de forma luminosa, em ilustrações de cores vivas, possibilitando a abertura de itinerários de entendimento da diversidade de culturas e promovendo o «(…) desenvolvimento de atitudes de respeito e compreensão face à diversidade» (Silva et al., 2016, p. 92), aspeto vincado nas *Orientações curriculares para a educação pré-escolar* e reiterado no recente *Referencial de educação para o desenvolvimento* (Torres et al., 2016), no âmbito do subtema «Diversidade cultural e visões do mundo».

À medida que a narrativa avança, a dimensão do crescimento da aldeia é amplamente acentuada pela voz conferida à ilustração, em página dupla, criando um todo contínuo, para realçar o contraste entre as casas (que se agigantam) e os seus habitantes, em tamanho mais pequeno, possibilitando atentar em pormenores do quotidiano como estender a roupa, regar as plantas ou passear o cão. A dificuldade da menina em conseguir sair de casa (tal é já o número crescido de habitações construídas debaixo da sua) é reforçada através da sequência verbal seguinte: «Como a minha casa tinha ficado muito alta, eu não podia sair. Felizmente o Ulisses ofereceu-me um presente e pude assim ir às compras». É apenas ao deambular pela ilustração que os leitores podem satisfazer a sua curiosidade no que respeita a tal presente, reparando na menina, a voar, saco de compras numa mão, papagaio de papel na outra.

Como sublinha Florindo (2012), o álbum narrativo apela a «(…) um novo tipo de leitor/ouvinte mais ativo no processo de leitura e na elaboração do sentido da história, o que estimula a sua capacidade de interpretação e imaginação» (Florindo, 2012, p. 20). Tal é proporcionado, também, através do modo como se processa o desenlace narrativo em *Dançar nas nuvens*, já que os leitores são convidados a partilhar a realização do sonho da menina, abraçando a nuvem que invade a página dupla, envolvendo a menina e amplificando a sequência verbal reduzida ao mínimo: «Senti-me feliz». O isolamento é, no entanto, apresentado, logo em seguida, de forma negativa, ocupando destaque central na página: «Mas lá em cima só se ouvia o vento. Não havia bongôs, nem chamamé, nem vizinhos» e reforçado, de novo, na página dupla seguinte: «Tanto silêncio deixou-me triste». Neste caso, a representação pictórica da menina, contrastando em tamanho com a nuvem que se agiganta, permite sublinhar fortemente a sua tristeza, acentuada no detalhe da expressão facial que a denuncia.

No final, o caráter sintético da sequência verbal - «Por isso decidi voltar» - faz sobressair, na página dupla, a alegria exuberante plasmada na ilustração, com recurso, redobrado, a cores vibrantes, selecionadas para retratar a menina e todos os seus vizinhos a dançar, a tocar vários instrumentos musicais ou a cantar, conjugando harmoniosamente a diversidade de culturas e a sua relevância equitativa (reforçando, pois, a importância do bem-estar e do cuidar em comum). Sonho e cuidado abraçam-se.

*Como apanhar uma estrela*

*Como apanhar uma estrela* (Jeffers, 2016a) narra a história de um rapaz que sonhava com o dia em teria uma estrela só dele. Os leitores são, pois, convidados a acompanhar todas as tentativas do rapaz no intuito de apanhar uma estrela até ele conseguir, finalmente, cumprir o seu objetivo.

O caráter atrativo do título ganha relevância na capa e na contracapa do álbum, pelo destaque conferido às estrelas, quer na parte central da capa (nomeadamente no caso de uma estrela que se agiganta, dando abrigo ao rapaz e a um foguetão, indiciando o desafio implícito no desejo que o move), quer na contracapa, local selecionado para dar início à história - «Era uma vez um rapaz que gostava muito de estrelas…» - abrindo, desde logo, itinerários possíveis de exploração no que respeita ao momento da pré-leitura. O contraste entre o azul escuro da noite e a luminosidade das estrelas, reiterado nas primeiras páginas do álbum, antecipa a sua importância ao longo da narrativa.

Ao contrário das guardas do último e belíssimo álbum de Oliver Jeffers – *A child of books* (2016b) –, nas quais os leitores deambulam e podem antecipar, com particular gosto, os mundos que vão (re)descobrir nas páginas seguintes -, o seu álbum estreia não promove tal viagem de forma tão rica. No entanto, importa assinalar que embora as guardas iniciais e finais não tenham qualquer tipo de ilustração, a opção pelo azul turquesa, comummente associado ao mar, não foi aleatória, dado o desfecho da narrativa (é no mar que o rapaz vê refletida a estrela que conseguirá «apanhar», depois de várias e divertidas peripécias).

A página de rosto, por seu turno, ao apresentar uma estrela no canto superior direito e um foguetão no canto inferior esquerdo, favorecendo a verticalidade, contribui para alargar as hipóteses interpretativas no que respeita ao título da obra.

A ficha técnica, apresentada no final do álbum, também merece reparo. Como frisa Sotto Mayor (2016), apesar de ser utilizada para facultar informações que dizem respeito à edição, «(…) é cada vez mais comum a introdução de elementos ilustrados que, se começaram por servir apenas como decoração, hoje já contribuem para a construção de significados» (Sotto Mayor, 2016, p. 256). Neste caso em particular, não só é incluída uma dedicatória, podendo potenciar maior proximidade com os leitores, como também uma imagem do rapaz, sentado numa poltrona, muito sorridente, em companhia da estrela, partilhando, desta feita, a leitura do álbum «Como apanhar uma estrela» - leitor e personagem unem-se, pois, numa invulgar rede de afetos.

À semelhança de *Dançar nas nuvens* (Starkoff, 2010), a escolha da página simples ou da página dupla, enquanto telas de apoio fundamentais à compreensão do fio diegético, contribui para aproximar os leitores do protagonista da história. Assim, *Como apanhar uma estrela* (Jeffers, 2016a) inicia-se com uma página dupla que possibilita criar uma relação espacial muito bem conseguida entre a componente verbal e a visual: a imensidão do céu estrelado contrasta com a vulnerabilidade do rapaz que olha atentamente as estrelas, alimentando, de imediato, uma ligação cúmplice com os leitores. A repetição da sequência verbal já exibida na contracapa do álbum - «Era uma vez um rapaz que gostava muito de estrelas» - permite, também, retomar itinerários que possam ter sido promovidos na etapa da pré-leitura pelo(a) educador(a) ou pelo adulto mediador, entendidos como muito relevantes na literatura de

especialidade (Fajardo, 2014; Rechou, 2011).

A eleição da página simples para dar continuidade à história possibilita, numa primeira instância, em associação com a preferência pelo fundo branco, pôr em evidência a imagem do rapaz, de costas, à janela, a observar uma estrela, reforçando o destaque dado ao seu desejo, corroborado através da sequência verbal seguinte: «Todas as noites, o rapaz ia para a janela ver as estrelas e sonhava com o dia em que teria uma só dele». A ilustração que ocupa, na íntegra, a página simples subsequente, na qual o texto prima pela ausência, amplifica a representação temporal e alicerça a dimensão do sonho, surgindo, desta feita, o rapaz de frente, à janela, numa observação atenta de duas estrelas brancas que iluminam o azul escuro predominante na página, como que refletindo e refletindo-se na paleta de cores preferida para retratar o rapaz e a casa onde mora (com particular destaque para o branco e para o azul).

Os tons escuros das primeiras páginas dão lugar à luminosidade, assinalando a progressão da narrativa e contribuindo para instaurar um ritmo diferente de leitura. A alegria do rapaz, ao imaginar que poderia ter como amiga e companheira de brincadeiras uma estrela, é inferida pela seleção de tons quentes como o laranja e o amarelo, sendo de realçar, também, a mudança de cor da estrela, igualmente de contornos alaranjados.

A passagem da imaginação à ação, por parte do rapaz, é muito bem ilustrada pela associação da componente pictórica à verbal já que, o fundo branco da página que marca tal passagem, possibilita que sobressaia, na parte central, a imagem do rapaz a dar corda ao seu despertador, intercalando-se com uma sequência verbal que reforça a sua vontade de cumprir o sonho: «O rapaz decidiu que ia tentar apanhar uma estrela. Pensou que o melhor era acordar bem cedo, porque a estrela estaria cansada depois de uma noite inteira a brilhar no céu».

O momento da diegese que corresponde ao início da «espera» que uma estrela apareça, após o rapaz ter encetado a sua busca «assim que o sol nasceu», é marcado pela opção, na página simples, pela composição compartimentada que, aproximando-se das tiras de banda desenhada, permite a sequenciação de momentos, promovendo um ritmo de leitura mais lento – demora reforçada, ainda, pela sequência verbal «Esperou…e esperou» (intercalada no meio das duas tiras apresentadas). A mudança de expressão facial do rapaz contribui também para corroborar o fluir

temporal, ampliando a morosidade da espera, reforçada na página subsequente pelos gestos e pela expressão facial fechada do rapaz, em contraste com a luminosidade e com a leveza da paleta cromática selecionada (por exemplo, o verde claro e o azul turquesa).

Como sublinha Ramos (2011), importa pensar o álbum «(…) não como o resultado de uma soma de duas parcelas, texto e imagem, mas antes da sua multiplicação, depois de elevadas ao quadrado» (Ramos, 2011, p. 21). Tal interconexão e interdependência, contribuindo para a construção de múltiplos significados, sobressai profusamente nas tonalidades que o fio diegético adquire após o rapaz ter finalmente avistado a tão desejada estrela, de modo a que os leitores acompanhem, de forma divertida e, por vezes, inusitada, as tentativas e estratagemas do rapaz para apanhar a estrela: saltando, trepando a uma árvore, pensando em prender a estrela com a boia do barco do pai, em voar no seu foguetão e em pedir ajuda a uma gaivota.

A dimensão narrativa das ilustrações ganha fôlego no âmbito de tais tentativas, possibilitando aos leitores realizar uma leitura inferencial proporcionada pelas imagens e corroborada/expandida através das sequências verbais que as acompanham. A tentativa do rapaz de prender a estrela com a boia do barco do pai, por exemplo, é narrada em duas páginas simples através das imagens, destacando-se, ora em fundo branco, ora em fundo azul turquesa, de forma a que sobressaiam as ações que leva a cabo. Sublinhe-se que a impossibilidade de usar a boia é mostrada aos leitores através do desequilíbrio do tamanho entre o rapaz e a boia, bem vincada na imagem, de forma a corroborar o seu peso e a amplificar a informação facultada através da sequência verbal seguinte: «Mas a boia era tão pesada que ele nem conseguia arrastá-la».

O conciliar inesperado de um momento de humor na narrativa é outro aspeto que importa realçar. A eleição por duas páginas simples que se completam e a preferência pela omissão de texto na primeira, associada a uma sequência verbal mais extensa na segunda, possibilita dar destaque a um estratagema, em particular, anunciado em alguns elementos paratextuais do álbum (por exemplo na capa e na página de rosto): tentar usar um foguetão para alcançar a tão desejada estrela. Ao protagonismo visual concedido ao foguetão, em página simples ocupada na íntegra e abrindo espaço a várias hipóteses interpretativas, sucede-se, na página subsequente, a explicitação, com humor, pela qual não será possível a sua utilização para alcançar a estrela: «Mas o foguetão tinha

ficado sem combustível na terça-feira, quando ele voou até à lua».

A cumplicidade e o afeto entre os leitores e o rapaz, gerados ao longo da narrativa, ampliam-se no segundo momento mais relevante da diegese, quando o rapaz encontra, a flutuar na água, a «(…) estrela mais bonita que já tinha visto» que julga ter caído do céu - em outro lugar Mésseder (2002) relembra que «À noite as estrelas/descem do céu/e vêm boiar no rio» (Mésseder, 2002). A proximidade com o rapaz é, desta feita, alcançada graças ao protagonismo visual que lhe é concedido, possibilitando destacar abertamente a sua expressão facial de encantamento e de espanto (transmitidos, de imediato, aos leitores) e contribuindo para gerar inusitada empatia.

A opção pela página dupla é particularmente eficaz para promover o cruzamento harmonioso do eixo temporal e espacial, ditando um ritmo de leitura apropriado para que a atenção dos leitores se centre nas duas ações subsequentes do rapaz: tentar «pescar» a estrela com as mãos (sem sucesso) e esperar que a maré a leve até à beira-mar. No primeiro caso, a amplitude conferida na imagem ao pontão (no qual o rapaz se debruça para apanhar a estrela) possibilita aos leitores vivenciar, de perto, o esforço do rapaz; adicionalmente, a representação espacial favorece o contraste, corroborado ao longo da narrativa, com a sua fragilidade, inferindo-se a dificuldade que tem entre mãos. No segundo caso, a economia verbal do texto, associada à estrutura iterativa que marca o compasso de espera pela estrela - «Então esperou e andou…» / «…olhou e esperou» -, possibilita reforçar o silêncio acolhido na ilustração, destacando-se a imensidão do mar azul-turquesa cujas ondas acariciam a areia dourada, resguardados pelo olhar do rapaz (que se fixa, também, nos leitores, interpelando-os).

O desenlace da narrativa, protagonizado pelo aparecimento da estrela à beira-mar, é marcado pela reinvenção do espaço (a praia), invadido pela luminosidade promovida pela seleção dos tons dourado e laranja (sobressaindo, igualmente, na estrela) à qual se associa o sorriso aberto e contagiante do rapaz, tornando desnecessária a sequência verbal para reiterar as emoções que se entretecem na ilustração, numa bonita partilha do deslumbramento vivenciado.

Na página dupla final, o caráter inacabado de *Como apanhar uma estrela* (Jeffers, 2016a) abre, ainda, espaço à multiplicação de afetos e de sonhos: o rapaz e a estrela passeiam à beira-mar, sendo singelamente referido

que «O rapaz tinha apanhado uma estrela. Uma estrela que era só dele», incitando a natural curiosidade dos leitores e conduzindo-os até onde a imaginação os puder levar. «For imagination is free» (Jeffers, 2016b).

CONCLUSÕES:

O percurso realizado permitiu-nos inferir que os álbuns analisados, conciliando texto e ilustração de forma invulgarmente bela, apoiam o crescimento de itinerários de leitura diversificados, possibilitando aos profissionais da Educação e às famílias fomentar o prazer de ler.

A temática dos álbuns, em articulação com os seus elementos paratextuais, apela à redefinição das etapas da pré-leitura, da leitura e da pós-leitura, desde que devidamente planificadas e norteadas pelo objetivo da criação de elos felizes entre os leitores e os (novos) mundos que poderá (re)descobrir. Sempre alicerçados na partilha e no cuidado.

Pela seleção primorosa das ilustrações, que estabelecem um diálogo vivo com o texto, estes álbuns podem também favorecer a edificação do apuramento estético dos leitores, preciosa mais valia no âmbito da consolidação de práticas de literacia emergente pautadas por maior riqueza e diversidade. E pelo(s) sonho(s). «Pois de igual somos feitos, / nós e os sonhos. / De uma mesma matéria» (Amaral, 2011, p. 13).

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## Práticas de letramento: apropriação da leitura e da escrita por idosas da eja

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PALAVRAS-CHAVE: Práticas de Letramento. Idosas da EJA. Abordagem (Auto)Biográfica.

RESUMO:
Essa comunicação oral foi aceita no VI Fórum Iberoamericano sobre

Letramento e Aprendizagem, em 27 de janeiro de 2017 e visa apresentar informações sobre uma pesquisa de doutoramento, que está sendo realizada no âmbito do Programa de Pós-Graduação em Educação e Contemporaneidade (PPGEduC), da Universidade do Estado da Bahia (UNEB). A investigação focaliza as práticas de letramento de 10 idosas, com idades entre 59 e 77 anos, estudantes ou ex-alunas da Educação de Jovens e Adultos (EJA), de escolas públicas da cidade de Salvador, no estado da Bahia, no Brasil. O objetivo deste trabalho é compreender os usos e os significados da leitura e da escrita para as idosas da EJA. Trata-se de uma pesquisa qualitativa, com a metodologia pautada na Abordagem (Auto)Biográfica. A técnica de recolha do material a ser investigado é caracterizada pela realização de ateliês biográficos, capazes de desencadear relatos orais e escritos, ao colocar as informantes em situações favoráveis à evocação do passado, do presente e dos planos futuros. Os resultados parciais têm demonstrado que embora essas mulheres tenham sido excluídas de processos formativos relacionados à aprendizagem e ao aprimoramento da lectoescrita, elas têm se apropriado de práticas de leitura e escrita presentes no cotidiano.

INTRODUÇÃO:

A Educação de Jovens e Adultos (EJA), no Brasil, é um campo de direitos para atender um público que, na maioria da vezes, não frenquentou a escola, na infância e/ou na adolescência. Devido ao alto índice de analfabetismo, a EJA tem sido associada, apenas, às séries iniciais do ensino fundamental, entretanto, nos dias atuais, oferece turmas correlatas, que possibilitam até a conclusão do ensino médio. Essa modalidade de ensino é reconhecida pelo Ministério da Educação (MEC, 2000, p. 5): “representa uma dívida social não reparada para com os que não tiveram acesso e nem domínio da escrita e leitura como bens sociais, na escola ou fora dela”.

Ao observarmos a história do nosso país, percebemos que poucas políticas educacionais foram significativas para o atendimento desse segmento estudantil. Isso explica os desafios enfrentados, na contemporaneidade: a inadequação das políticas/práticas curriculares, a formação inadequada dos professores, o analfabetismo funcional e a evasão. Assim, para nós, a “EJA é também um campo de formação e de investigação, que busca compreender, interpretar, descrever, refletir e analisar as trajetórias, histórias de vida, saberes, ensinamentos e conhecimentos produzidos por pessoas jovens e adultas” (Mercês, 2008, p. 34).

Em Salvador, nas turmas da EJA, correlatas às séries iniciais, encontramos um número bem maior de idosas, do que nas demais salas de aula. Essas mulheres possuem histórias individuais e coletivas de negação de seus direitos; histórias de opressão, mas também histórias de resistência. Ao vivenciar condições socioeconômicas precárias, foram excluídas de processos formativos relacionados à lectoescrita; permanecem por anos nas séries iniciais, abandonam a EJA, ou conseguem finalizar os estudos com o desenvolvimento mínimo de competências e habilidades.

A problemática exposta acima inquieta-nos, por isso a nossa investigação tem como objeto de estudo as práticas de letramento de idosas da EJA. O trabalho faz parte da Linha de Pesquisa 1, denominada, Processos Civilizatórios: Educação, Memória e Pluralidade Cultural. Esta linha:

a. articula trabalhos, que estudam os processos civilizatórios, vinculados à formação do povo brasileiro;
b. recorre à memória como elemento constitutivo das identidades;
c. discute questões teórico-metodológicas, relacionadas à construção do saber, tanto dentro quanto fora da escola.

OBJETIVOS:
Diante do exposto, a pesquisa, que ora desenvolvemos, tem o objetivo de compreender os usos e os significados da leitura e da escrita para as idosas da EJA, ou seja, pretendemos compreender os usos sociais a que a escrita se presta, ao apontar como essas senhoras se apropriam das práticas de letramento, para dar sentido às suas vidas. Especificamente, temos a intenção de:

a. traçar o perfil de identidade das idosas da EJA;
b. resgatar memórias individuais e coletivas sobre as práticas de letramento na escola e em outros espaços;
c. identificar as práticas de letramento, a fim de refletir sobre o ensino e a aprendizagem das idosas na EJA.

DESCRIÇãO DA PESQUISA:
O estudo está sendo desenvolvido por mim, Leidinalva Amorim Santana das Mercês, professora de Língua Portuguesa da EJA, doutoranda e mestre em Educação e Contemporaneidade, pela Universidade do Estado da Bahia (UNEB). A orientação é de responsabilidade da Professora Kátia

Maria Santos Mota, doutora em Estudos Linguísticos, pela Brown University, mestre em Letras e Linguística, pela Universidade Federal da Bahia. O projeto foi aprovado pelo Comitê de Ética, com o Certificado de Apresentação para Apreciação Ética (CAAE), número 58294116.0.0000.0057.

Ao começar a construir o estado da arte, fizemos pesquisas nos bancos de teses e dissertações das agências de fomento científico e acadêmico, como também no banco de dados das Reuniões da Associação Nacional de Pesquisadores em Educação (ANPED), ao tomar como referência os termos: formação, idoso e EJA, inicialmente e, posteriormente, letramento e idoso. A conclusão a que chegamos, até o momento, é que há pouquíssimos trabalhos que tenham como objeto as práticas de letramento de idosos da EJA. Esta característica demonstra a relevância do estudo, que se deseja desenvolver.

*Fundamentação teórica*

Partimos do pensamento de Bakhtin (1981, 1997, 2006) para abordar questões a respeito da filosofia da linguagem humana. Para Bakhtin (2006), a língua é entendida como um fato social, que permanece em desenvolvimento, por meio das interações verbais. O sociointeracionismo bakhtiniano se opõe ao monologismo e à neutralidade da língua, ao destacar o dialogismo, que permeia os enunciados orais e escritos, em todas as esferas da atividade humana. A este respeito Bakhtin (1997) expõe que:

> Cada esfera conhece seus gêneros, apropriados à sua especificidade, aos quais correspondem determinados estilos. Uma dada função (científica, técnica, ideológica, oficial, cotidiana) e dadas condições, específicas para cada uma das esferas da comunicação verbal, geram um dado gênero, ou seja, um dado tipo de enunciado, relativamente estável do ponto de vista temático, composicional e estilístico. (p. 283-284)

Os tipos de enunciado, relativamente estáveis, são chamados por Bakhtin (1997) de gêneros do discurso. Estes estão disponíveis na cultura com objetivos comunicativos próprios, são diversos e infinitos, incluindo desde um diálogo cotidiano até uma tese de doutoramento. Assim, o uso da língua circunscreve todas as esferas da atividade humana, com características e modos de utilização variados.

Neste sentido, Bakhtin (1981) nos ajuda a compreender a consepção de

apropriação: um processo em que o sujeito adapta a sua intenção semântica e expressiva, ao tornar as palavras de outra pessoa suas próprias palavras. Nesse processo difícil e complicado, ocorre a apreensão e a transformação em propriedade privada. Há palavras que resistem obstinadamente, outras permanecem estranhas para quem se apropriou delas e, por não serem assimiladas dentro do contexto de quem se apropria, são descartadas ou utilizadas de forma a deixar de lado as intenções do falante inicial. Isso acontece porque a linguagem não é neutra e impessoal, já que existe nas bocas e mentes de outrem.

Os estudos sobre letramento estão estreitamente ligados às ideias bakhtinianas, por isso, são de suma importância para a nossa investigação. No Brasil, as pesquisas de Heath (1982), Street (1984, 2014), Gee (1991), Kleiman (1995), Soares (2000), Rojo (2009), dentre outros, são referência para o desenvolvimento de pesquisas. Nesse texto, apropriamos-nos desses trabalhos e conceituamos o termo, como faz Kleiman (1995), ao parafrasear Scribner e Cole (1981). Desta maneira, letramento é “um conjunto de práticas sociais que usam a escrita, enquanto sistema simbólico e enquanto tecnologia, em contextos específicos, para objetivos específicos” (Kleiman, 1995, p. 18-19).

Ao tomar como referência esta ótica sociocultural, é possivel reconhecer que as práticas de letramento são: práticas sociais, sujeitas às relações de poder e de ideologia, instituídas em certo contexto; pautadas na escrita, visam uma interação interpessoal, mas nem sempre abarcam atividades exclusivas de ler ou de escrever. Nessa perspectiva, Street (1984) propôs o “modelo ideológico de letramento”, que possibilita observar tanto as ações quanto os significados atribuídos pelos sujeitos ao uso da escrita e/ou da leitura, ao nos conduzir para o reconhecimento de múltiplos letramentos.

Em oposição ao modelo ideológico, Street (1984) e Kleiman (1995) caracterizam o “modelo autônomo de letramento” com aquele que:

a. supervaloriza a escrita, tida como autônoma, ao desconsiderar as reformulações próprias da oralidade;
b. desenvolve apenas um tipo de letramento, a partir de uma concepção reduzida às capacidades cognitivas individuais;
c. atribui poder e prestígio aos povos que dominam a escrita;
d. trata os sujeitos de forma homogênea, independente do contexto social que estejam inseridos.

A maioria das práticas de letramento, nas escolas brasileiras, é pautada no modelo autônomo, pois é centrada na capacidade dos indivíduos usarem somente o texto escrito, além de postular um currículo rígido e segmentado por conteúdos e considerar professores e/ou alunos como receptores passivos. Nesse modelo de ensino, acredita-se que o letramento pode ser avaliado a partir de instrumentos escritos. Dessa forma, a bagagem cultural de cada sujeito é desconsiderada. Assim, como afirma Beltrão (2006), encontramos

> . . . pedagogias que não preenchem necessidades comunicativas, alheias aos usos sociais da escrita . . . pedagogias que silenciam textos e usam estratégias para assim mantê-los, pedagogias que se opõem à criação de estratégias criativas e aprovam aquelas que convergem para as representações de estereótipos . . . (p. 27)

É neste contexto que a EJA está instaurada, por isso, temos tentado nos apropriar de conhecimentos, que auxiliem o desenvolvimento de práticas pedagógicas diferentes das descritas acima. Nos estudos desenvolvidos até este momento, descritos em Mercês (2008), temos tentado conhecer informações sobre quem são os estudantes da EJA. Isso tem nos auxiliado a compreender certas condições nas quais esses alunos estão inscritos. Dessa maneira, temos a intenção de abordar questões relacionadas tanto aos letramentos escolares, quanto aos praticados em outros espaços, visto que somos docentes da área da linguagem, com o interesse pautado nos problemas enfrentados pelos sujeitos da EJA. Assim, influenciadas por Street (1984, 2014) e Kleiman (1995) optamos por vislumbrar as práticas de leitura e escrita a partir do modelo ideológico de letramento.

Para tanto, retomamos as ideias de Bakhtin (2006) sobre o diálogo, ao concebê-lo de maneira abrangente, considerando a fala em voz alta, acrescida de todas as demais formas de comunicação, inclusive o ato de fala impresso, isto é, a comunicação que pode se concretizar oralmente ou na forma escrita. Desse ponto de vista, para desenvolver a interação verbal com as participantes da pesquisa, utilizamos o diálogo como principal suporte. Freire (1967, 2005) também nos auxilia na exposição dos nossos argumentos, ao:

a. afirmar que o diálogo, por ser essencial a existência, é o encontro dos sujeitos que pronunciam o mundo;
b. fornecer orientações de como proceder para fomentar a troca de saberes em ambientes educacionais.

*Aspectos metodológicos*

Nesta pesquisa, optamos pela Abordagem (Auto)Biográfica, um suporte metodológico importante para o desenvolvimento de pesquisas em educação. "Nesse tipo de abordagem qualitativa, o aspecto biográfico permite ao investigador ser o estimulador e o espectador de uma situação em que o informante torna-se historiador de si" (Mercês, 2008, p. 43). Além disso, é possível reunir as participantes da pesquisa para que, por meio do diálogo, possam se ajudar mutuamente e, desta maneira, possam conseguir reavivar suas memórias.

Durante o mestrado, descrito em Mercês (2008), também utilizamos esta metodologia. Naquele momento e também para esse projeto, apropriamo-nos e continuamos a nos apropriar dos estudos de autores estrangeiros e brasileiros: Delory-Momberger (2008, 2014), Dominicé (1988, 2006), Souza (2004, 2006), Mota (2010, 2014). Adequações necessárias foram realizadas, respeitando as especificidades da população, ao considerar as diferenças entre os contextos destes pesquisadores e o contexto da EJA, em que nós e as colaboradoras deste estudo estamos inseridas. Novamente, pretendemos examinar o testemunho de um conjunto de indivíduos, denominado por Poirier, Clapier-Valladon e Raybaut (1999) como "histórias de vida cruzadas". A técnica de recolha do material é caracterizada pela realização de ateliês biográficos, que podem desencadear relatos orais e escritos, ao favorecer que as informantes evoquem lembranças do passado, relacionando-as com o presente e com os planos futuros.

Nessa perspectiva, apropriamo-nos dessas orientações metodológicas e organizamos o seguinte procedimento:

a. apresentação das informações sobre o trabalho de pesquisa/ateliê biográfico (metodologia, objetivos, procedimentos, aspectos éticos e legais da pesquisa);
b. negociação e ratificação do contrato biográfico, fixando regras de funcionamento;
c. exposição de orientações sobre a utilização dos diários dos encontros;
d. leitura de texto de apoio e partilha oral das impressões/compreensões, com o objetivo de mobilizar recordações para a seleção e organização das experiências significativas,

envolvendo práticas de letramento;

e. escrita de um texto de autoapresentação (1ª narrativa), com ênfase na rememoração, a partir do trabalho interativo;
f. socialização da 1ª narrativa, com as participantes, podendo fazer perguntas, tendo sempre um responsável para anotar as intervenções;
g. leitura de texto de apoio e realização de trabalho artesanal, além da partilha oral das impressões/compreensões, com o objetivo de relembrar outras experiências significativas, envolvendo práticas de letramento;
h. escrita de novas versões da narrativa, ao acrescentar as lembranças mais recentes;
i. balanço formador, a partir da revisão das narrativas, transcrições e anotações;
j. escrita da biografia, ao organizar as várias versões das narrativas, tendo como referência o balanço formador.

Nos encontros, estão sendo realizadas atividades com múltiplas linguagens: leituras de textos literários; exibição de vídeos, ilustrações, fotografias e objetos pessoais. Além disso, estão acontecendo também trabalhos artesanais, a exemplo da confecção de colares, de um cobertor da memória e dos pregadores de recados/lembretes. As gravações estão sendo feitas em áudio, pois a fimadora inibe a participação. Todas as participantes receberam um caderno para fazer anotações. Os diários dos encontros são ferramentas importantes para a coleta de informações. Esses registros constituem rica fonte de dados para o desenvolvimento de considerações que permitem alcançar os objetivos da pesquisa, pois representam relatos de acontecimentos, percepções, sentimentos, descrição de lugares e objetos.

Além das informantes, há 4 assistentes, que se revesam para auxiliar as idosas, quando estas precisam de algum tipo de apoio, nos trabalhos artesanais, na escrita e/ou leitura dos diários/textos de apoio. Em adição, as auxiliares nos ajudam a destacar atitudes, momentos importantes e falas significativas. Esse trabalho está sendo realizado por:

1. Lúcia Amorim Santana, Mestre em Educação e Contemporaneidade da UNEB e ex-professora da EJA, da Escola Municipal da Engomadeira;
2. Eliane Freitas de Souza, ex-professora da EJA, do Colégio Polivalente do Cabula;

3. Cleinilda Pereira Santiago, ex-estudante da EJA e ex-instrutora de artesanato do Projeto Mais Educação;
4. Rosenilda Reis da Silva, ex-aluna da EJA.

Para a coleta de dados, organizamos um cronograma que expõe as etapas, a quantidade de encontros, as datas, os textos, as atividades e os recursos utilizados. Aqui, destacamos as 5 etapas:

1. Quem sou eu? Narrativas sobre o perfil de identidade;
2. Vivências no processo de envelhecimento;
3. Memórias sobre o letramento, na escola e em outros espaços: aprendizagens e apropriações;
4. A experiência na EJA: crenças, valores, aprendizagens, apropriações, projetos;
5. Balanço Formador.

As etapas foram subdivididas em 20 encontros. Inicialmente, eram apenas 14, mas houve dificuldade em gravar as vozes, pois algumas idosas eram tímidas e nunca falavam, outras ficavam com vergonha e cobriam a boca sempre que iam discursar. Para mantermos um diálogo contínuo, durante os encontros, foi necessário construir uma relação de simpatia entre as componentes do grupo, além de possibilitar a escuta, a pergunta e a revisão de ideias, como nos aconselhou Freire (1967). Na tentiva de resolver o problema, modificamos também alguns textos de apoio. Estes estão diretamente associados a cada etapa. Eis alguns exemplos:

a. poema “Todas as vidas”, de Cora Coralina;
b. poema “Pedra, pau, espinho e grade”, de Conceição Evaristo;
c. texto “Velha Guerreira”, de Luzia da Cruz Amorim;
b. trecho do texto “Nas contas de um colar, conto minha vida”, de Kátia Mota;
c. trecho do romance “Chove sobre minha infância”, de Miguel Sanches Neto;
d. trechos do livro “Ler, escrever e fazer conta de cabeça”, de Bartolomeu Campos de Queirós.

Definimos 2 critérios para a escolha das informantes: a) ter estudado na EJA, em algum momento de suas vidas; b) ter idade cronológica próxima, igual ou superior a 60 anos. Isso porque, de acordo com o Estatuto do Idoso (2003), no Brasil, idoso é todo indivíduo com idade cronológica igual ou acima de 60 anos. Em 2015, convidamos 7 mulheres, com idades

cronológicas entre 57 e 75 anos. Todas aceitaram colaborar com a pesquisa, contudo, houve desistências, outros convites e reinserções. O grupo, agora, possui 10 idosas: 3 ainda cursam a EJA; 4 abandonaram e 3 já concluíram esta modalidade de ensino. Vale ressaltar que, infelizmente, não há integrantes do sexo masculino, porque a população com mais idade na EJA, na região onde reside a maioria das informantes, é majoritariamente, feminina.

*Resultados parciais*

Os encontros começaram a ser realizados em 2016 e, desde o primeiro dia, foi possível identificar características que apontam para singularidades e coletividades. As mulheres que participam da pesquisa, hoje, têm entre 59 e 77 anos. A maioria mora no bairro do Cabula, em Salvador, onde estudam ou já estudaram; muitas delas nasceram no interior do estado, mas já residem na capital baiana, há décadas. São descendentes de ex-escravizados e/ou dos nativos. Seus pais eram analfabetos, ou meramente alfabetizados.

Quase todas frequentaram à escola na infância, porém uma só foi alfabetizada, quando se aposentou, aos 60 anos; outra foi proibida pela mãe e só começou a assistir aulas, na idade adulta, com o Movimento Brasileiro de Alfabetização (MOBRAL), na época da ditadura militar. Muitas já estão aposentadas, entretanto, ainda desempenham o trabalho doméstico e participam de redes de solidariedade, como a Pastoral da Criança e a Pastoral da Saúde. São mulheres solteiras, viúvas, ou separadas. Algumas frequentam um clube recreativo, onde participam de festas e aulas de dança. Outras moram sozinhas, todavia carregam consigo o carinho da família; são filhas, mães, avós e bisavós.

A maioria acredita em Deus, lê a bíblia e/ou outros materiais de apoio à compreensão, além de desempenhar funções nas organizações religiosas. Três delas, com 64, 75 e 77 anos, frequentam assiduamente a escola, independente das condições climáticas e/ou das situações adversas, tais como os problemas de saúde, a violência na vizinhança e a distância da residência até o estabelecimento de ensino. Elas não reclamam da velhice, tão pouco da morte, mas temem ficar doentes, sobre uma cama, tendo de depender de outras pessoas.

Até o momento, foram realizados 14 encontros. Estamos na etapa 3, denominada “Memórias sobre o letramento, na escola e em outros

espaços: aprendizagens e apropriações", mas desde a etapa 1, foi possível observar algumas práticas de letramento apropriadas por essas idosas e/ou por seus familiares. A utilização do almanaque para a escolha dos nomes dos recém-nascidos era um prática constante na infância dessas mulheres que, ao narrar sobre os seus nascimentos, discorrem sobre os costumes antigos, ao compará-los com os atuais: lavar roupa, carregar água na cabeça, trabalhar como doméstica desde a infância, ou nas plantações de subsistência, estudar, ser castigada, brincar…

A troca de bilhetes com familiares e/ou patrões, as anotações nas bulas e ou rótulos dos medicamentos, a leitura e posterior reclamação sobre contas exorbitantes, de energia, água ou telefone, são exemplos das práticas de letramento desenvolvidas no cotidiano. Duas dessas mulheres utilizam as redes sociais, especificamente o WhatsApp. Grande parte reclama das questões envolvendo a Matemática, mas conseguem resolvê-las metalmente. Uma das idosas está estudando em um curso para ser técnica em enfermagem e, certo dia, nos revelou a experiência de participar da seleção, ao ter que fazer uma redação. A escrita nos diários tornou-se um desafio e, como solução, três idosas contaram que têm a ajuda de parentes, que exercem a função de escribas/leitores. As marcas da oralidade estão presentes nas anotações, que demonstram também como estas senhoras compreendem e reescrevem suas histórias no mundo.

Um delas relatou que havia sido matriculada em uma turma da EJA, em que circulavam vários professores e ela não conseguia entender o que era ensinado. Conversou com colegas e procurou outra escola. Passou a estudar com apenas uma professora, mas continuava a não compreender o que era dito. Um dia, a docente se atrasou e esta idosa, enquanto esperava, assistiu a aula em uma turma correlata às séries iniciais. Assim decidiu, mais uma vez, mudar de turma.

A legislação brasileira não admite a regressão de um aluno, por isso, ainda que a escola soubesse que a estudante não tinha o domínio da leitura e da escrita, não seria possível matriculá-la na classe que ajudaria a suprir as suas necessidades. Houve um acordo interno. Isso possibilitou que a idosa encontrasse o que estava procurando: aprender os rudimentos da lectoescrita e, com imensa felicidade, pôde "pegar o ônibus sem pedir ajuda a ninguém". Uma meta parace ser comum a todas as senhoras: ter independência, para ler, escrever e cuidar de si.

CONCLUSÃO:

A EJA, no Brasil, constitui-se em uma opção para que as pessoas tenham experiências significativas de escolarização, mesmo que tardiamente. Embora poucas políticas educacionais tenham sido efetivas, muitos procuram esta modalidade de ensino para aprender os rudimentos da lectoescrita e/ou aprimorar os seus conhecimentos. Dentre esses estudantes estão as idosas que, em muitos casos, permanecem por anos nas séries iniciais, abandonam a EJA, ou conseguem finalizar os estudos com o desenvolvimento mínimo de competências e habilidades.

Esta problemática nos inquieta e, por isso, propomos esta pesquisa fundamentada, principalmente nas ideias de Bakhtin (1981, 1997, 2006) sobre a filosofia da linguagem e nos estudos sobre letramento. Ao nos apropriarmos da Abordagem (Auto)Biográfica, enquanto metodologia, é possível estabelecer o diálogo, de acordo com as ideias de Bakhtin (2006) e Freire (1967, 2005), além de observar nas histórias de vida dessas senhoras as condições socioculturais e os contextos, ao longo da infância, juventude e velhice. Desta maneira, podemos compreender os usos e os significados da leitura e da escrita para essas mulheres que, durante algum tempo de suas vidas estiveram afastadas dos bancos escolares.

Nossa pesquisa ainda está em vias de execução, mas já é possível identificar algumas práticas de letramento, que acontecem no cotidiano das idosas da EJA. Essas práticas são forjadas em diferentes espaços, onde são determinados os assuntos e os usos da escrita e da leitura. A escola ainda é vista como principal agência de letramento, como destaca Kleiman (1995), contudo, muitas dessas mulheres desenvolvem atividades comunicativas, informativas, recreativas e pedagógicas nas igrejas, nos clubes e em casa. Ao compreender como as idosas da EJA se apropriam das práticas de letramento, esperamos que o nosso trabalho possa contribuir para o debate sobre as políticas educacionais, voltadas para a população idosa, que cursa a EJA, ao possibilitar o desenvolvimento de diferentes práticas significativas.

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## Escrituras neopoliciales en latinoamérica. Un nuevo espacio para la lectura del género del crimen

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PALABRAS CLAVE: lectura, literatura, neopolicial, educación, universidad.

RESUMEN:
La comunicación que proponemos tiene como objetivo plantear una propuesta de lectura de nuevos objetos literarios en torno a la literatura policial latinoamericana en general y Argentina en particular. Estamos hablando del llamado neopolicial que ha revitalizado las escrituras del género del crimen desde una propuesta temática y formal, más cercana a la cosmovisión de nuestro continente. A tal fin nos interesa plantea cómo este nuevo espacio de escrituras puede ser parte de una propuesta de lectura en distintos niveles de la enseñanza (media, superior no universitaria, universitaria). Las especificidades escriturarias del nuevo policial y su particular manera de ver el mundo del delito, constituyen aspectos sustanciales para una propuesta de lectura que revitalice el canon literario, sobre todo en relación a las lecturas dominantes de policial.

*Consideraciones generales en relación a la literatura policial*

La comunicación que presentamos tiene como objetivo plantear una propuesta de lectura de nuevos objetos literarios en torno a la literatura policial latinoamericana en general y Argentina en particular. Estamos hablando del llamado neopolicial que ha revitalizado las escrituras del género del crimen desde una perspectiva temática y formal, más cercana a la cosmovisión de nuestro continente. A tal fin nos interesa esbozar cómo estas nuevas escrituras puede ser parte de un planteo de lecturas en distintos niveles de la enseñanza (Media, Superior no Universitaria, Universitaria). Las especificidades escriturarias del neopolicial y su particular manera de ver el mundo del delito, constituyen aspectos sustanciales para una propuesta de lectura que reconsidere el canon literario, sobre todo en relación a las lecturas dominantes del policial de enigma y *hard-boiled*.

Los planteos sobre la literatura y sus modos de leerla deben partir de las consideraciones generales sobre la naturaleza de este particular objeto de estudio. La literatura es un hecho de lenguaje de difícil aprehensión. Las ya clásicas disputas en torno, a si lo literario es una esencia o resultado del funcionamiento de ciertos textos, no plantea más que dos extremos de una pugna que no ha cesado. Para el primer punto de vista se destacan los enfoques centrados en aquellos primeros teóricos de la literatura

(Formalistas y Estructuralistas) y lo que ellos llamaron *literaturidad* o contenido de literatura de un cierto hecho de lenguaje. Para la segunda perspectiva de naturaleza pragmática se privilegia el funcionamiento del texto en relación a su recepción, las decisiones del lector, sus pactos de lectura, entre otros aspectos.

Lo cierto es que, más allá de estas posiciones teóricas, la literatura existe, circula entre los lectores, se deja, se toma, se regala y se vende. La literatura responde a un cierto modo de ser y de hacer del lenguaje en el marco de una comunidad que reconoce, justamente, esas prácticas discursivas como literarias. Terry Eagle ton (1998) afirma que "cualquier cosa puede ser literatura (…) (en tanto las sociedades) rescriben (…) todas sus obras literarias" (Eagleton, Terry, 1998, p.24), para delimitar qué van a leer como literatura y qué no. De esta manera, pensamos lo literario como un espacio de práctica discursiva con fronteras dinámicas, móviles en el que se juegan un conjunto de reglas compartidas, algunas de orden eminentemente estético, otras sociales y culturales, en el contexto de una historia que marca las fronteras de esos objetos. Desde este enfoque, de definiciones y redefiniciones de lo literario, no es menor el proceso que ha llevado a la configuración de la narrativa policial, objeto destacado en nuestra comunicación.

El policial, cuyo origen lo podemos establecer en aquellos relatos fundacionales de Edgar Allan Poe, entre los que se destacan Los crímenes de la calle Morgue (2004) y La carta robada (2004), ha tenido una larga historia de escrituras y lecturas. En su origen, con autores como el citado Poe, Conan Doyle y otros se constituye la primera tradición, llamada escuela clásica o de enigma, caracterizada por la presencia de un detective astuto y racional que realiza el trabajo investigativo a partir de un puro ejercicio lógico. En esta tradición se configura, también, la policía que colabora con el detective en la búsqueda de la verdad y en la resolución de esa anomalía que significa el delito, bajo la forma de robo, crimen, entre otros.

La segunda tradición se conoce con el nombre de *escuela americana o serie negra*, con origen en los Estados Unidos durante los finales de los años '20 y principios de los '30, cuando entró en vigor la célebre Ley Seca que, con la prohibición de la venta de licores, alentó la proliferación de gánsteres, mafias y sus lucrativos negocios. El padre de la *serie negra* es Dashiell Hammett con sus novelas emblemáticas *Cosecha roja* (2002) y *El Halcón Maltes* (2006). Detective a sueldo antes de dedicarse

profesionalmente a la literatura, Hammett impuso una nueva modalidad narrativa, más acorde con la realidad de su época y la idiosincrasia del pueblo estadounidense.

Hammett desechó la figura del investigador cerebral -a la manera de Sherlock Holmes-, para remplazarla por la del detective rudo y práctico que golpea, usa su revólver y se sumerge, mimetizándose, en el mundo del hampa. Los héroes hammettianos están muy lejos de poseer un intelecto superior; por el contrario, se trata de sujetos inmersos en una sociedad corrupta y brutal que se guían más por el instinto que por la razón. El agente de la Continental y Sam Spade, los dos personajes mejor logrados de Hammett, constituyen la contracara exacta de los investigadores de la escuela inglesa.

En este marco de reflexiones, y teniendo como contra-fondo las dos tradiciones mencionadas, la búsqueda de modelos vernáculos para narrativas detectivescas más verosímiles con la realidad compleja de nuestra cultura, llevó a muchos escritores latinoamericanos a desarrollar, sobre todo a partir de los años ‘70, unas escrituras ajustadas a nuestra manera de investigar, de buscar la verdad y de reparar (‘suturar) la brecha social por el delito. Entre los precursores de estas escrituras podemos citar a Taibo II (1987) y Padura (2009), autores que reflexionaron sobre estas nuevas narrativas que agruparemos bajo el título genérico de neopolicial latinoamericano; un espacio heterogéneo en el que caben subespacios como: la novela paródica, la novela policíaca metafísica y la novela negra de denuncia. Como refiere Francisca Noguerol Jiménez:

> Habitualmente se considera 1976 como punto de partida del neopolicial, ya que en ese año se publicaron dos novelas mexicanas paradigmáticas del género: *Días de combate* (1976), de Taibo II, primer caso protagonizado por el detective Héctor Belascoarán Shayne, y *En el lugar de los hechos*, de Rafael Ramírez Heredia. En Argentina resulta fundacional *La loca y el relato del crimen*, relato de Ricardo Piglia incluido en *Nombre falso* (1975) en el que el autor -gran impulsor del género a través de sus críticas y de la reconocida colección Serie Negra- conjuga sus conocimientos lingüísticos con una trama de extrema complejidad (Noguerol, J., 2010, p.6).

Neopolicial que el mismo Taibo II ayudará a delimitar en aquellas tempranas épocas cuando todavía nadie hacía teoría sobre esta novedosa manera de contar el crimen en Latinoamérica. Unas narrativas que enfatizan, desde sus orígenes, la *denuncia* a “la policía como una fuerza del caos del sistema bárbaro, dispuesta a ahogar a los ciudadanos” (Taibo

II, 1987, p.40), dentro de un esquema de innovaciones a través de las cuales se presenta "un hecho criminal como un accidente social, envuelto en la cotidianidad de las grandes nuevas ciudades; [con] énfasis en el diálogo como conductor de la narración; gran calidad en el lenguaje, sobre todo en la construcción de ambientes; personajes centrales marginales por decisión" (Taibo II, 1987, p. 40).

Por otra parte, y en un texto temprano y anterior al de Taibo II y dentro de la crítica del género, Pérez Zelaschi (1960) afirma que "el público latinoamericano rechaza cualquier idealización precisamente porque tiene una íntima familiaridad con nuestra policía (…) El desacato generalizado hacia las leyes hace prácticamente imposible para nosotros crear una historia detectivesca pura […] Estamos obligados a adoptar caminos alternativos" (Pérez Zelaschi, en: Simpson, 1990, p.22). Si bien nuestro continente latinoamericano, y en particular Argentina, han dado ejemplos de narradores excepcionales que respetaron, a su manera, las convenciones básicas de las escrituras de enigma -Borges, Bioy Casares, el Padre Castellani, el primer Walsh-, el modo de estructurar el relato siguiendo a Poe, A.C. Doyle o Chesterton, resultaba "artificial para nosotros", por lo que los escritores de la novela detectivesca latinoamericana necesitaban reescribir la matriz genérica a nuestras lógicas del crimen. Como resultado de esta actitud ante el género, los autores del neopolicial rechazaron muchos de los fundamentos de la novela-problema clásica, para desplazarse, aunque con modificaciones importantes, hacia el hard-boiled norteamericano, pues resultaba una matriz expresiva más ajustada para, como dice Mempo Giardinelli, enfocar "la temática del crimen de un modo realista y con marcados tintes sociopolíticos" (Giardinelli, 2000, p.171).

En este sentido, uno de los que mejor teoriza sobre estas necesarias readaptaciones del policial a nuestras latitudes es Carlos Monsiváis. Para este escritor y periodista mexicano, hay dos aspectos clave para definir la narrativa policial latinoamericana:

1. El primero tiene que ver con la transformación del lector tradicional de policiales que sólo busca una buena trama o, en su defecto, cuotas de golpes y fugas para mantenerlo atento, en un lector crítico de nuestra sociedad, historia y cultura. Monsiváis afirma que el lector del género del crimen en Latinoamérica tiende a desmitifica las formulaciones tradicionales de las series policiales anglófona y europea, y hasta se "desentiende de un proceso detectivesco que,

rechazado por inconfiable, abandona su carácter de misterio develado para convertirse en delación" (Monsiváis, 1973, p.2) (El destacado es nuestro).

2. El segundo aspecto se relaciona con la posición de los actantes víctima/victimario. La narrativa neopolicial latinoamericana funciona sobre un presupuesto esencial, según este autor, es decir, "no hay confianza en la justicia (…) (y) El crimen (…) no posee una connotación expropiable: lo excepcional, lo desusado, no es que un latinoamericano resulte víctima, sino que pueda dejar de serlo (Monsiváis, 1973, p.3).

Es claro que el neopolicial presentan, salvo contadas excepciones, más afinidad con la serie dura o hard-boiled (Chandler, Chase) que con la lógica del relato del puro enigma (Poe, Doyle). Ricardo Piglia, en la introducción a su consagrada antología Cuentos de la serie negra (1979), afirma que el detective de esta serie no vacila en ser despiadado y brutal, pero su código moral es invariable en un solo punto: nadie podrá corromperlo. Así, en las virtudes del individuo que lucha solo y por dinero (una paga fija como la que recibe Marlowe por semana o día) contra el delito, el relato negro encuentra su utopía (Link, 1992, p.57). Castigo del criminal y dinero; reparación del tejido social y pago por los servicios prestados, el detective de la serie negra está inmerso en las lógicas del capitalismo y desde ellas juega y juzga al mundo. Esto se condice con otras de las observaciones de Mempo Gardinelli (1990) cuando comenta el desplazamiento de los escritores del neopolicial hacia la estética negra, por ser un tipo de "narrativa de acción y de suspenso originada en los Estados Unidos durante los años '20 que enfoca la temática del crimen de un modo realista y con marcados tintes sociopolíticos" (Giardinelli, 2000, p.171).

Sin embargo, nuestros relatos neopoliciales no se amoldan completamente a esta matriz hard-boiled descripta por Piglia. Un detective solitario, rudo y ético que se ajusta a la Ley (en la que cree indefectiblemente), resultarían, al menos parcialmente, poco creíbles para el contexto latinoamericano en donde "una policía juzgada de corrupta de modo unánime no es susceptible de crédito alguno: si esta literatura aspirase al realismo, el personaje acusado, casi nunca sería el criminal verdadero y, a menos que fuese pobre, jamás recibiría castigo" (Monsivais, Carlos, 1973, p.3). De algún modo, la resultante de la acumulación de las problemáticas del Estado y sus instituciones en

América Latina, han favorecido que estas nuevas escrituras, ligadas en parte a la vertiente negra "haya llegado al punto en el que no precisa ya de quien fuera su personaje motor (el detective). En su lugar, los escritores de la región habrían adoptado un realismo sucio después de los años noventa" (Gómez Gutiérrez, Felipe, 2011, p.146).

Esta propuesta de una estética policial novedosa, que reconfigura el personaje del detective "privado y oficial-, a favor de un predominio de las voces, actitudes y pensamientos marginales generados y agrupados por un caos que lo domina todo, o casi todo" (Padura, Leonardo, 2001, p.10) son los aspectos que este escritor propone como característicos de unas escrituras diferenciales respecto de la novelística policial tradicional -de enigma o negra- en el ámbito de los países hispanohablantes como Chile, Argentina, Paraguay y México, como también, incluyendo Brasil, si pensamos en Latinoamérica.

Las nuevas novelas policiales buscan reformular y hasta subvertir aspectos esenciales que definen al género del crimen, tales como: detective, policía, delincuente, delito, enigma y verdad, con el fin de readaptarlos al verosímil propuesto por el contexto de nuestros países. En ciertos casos, hasta adoptan las formas de un verdadero *antigénero*, en el sentido que lo define Oscar Steimberg (1993), en tanto incursionan en el humor, las retóricas del grotesco, el punto de vista intimista, los temas intrascendentes o fuera de los protocolos de los asuntos canónicos del policial tradicional. Además, como ya hemos comentado en palabras de Monsivais, uno de los aspectos destacables de estas nuevas escrituras tiene que ver con la ausencia o desplazamiento del detective como actor protagónico. De hecho, a veces, simplemente no existe, o bien es un personaje apenas configurado o de poco impacto en el desarrollo general de la trama.

Como hemos adelantado, en la historia del neopolicial, estas y otras reformulaciones comienzan tempranamente en algunos autores argentinos a mediados de la década de los años '70 -incluso algunos años antes a la obra considerada fundacional de las series neopoliciales, *Días de combate* (1976), de Taibo II- a través de una apertura a otras variantes del policial, en las que se conjugan la estética *hard-boiled*, con el trabajo sobre la psicología de los personajes y unas temáticas más próximas a los intereses vernáculos (Latinoamérica y Argentina en particular). Autores argentinos como Osvaldo Soriano, con *Triste, solitario y Final* (1973), homenaje al *hard-boiled*; Juan Martini, con *El agua en los pulmones* (1973)

y *Los asesinos las prefieren rubias* (1974)*;* Pablo Leonardo con *Mala Guita* (1976) o Juan Pablo Feinmann en *Los últimos días de la víctima* (1978), plantean, tanto parodias del género (Soriano), como mostraciones de crímenes excesivos, hiperbólicos en lo patémico, producto de un contexto donde muchas veces el Estado convive con el crimen.

*Lecturas y canon, consideraciones generales*

Estas nuevas escrituras abren un interesante campo para una propuesta de lectura, lo que incluye un replanteo del canon presentado para la literatura policial tal como circula en distintos espacios de la educación del Nivel Medio, Superior no Universitario y Universitario.

Nuestra propuesta parte de considerar las prácticas de lectura como un "trabajo cognitivo y metacognitivo; un movimiento recursivo de la inteligencia y de la efectividad" (Moreno, Víctor, 2014, p.39). Es decir, no sólo la lectura deberá constituirse en un juego, un hacer lúdico que involucra al sujeto en su dimensión patémica. Si bien es necesario gestionar lecturas por placer (Barthes, 1996), también creemos que la lectura debe propiciar momentos para el trabajo cognitivo y los 'haceres' pragmáticos. En este sentido, atendiendo a lo que expresa Lisa Block de Behar (1984), "el espacio de la lectura (debe ser) un espacio multiplicador y a la vez utópico, una imposibilidad verosímil que continúa siendo tema de elaboraciones contemporáneas" (Behar, Lisa, 1984, p.33).

El pasaje de un lector pasivo y hasta "víctima de la lectura (a) un lector protagonista, un lector previsto, previsible" (Behar, Lisa, 1984, p.34) supone atenuar el protagonismo del autor/narrador para dejarle lugar al que lee. Esto ya había sido proclamado por los teóricos de la Escuela de Constanza, sobre todo por Jauss al destacar la importancia de la actividad de lectura para resignificarla como práctica, es decir, como un hacer dentro de una cultura e historia y como afirma Behar "la incidencia histórica (en la lectura) se comprueba por vía del lector (…) Es él quien introduce la historia" (Behar, Lisa, 1984, p.35). Así, la lectura debe ser entendida como actividad sociocultural compleja; una lectura situada y condicionada por el contexto directo que incluye, no sólo a los que leen con sus enciclopedias personales, sino también al conjunto amplio de los factores que constituyen el canon literario, el mercado editorial, el campo de escritores y críticos, entre otros.

*Las lecturas de neopoliciales en el aula: alcances y dimensiones*

El ejercicio de la lectura de neopoliciales en el aula es particularmente interesante para propiciar la actividad lectora en por lo menos tres dimensiones clave: lúdico-patémica, cognitiva y pragmática.

Desde la perspectiva *lúdico-patémica*, el juego con los intertextos ocurrentes y las asociaciones con otras literaturas aparecen como aspectos destacados en las narrativas neopoliciales. Juego que se desplaza de los llamados géneros secundarios y primarios (Bajtín) incluyendo la oralidad, como sucede en Judas no siempre se ahorca (2012) de Lucio Judichello, o la más reciente novela de Selva Almada Ladrilleros (2014). En otros textos, el neopolicial propone salirnos de las series estrictamente literarias para abrir el juego a intertextos que dialogan con otras prácticas discursivas como la historieta, el cine, la televisión, las literaturas del corazón, el folletín y formas primarias como el chiste, la sentencia, el refrán, entre otras. Es el caso de novelas como *Kryptonita* (2011) de Oyola, que vuelve sobre el concepto de la historieta llamada "de otro mundo" para contar las peripecias de un médico del hospital Paroissien (Buenos Aires) ante el ingreso de Nafta Súper, un superpoderoso líder de una banda criminal, que nos recuerda a Superman, pero mal y decadente. También es destacable la escritura de Horacio Convertini en su reciente novela *New Pompey* (2012) en la que el personaje Cali vuelve cansado a la casita de los viejos en una Pompeya pobre y casi apocalíptica, como buena parte del sur de la ciudad de Buenos Aires. Ahí reanuda un circuito de reconocimiento de su propia vida, su soledad con fuertes relaciones con la música y el tango. Surgen, en el medio, temas como el amor, la madre, la infancia, la amistad, la condición homosexual, el barrio, la soledad y la derrota. Además de estos recursos intertextuales, se destaca el complejo proceso de manipulación del enunciatario a través de un trabajo sobre lo pasional del discurso. Es por ejemplo el caso destacable de la novela de Gabriela Cabezón Cámara, *Le vistes la cara a Dios* (2011) con un juego, por un lado, interesante entre la literatura para niños con el cuento tradicional *La bella durmiente* y, por otro, la trama policial en su versión más dura y una temática cruda como la trata de personas.

Desde el punto de vista *cognitivo*, el nuevo policial supone una revisión de ciertos aspectos que desafían al lector. Entre los más destacados está la reflexión sobre la naturaleza del delito, su arquitectura y, sobre todo, de quien es el responsable de resolver el caso delictivo. Estamos hablando del detective, que en las propuestas de reescritura del género se actualiza

a través de múltiples posibilidades: detective periodista, detective mujer, detective ocasional (amigo, vecino), ausencia de detective o novela contada desde la víctima o el victimario. Estas nuevas posiciones del investigador se alejan del puro ejercicio del razonador de la serie clásica o la preponderancia de la acción de la serie negra. En este sentido, el nuevo policial abre otros caminos para la lectura literaria en relación con procesos sobre todo abductivos.

Por último, desde el punto de vista *pragmático*, la lectura del nuevo policial se proyecta a ciertas performances esperables en textos que en su mayoría construyen denuncias a un cierto orden de la realidad y ponen de manifiesto situaciones de connivencia entre Estado y crimen organizado. En este sentido, al proceso que en todo texto el enunciador articula para hacer leer, lo que supone un hacer creer en lo referido, se suma un hacer tomar conciencia sobre una realidad, la del delito, que excede y convulsiona las leyes que organizan la sociedad. Este aspecto delativo se articula con los dos niveles de lectura referidos más arriba, en tanto implica un cierto saber y manipulación pasional del enunciatario para conmoverlo y hacerle tomar conciencia.

*Consigna de lectura y escritura*

La particular manera de contar sobre el delito, los juegos con la tradición de enigma y *hard-boiled*, y las relaciones con la realidad, constituyen un punto de partida interesante para la elaboración de consignas de lectura para distintos niveles educativos. En lo que sigue desarrollaremos algunas propuestas para leer nuevos policiales.

Hemos elegido una serie de novelas que muestran particularidades en la configuración del personaje detective, el espacio y el tipo de delito, el modo de resolver el caso, el papel del Estado y las relaciones de connivencia con el crimen organizado. En algunas novelas prepondera la denuncia, para enfatizar la conexión entre crimen y realidad; en otras se explora la psicología de los personajes estableciendo conexiones con otras disciplinas, otras series literarias. En la descripción de estas propuestas intentamos sintéticamente mostrar cómo el nuevo policial se aparta de las lecturas canónicas de esta literaria que sólo enfatizan descripciones de personajes, del detective, del modo de resolver el caso. Poe, Doyle, Chesterton y hasta el mismo Borges dominan la escena de los manuales escolares del Nivel Medio y de muchas cátedras del Nivel Superior. Poco se habla de estas nuevas escrituras.

*Propuesta I*

Sangre Kosher *de María Inés Crimer o el policial con detective mujer*

*Sangre Kosher* es una novela con detective mujer. Ruth Epelbaum es la encargada de resolver un caso de trata de personas. El texto es interesante en tanto esta detective no es profesional y acepta el caso de la desaparición de una joven raptada por una organización de trata de personas por motivos distintos a la retribución económica de la serie negra o el puro juego de razonamiento de la tradición de enigma. Aquí aparecen cuestiones éticas que es interesante explorar con los estudiantes. Otro aspecto destacable para la lectura es la contrastación entre la posición ante el delito de un detective hombre y clásico como Philippe Marlowe de Chandler y Ruth. En este sentido se pueden explorar los procesos de humanización del detective, la irrupción de lo personal e íntimo que Ruth Epelbaum pone de manifiesto como una manera que tiene el enunciador para mostrar ese otro lado pasional y humano del género del crimen. En relación a los contactos con la historia, esta novela, como mucho otro nuevo policial, tematiza la criminalidad en relación con el delito organizado vinculado, muchas veces, con el Estado. En *Sangre Kosher* es interesante la lectura de un doble proceso histórico-político y que puede ser articulado con las cátedras de historia: la historia de la red de prostitución judía Zwi Migdal y su versión contemporánea en la que participa el Estado, algún juez y ciertos actores de la comunidad hebrea argentina. Así podemos leer desde la teoría de la literatura la resignificación de la matriz del género, ponerla en relación con la tradición, sobre todo *hard-boiled*, y abrirnos a distintos planos del contexto social, cultural, histórico y político.

*Propuesta II*

La soledad del mal *del Horacio Convertini o la nueva novela metafísica*

La soledad del mal es una novela contada desde la mirada del victimario: Baez Ayala. Un enigmático personaje que vive de rentas y se dedica a pergeñar asesinatos por el sólo hecho de hacer sentir el peso del mal sobre otros. La historia personal de Ayala es interesante para pensar ciertas lecturas: de la violencia en los colegios internados y el abandono familiar, el abuso de menores en esos mismos colegios para pupilos. Además de estas conexiones extratextuales, desde la posición que se narra se abren interesantes cuestionamientos que permitirán al estudiante indagar sobre lo siniestro, lo sórdido del ser humano y cómo estas disposiciones abren el camino a lo que constituye el título de la novela: el mal. Báez Ayala se va configurando como un asesino serial, mata sobre todo mujeres asociadas con el sexo, pues él ha matado al cura pedófilo

que lo acosaba todas las noches en el internado. Este es un tema interesante para indagar las relaciones entre ficción y realidad social, y poder conectar, por ejemplo, esta novela con otros casos de asesinos seriales de la realidad extra-textual, como aquel "Loco de la autopista". En relación con las lecturas intertextuales este texto es interesante para leerlo junto con algunos cuentos borgeanos como *La casa de Asterión*, indagar en la mitología griega y la reescritura que Borges plantea del mito del laberinto: el Minotauro se deja matar para liberarse. De mismo modo Báez Ayala, en el laberinto de sus crímenes, deja que quien lo ha descubierto (una mujer, la novia de una de las víctimas) lo mate. De este modo sintético mostramos cómo el nuevo policial se abre a nuevos cuestionamientos, y nos aleja de las lecturas que se venían haciendo del policial.

*Propuesta III*
*Ladrilleros de Selva Almada o las escrituras paraetnográficas en clave de policial sin detective*
*Ladrilleros* de Selva Almada es una novela policial excéntrica. Mejor dicho, es una novela, que si bien no reúne los aspectos canónicos de todo policial, puede leerse en clave de texto policial, pues es un texto que se conecta tangencialmente con las matrices tradicionales de enigma y *hard-boiled*, proponiendo nuevas estrategias narrativas, nuevos temas y lenguaje. Lo primero que una lectura crítica debe notar es la ausencia de un detective; si bien hay muertes o varias muertes, no hay más que una voz que va hilvanando episodios diferentes de una constelación de personajes marginales, ladrilleros todos: Pájaro Tamai, Cardozo, Marciano, Estela, Celina y otros. Es interesante este aspecto de los personajes en tanto pueden abrir lecturas sobre la realidad política, social, económica y cultural de un grupo societario que esta novela neopolicial recrea: la vida suburbana de los ladrilleros en una localidad del Litoral argentino. Así, *Ladrilleros* es una novela que puede ser leída desde una mirada paraetnográfica, en tanto la voz enunciativa va recorriendo un conjunto de microdramas que involucran a hombres, mujeres, hijos y todo un entorno donde la muerte es una consecuencia inevitable. Aquí se abre la posibilidad de conectar este texto con las tramas históricas, sociales y políticas que fueron construyendo estos entornos periféricos. Desde las series literarias, la novela de Almada puede ser leída en diálogo con Haroldo Conti o Daniel Moyano, bajo la premisa de una literatura que abre el juego a la lectura de la realidad desde una mirada cruda, pero conservando el estatuto literario del lenguaje. En todo el texto navega un crimen, pero no se descubre quién fue. Interesante resolución de los

neopoliciales que insumen sus esfuerzos a veces en la construcción de una atmósfera social más que en el enigma.

CONSIDERACIONES FINALES:

El espacio de la literatura contemporánea latinoamericana, y argentina en particular, necesita para su enseñanza de otras categorías para 'medir', leer, y transitar esas nuevas escrituras. Necesitamos, tal vez, historizar, poner en relación, discutir los conceptos y las maneras de leer la literatura, pues ¿todo lo que leemos, entra en el molde exacto de unos géneros o se escapa, cae, desparrama buscando las conexiones con otras formas literarias y no literarias? Se abre así un campo de posibilidades en las que el lector juega un papel activo con unas escrituras que muchas veces representan los bordes de la dominante literaria. Como dice el crítico Terry Eagleton, "cualquier cosa puede ser literatura, cualquier cosa que inalterable e incuestionablemente se considera literatura -Shakespeare- (…) puede dejar de ser literatura [así] Dicho de otra forma, las sociedades 'reescriben', así sea inconscientemente todas sus obras literarias que leen. Más aún, leer equivale a reescribir" (Eagleton, Terry, 1988, p. 24). Se plantean, asimismo, problemas importantes: ¿cómo formar lectores que sean capaces de disfrutar de la lectura desde un lugar distinto que el de la imposición? ¿Cómo mediar los acuerdos de lectura sin dejar de lado nuestra formación como lectores competentes y conocedores de la disciplina o del campo? ¿Cómo negociar de manera productiva con las expectativas de lectura que muchas veces traen los estudiantes, mediatizadas por el mercado y legitimadas por los adultos que están fuera de la escuela?

Los docentes tenemos la posibilidad de dirigir la mirada sobre un determinado campo y de tomar decisiones atravesadas, no sólo por los condicionantes que ya se señalaran sino también por nuestra formación como lectores y nuestros gustos. De allí la dimensión que cobra la actuación docente en este aspecto al seleccionar contenidos para un programa de literatura: no debemos olvidar que siempre hay centros y periféricas, incluidos y excluidos en un cierto campo literario y que, si bien es cierto que es imposible leer toda la literatura digamos de un país, nuestras decisiones establecerán qué y cómo van a ponerse los estudiantes en contacto con la lectura y, por lo tanto, con la escritura. Nuestras elecciones establecerán canon. El nuevo o neopolicial es una de esas literaturas constituyentes de un canon emergente en Latinoamérica que puede propiciar estos cambios en las formas de alentar la lectura de literatura desde una mirada crítica, intercultural y transdisciplinaria.

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## Otra forma de leer y escribir: bibliotecas con sabor a chocolate

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PALABRAS CLAVE: Lectura en comunidad, Intertextualidad, bibliotecas escolares, chocolate.

RESUMEN:
En nuestros centros, El CEIP Gloria Fuertes y el CEIP María Zambrano de Jaén y el CPR Valle de San Juan de Ventas del Carrizal (Jaén), la biblioteca escolar empieza a surgir como centro de recursos dinámico, actualizado, organizado, que intenta dar respuesta a las demandas lectoras y escritoras de toda la comunidad educativa.

Durante los últimos años intentamos hacer de ella un centro de recursos que filtre y redistribuya contenidos de calidad, que apueste por la cultura letrada en todos sus formatos y nos invite a generar nuevos contextos en los que la lectura y la escritura surjan como respuesta a un reto, como

diálogos entre el autor, sus personajes, el lector y un entorno que cuestiona y envuelve con su magia todo el proceso.

Y es este enfoque el que nos llevó a plantearnos una propuesta que nace desde la biblioteca, con intención de ofrecer otras formas de leer y escribir en el aula, en el centro y en familia.

Un libro apasionante: “Charlie y la fábrica de chocolate” de Roald Dalh, unos docentes ilusionados, una biblioteca donde encontrarse, unos lectores voraces, unas familias implicadas y… ¡Surge la magia con sabor a chocolate!

OBJETIVOS:

1. Promover contextos comunicativos que faciliten el desarrollo de la competencia lingüística: hablar, escuchar, leer y escribir desde la biblioteca escolar.
2. Promover intervenciones relacionadas con las competencias y actitudes para seguir aprendiendo a lo largo de la vida, tratamiento de la información y competencia digital.
3. Propiciar la participación de las familias en actividades compartidas dentro o fuera del centro educativo en relación a la formación de lectores.

DESCRIPCIÓN DE LA EXPERIENCIA PRESENTADA:

*“El que no cree en la magia nunca la encontrará”*

*Roald Dalh*

La celebración del centenario de Roald Dalh, referente en literatura infantil y juvenil, llegó a nuestras bibliotecas como un reto, como un punto de partida para diseñar una propuesta lectora conjunta en diferentes bibliotecas escolares de la provincia de Jaén.

Para poder llevarla a cabo se realizó un trabajo de investigación por parte de las responsables de dichas bibliotecas sobre su vida y sus obras más representativas, un trabajo minucioso para poder seleccionar la obra literaria que permitiera trabajar la intertextualidad, que se dejara mirar desde otra perspectiva, que pudiera ser inicio de diálogos entre el lector y el texto, una lectura que llevara a investigar y a imaginar otros lugares, otros contextos, otros personajes desde los que recrear la historia.

Y apareció “Charlie y la fábrica de chocolate” un maravilloso libro cargado de imaginación donde el reto puede hacerse vida ligado a la visita a una auténtica fábrica de chocolate como la de Rute (Córdoba), que abre sus puertas durante la época navideña para dejarse visitar y ofrecer sus mejores productos. Y nuestras bibliotecas se llenaron de olor a chocolate.

La propuesta está dirigida a toda la comunidad educativa como una actividad de lectura en familia en los centros CEIP Gloria Fuertes y CEIP María Zambrano y como un reto literario para todo el centro educativo en el CPR Valle de San Juan que surge desde la biblioteca escolar.

Una vez definido el reto final, la visita a la fábrica de Rute, se seleccionaron tres capítulos diferentes del libro, en los que se suprimieron aquellos detalles (palabras, frases o párrafos) que dieran demasiadas pistas o que condicionasen demasiado las ideas previas que pudieran surgir de los mismos., y que llegarían a la biblioteca del centro o a las casas particulares del alumnado en diferentes momentos. Estos capítulos no se presentaron en un orden correlativo, tal y como aparecen en el libro, sino que su presentación obedeció a los interrogantes que se pretendían trabajar en los distintos momentos.

Dichos capítulos llegarían en tres momentos diferentes a partir de la recepción de una carta que nos invitaba a encontrarnos en la biblioteca en familia o con el alumnado y los tutores que quisieron participar en esta propuesta lectora. En cada encuentro, junto a dicha carta nos esperaba un nuevo fragmento del texto del que extraer información para superar una serie de pistas, como interrogantes que responder o retos que superar que hicieron de la emoción el tejido capaz de generar la necesidad de hablar, leer, escribir en comunidad para comunicar al grupo las ideas surgidas a partir de las propuestas realizadas.

Tras cada encuentro, cada familia o cada clase trabajaron de forma independiente llevando a cabo y/o elaborando las propuestas que se les pidieron en la carta, para realizar una puesta en común en el siguiente encuentro y compartir sus descubrimientos.

Este fue el organigrama que nos sirvió de base y se adaptó a los tiempos y características de cada comunidad educativa.

*Desde las bilbiotecas del CEIP Gloria Fuertes y CEIP María Zambrano*

*"Por las mañanas, al ir a la escuela,*
*Charlie podía ver grandes filas de tabletas de chocolate.*
*en los escaparates de las tiendas, y solía detenerse para*
*mirarlas, apretando la nariz contra el cristal, mientras*
*la boca se le hacía agua."*[1]

*Primer encuentro*
Un primer momento que sirvió para la presentación de la idea a las familias y docentes de los dos centros interesados en participar de esta propuesta de lectura con sabor a chocolate. En ella se concretaron los tiempos de cada cita y se redactó la primera carta que llegaría a las casas por correo el día acordado.

*Segundo encuentro*
La primera propuesta surgió tras la recepción de la carta, en el buzón de los domicilios familiares y en la biblioteca del centro, con el fragmento del capítulo del libro "El señor Willy Wonka" y el siguiente texto:

***AYUDADME A DESCUBRIR CÓMO ES ESA FÁBRICA Y A DÓNDE CONDUCE LA PUERTA METÁLICA. UNA MAQUETA, UN PLANO, UNA DESCRIPCIÓN O UN DIBUJO NOS AYUDARÁN A DESCUBRIRLO.***

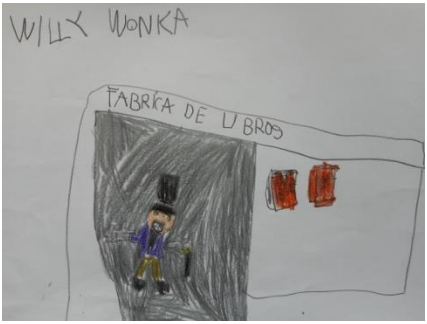
***OS ESPERO EL DÍA 21 EN LA BIBLIOTECA PARA COMPARTIR VUESTROS DESCUBRIMIENTOS.***

WILLY WONKA

Una puerta que “conduce a…”, un personaje misterioso vestido de color ciruela y “una fábrica de…” sirvieron para poner en marcha todo un trabajo de imaginación e investigación que compartir en la biblioteca. En este encuentro nos mostraron sus trabajos y explicaron cómo creían que era la fábrica que habían imaginado. En el blog del club de lectura están publicadas algunas de las intervenciones y experiencias desarrolladas.

http://clublectorglofu.blogspot.com.es/2016/12/asi-me-imagino-la-fabrica-de-willy-wonka.html

[1] Dalh, Roald. Charlie y la fábrica de chocolate.. Ed. Santillana Infantil y Juvenil S.L.Madrid (2016)




Al finalizar la puesta en común de las fábricas imaginadas por los niños y niñas con sus familias, la directora nos entregó una carta con un plano del colegio indicándonos el lugar donde se encontraba un nuevo paquete. Nos esperaba un maletín con recetas y una solicitud de Willy Wonka.

***¿OS ATREVÉIS A INVENTAR? AYUDADME A AMPLIAR MI RECETARIO?***

WILLY WONKA

La lectura compartida de un fragmento del capítulo: "La sala de invenciones: caramelos eternos y toffee capilar", nos llevó a finalizar este encuentro con una nueva propuesta: realizar lecturas de recetas en casa para elaborarlas, degustarlas y compartirlas en nuestra próxima cita.

*Tercer encuentro*

La exposición de las recetas seleccionadas en familia y degustación por parte de todos los asistentes llenó nuestras bibliotecas de sabor y olor a chocolate. Un ambiente mágico en el que apareció una nueva carta, un mensaje de voz de Willy Wonka o un plano para encontrar un paquete con chocolatinas. ¿Qué se escondería en ellas? La emoción y la tensión aumentaban por momentos al descubrir que una de ellas incluiría el billete dorado y datos para la búsqueda de la información relativa a la visita de la fábrica de chocolate para todos los participantes en esta aventura.

Tras cada encuentro la biblioteca fue cambiando su fisionomía, recogiendo las aportaciones de cada lector, las propuestas de intertextualidad que surgieron a partir de la lectura de cada capítulo y llenándose de dulces olores que invitaban a entrar y compartir una dulce lectura.

*Cuarto encuentro*

Y llegó el momento esperado: ¡La visita a la fábrica de chocolate de Rute! Un día cargado de emociones, conocer cómo es una fábrica de chocolate y dulces navideños no nos dejó indiferentes.

Durante la visita llena de aromas se recordaron fragmentos de la obra, así como el proyecto de investigación vivido en cursos anteriores sobre los romanos al ver representados los principales monumentos en el belén de chocolate. A la salida del recinto recibieron un paquete de Willy Wonka con la nota ***"Para que conozcáis la verdadera historia de mi fábrica"***, que contenía un ejemplar para cada niño del libro "Charlie y a fábrica de chocolate" con algunos productos para degustar.

Nunca recibir un libro se volvió tan mágico, haciendo de la lectura un dulce placer con olor a chocolate.

*Desde las aulas del CPR Valle de San Juan*

"Por favor, no estéis asustados. Es muy seguro. ¡Y vamos al lugar más maravilloso del mundo!"[2]

*Primer encuentro con el profesorado*

El primer encuentro con todo el profesorado de los tres centros educativos que forman parte de nuestro colegio (que cuenta con sedes en tres aldeas diferentes) nos sirvió para tomar conciencia de la importancia de establecer en cada una de las diferentes sedes un lugar específico que

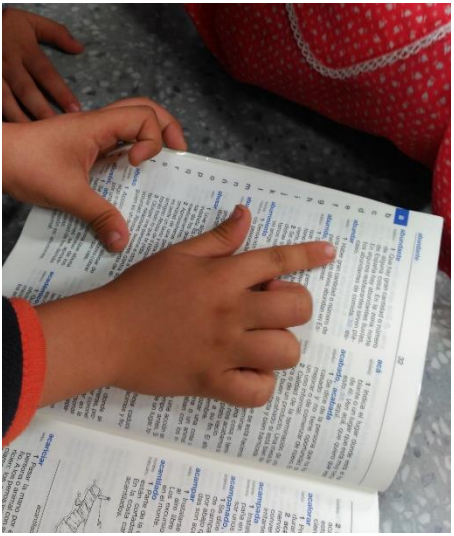
[2] Dalh, Roald. Charlie y la fábrica de chocolate.. Ed. Santillana Infantil y Juvenil S.L. Madrid (2016)

nos sirviera como biblioteca, un referente para realizar las reuniones con todo el alumnado y que funcionase como un lugar especial donde compartir esos momentos mágicos que ya sabíamos que surgirían desde el principio. Puesto que el alumnado de las tres aldeas sólo se ve en momentos puntuales del curso, debíamos mantener una comunicación fluida bien a través del teléfono, del uso de las nuevas tecnologías o del profesorado itinerante que serviría de enlace e informante de lo que estaba pasando en las otras aldeas. La recepción de cartas y materiales así como las propuestas a realizar debían ser idénticas para las tres aldeas.

Al tratar el tema de la implicación de las familias, pudimos constatar que era complicado que hubiese suficientes familias que quisieran participar en un club de lectura, por lo que las propuestas lectoras que realizaríamos partirían de la biblioteca y volverían a ella, siendo ésta un lugar para que grandes y pequeños nos encontrásemos leyendo, compartiendo momentos de ilusión y complicidad, un lugar donde emocionarnos gracias a las cartas que recibiríamos de la mano del señor Wonka.

*Primer encuentro con el alumnado*

Desde la primera carta el señor Wonka nos hizo reflexionar sobre la importancia del significado de las palabras y para ello, nada mejor que recurrir al diccionario cuando no sabíamos lo que una palabra significaba, como en el caso de “alumnado”, palabra que aparecía en el destinatario de la primera carta recibida. Cuando los niños y niñas de Educación Infantil descubrieron que alumnado hacía referencia a los niños y niñas del colegio, quisieron compartir el hallazgo con los mayores, reuniéndonos todos en la biblioteca para poder hacer las primeras hipótesis de quién sería el remitente de la carta antes de abrirla, y posteriormente poder leer lo que contenía.



La lectura del capítulo nos mantuvo a todos embobados y expectantes, y cuando vimos que éste se quedaba sin final y que nos incitaba a pensar y escribir qué es lo que encontraríamos detrás de esa puerta, rápidamente comenzaron los intercambios entre compañeros/as, las primeras ideas de alguien que conocía quién era el señor Wonka porque había visto la película o porque reconoció el libro…Todo esto no restó valor a la emoción surgida, a la espera del momento de la siguiente cita con este personaje misterioso, hablando, pensando, escribiendo y compartiendo conocimientos e hipótesis previas.

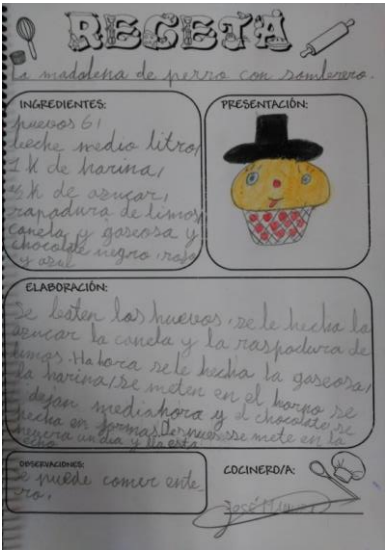
*Segundo encuentro*

La ilusión del primer encuentro se instaló en nuestros centros y desde ese momento todos sabíamos qué día tendríamos que reunirnos en la biblioteca ya que lo habíamos marcado en el calendario o llevábamos la cuenta preguntando casi a diario. Así es que el día señalado esperamos a que la maestra encargada de la biblioteca pasase por las clases avisando que nos íbamos a juntar para compartir nuestras producciones y descubrimientos y así podríamos esperar a que llegase Willy Wonka.

Cualquier ruido creaba emoción y expectación, y no sabíamos quiénes estaban más nerviosos si los niños y niñas más mayores o los más pequeños. Por cursos fuimos contando a los demás cómo imaginábamos nosotros a Wonka, lo que habría detrás de la puerta, mostrando y

explicando las maquetas realizadas… hasta que unos golpes en la puerta nos avisaron de que había un gran sobre que contenía el capítulo “La sala de invenciones: caramelos eternos y toffee capilar”, que al leerlo nos hizo imaginar, reír y pensar en cosas aparentemente absurdas pero que cobraban sentido cuando las escuchábamos. En el sobre también había un montón de recetas (en español, inglés y francés), un modelo de receta en blanco y un nuevo reto: ***“¿Os atrevéis a inventar? Ayudadme a ampliar mi recetario”. Willy Wonka.***

Para poder hacer nuestra receta recurrimos al binomio fantástico de Rodari y cada uno de nosotros/as escribió dos palabras que mezclamos y que volvimos a recuperar, siendo éstas la “base” de la receta que teníamos que inventar y que nos serviría para hacer un “Recetario loco para Willy Wonka”.




Y como en casa no podíamos cocinar, el colegio nos ofreció la oportunidad de disfrutar con todos nuestros sentidos de la magia de olores, sabores y texturas que entraron en una cocina improvisada de la mano de ingredientes como el chocolate, elaborando con esmero nuestras mejores creaciones culinarias.

*Tercer encuentro*

Un abultado paquete y una nueva carta donde se hablaba de un billete dorado que nos permitía visitar la fábrica del señor Wonka fue lo que encontramos en la siguiente cita en la biblioteca. Pero…si sólo había un billete teníamos un pequeño problema: ¡no podríamos ir todos a visitar esa fábrica! Rápidamente los niños y niñas aportaron distintas soluciones: que sólo fuese uno de ellos y luego le contara a los demás cómo era la fábrica; que sólo uno diera la cara y los demás lo acompañásemos escondidos; ¿y si hablamos con el señor Wonka y le decimos que queremos ir todos, que somos como una piña?; podríamos fotocopiar el billete…

Cuando estábamos todos convencidos de que a quien le tocase el billete compartiría el premio con los demás, pudimos abrir el paquete… Cada aldea había recibido un número proporcional de tabletas de chocolate en función del número de alumnos/as que tenía. Antes de abrir nada recordamos que cualquiera de las tres aldeas podía ser la afortunada y que a quien le tocase debería avisar al resto de compañeros/as para dar la buena noticia, siendo también el centro responsable de organizar el viaje y gestionando todas y cada una de las tareas necesarias para que éste fuera todo un éxito, delegando y repartiendo responsabilidades.

En la aldea donde había más alumnado se recibieron 7 tabletas de chocolate y en una de ellas apareció el tan esperado billete dorado. En las otras dos aldeas se sucedió la expectación, el nerviosismo y la decepción cuando vieron que en las tabletas no había ningún premio, pero esperaron a que la aldea afortunada comunicase si le había tocado o no el billete dorado.

La preparación del viaje nos hizo embarcarnos en un proyecto de trabajo que devolvió al alumnado la responsabilidad de su propio aprendizaje y que puso en juego todos sus saberes y sus propias competencias. Todo el alumnado participó en preparación y realización de alguna de las tareas detalladas a continuación:

- El uso de distintos textos como los mapas nos sirvieron para determinar cuál sería el trayecto para llegar a Rute, para conocer el nombre de los pueblos por los que había que pasar y poder de este modo establecer la ruta más adecuada, saber los km que había que recorrer y el horario a seguir para llegar a tiempo.
- El alumnado de Primer Ciclo de Primaria se encargó de todo lo relacionado con las autorizaciones.

- El alumnado de Educación Infantil se encargó de contabilizar el número de alumnos/as que irían al viaje una vez entregadas las autorizaciones.
- El alumnado de Segundo Ciclo de Primaria se encargó de establecer las normas de la visita a la fábrica y del autobús para que supiésemos exactamente cómo había que comportarse y qué estaba permitido hacer o no.
- Con el recuento realizado por el alumnado de Infantil, el alumnado de Tercer Ciclo de Primaria gestionó la contratación del autobús. Para poder saber dónde había que sentarse, el alumnado de Infantil recurrió a los mayores para que hicieran un plano del autobús que nos ayudase a ubicarnos, compartiendo de este modo saberes y poniendo al servicio de la comunidad todos nuestros conocimientos.
- A través de una gráfica pudimos observar la evolución climatológica en Rute, lo que nos ayudó a decidir qué tipo de vestuario debíamos llevar el día de la visita para estar más cómodos.
- El alumnado de 6º de Primaria aprendiendió a utilizar la cámara digital con el fin de documentar todo el viaje.

*Cuarto encuentro*

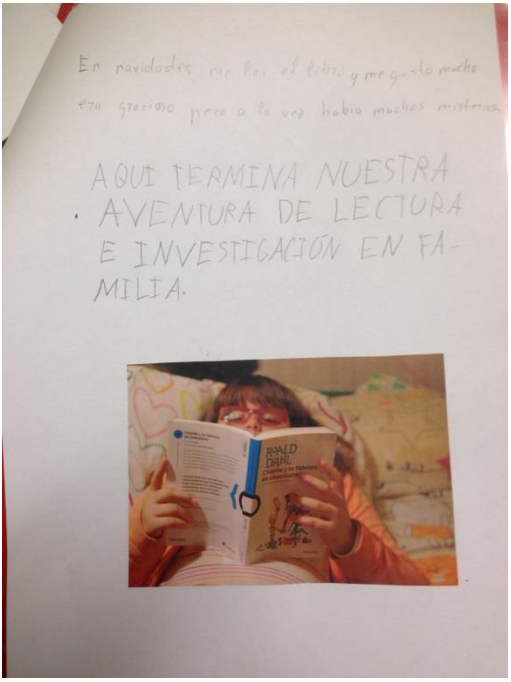
Por fin llegó el día de la visita y cuando estábamos visitando la fábrica vimos a alguien a lo lejos hablando con unos operarios, alguien vestido tal y como se indicaba en el capítulo recibido el primer día… Pensamos que era Willy Wonka (aunque los mayores fueron algo más escépticos), y aunque lo llamamos no vino a saludarnos, pero sí que dejó un paquete a una trabajadora… un paquete que contenía unos libros que nos servirían para conocer la verdadera historia de Willy Wonka y su fábrica de chocolate y que no pudimos esperar ni un minuto para empezar a leer porque estábamos tan vinculados a ellos emocionalmente que su lectura, individual o compartida, se convirtió en disfrute para todos nuestros sentidos.

CONCLUSIONES:

La filosofía de nuestras intervenciones, desde la biblioteca y el aula, surge de la propuesta “Escribir como lectores” desarrollada por AELE. Asistir a la formación que impartieron en nuestra ciudad cambió nuestra visión de lectura y escritura de una obra literaria impregnando cada idea surgida en el tratamiento de diferentes textos escritos.

Desde las aulas, el reto que supuso la lectura de “Charlie y la fábrica de chocolate” provocó visibilizar contextos funcionales de lectura y escritura: planos, recetas, listas, estadísticas meteorológicas, presupuestos…aparecen de forma natural, permitiendo la entrada a nuestros centros educativos de textos sociales con sentido y con olor a chocolate.

Abrir las puertas a las familias superó nuestras expectativas. Somos conscientes que el amor a la lectura y los lazos afectivos crecen con cada palabra leída o escrita. Sin olvidarnos de la riqueza que suponen los proyectos intergeneracionales donde el corazón es el motor de todo lo vivido.

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# Leer y escribir, una emoción compartida

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PALABRAS CLAVE: Familia, biblioteca, lectura, intertextualidad, creatividad.

RESUMEN:
Tienes en tus manos una propuesta de lectura diferente, una propuesta que apuesta por una lectura creativa, una lectura que conduzca a la escritura, al desarrollo de la imaginación y a un trabajo de intertextualidad en el que unos textos nos conducirán a otros e incluso nos llevarán a realizar propuestas didácticas interdisciplinares.

Partimos de la premisa de que para fomentar la lectura no es necesario leer un libro de principio a fin, sino que éste puede ser "abierto" por una página concreta (buscada con una intencionalidad pedagógica) que nos invita a sumergirnos en nuevos mundos y situaciones que fomenten la creatividad en nuestro alumnado.

Pero no estamos solos en esta tarea, las familias son una parte imprescindible en este proceso, nos han acompañado en nuestro crecimiento como comunidad lectora y escritora. Por ello, queremos visibilizar su participación activa, entusiasmo e implicación a través de este proyecto; basado en la actividad formativa "Escribir como lectores" dirigido por AELE y organizada por el Centro del Profesorado de Jaén. El resultado de esta experiencia nos invita a compartirlo.

DESARROLLO:

*"La lectura es como el amor, una manera de ser" (Daniel Pennac, 1998)*

Acariciar los oídos con palabras, onomatopeyas, exclamaciones y susurros que acogen desde el nacimiento, es el mejor comienzo para un futuro lector. No importa que en los primeros momentos no las pueda entender, poco a poco se irán convirtiendo en el lazo de unión, recuerdo de momentos vividos, consuelo en la añoranza de separación de las personas queridas permitiendo relacionarse con lo ausente. Así, a través de las palabras, podrá recuperarlo en su pensamiento.

Envolver con la magia de la lectura desde los primeros días de vida al

bebé le permitirá ir descubriendo el mundo de la palabra escrita, facilitando su aprendizaje y el placer de leer. La infancia es la etapa en la que se determina detestar o amar aspectos de la vida, entre ellos la lectura. Por ello, es vital crear un ambiente que contagie el amor por los libros desde la familia ligado a la afectividad y creando las condiciones favorables que encienda el deseo de leer.

Como docentes tenemos la responsabilidad de fomentar y mimar el clima que provoque el amor por la lectura, sin olvidar la importancia de su continuidad en el ámbito familiar. Por ello, nuestros proyectos giran en torno a la lectura compartida familia y centros educativos (españoles y de hermanamiento a través de la plataforma eTwinning).

OBJETIVOS:

- Conocer otras culturas, otras formas de ver el mundo.
- Desarrollar las competencias comunicativas, creativas y artísticas a través de una obra literaria.
- Crear el deseo de comunicar a través de diversos lenguajes de forma lúdica, constructiva y significativa.
- Valorar la literatura como medio de expresión e intercambio de pensamientos.
- Leer y comprender distintos tipos de textos, utilizando la lectura como fuente de placer y enriquecimiento personal, aproximándose a obras relevantes de la tradición literaria, para desarrollar hábitos de lectura.
- Reproducir, crear y utilizar distintos tipos de textos orales y escritos, de acuerdo a las características propias de los distintos géneros y a las normas de la lengua, en contextos comunicativos reales del alumnado y cercanos a sus gustos e intereses.
- Tejer hilos de unión, colaboración y afectos entre niños y niñas de otros centros y de otras etapas educativas, que comparten nuestras mismas lecturas.
- Fomentar el interés por aprender el idioma de los países participantes en el proyecto.
- Integrar a las familias en las propuestas del proyecto.
- Dar vida a la biblioteca y espacios del centro, abriendo las puertas a las familias.

DESARROLLO DEL PROYECTO:

Para nosotros la biblioteca escolar surge como un espacio de encuentro, punto de interconexión y colaboración entre todos los miembros de la comunidad educativa. Con este enfoque, los docentes participantes en

este proyecto vemos como crecemos como comunidad con la lectura y la escritura, aunando propuestas lectoras desde un enfoque comunicativo, desde una biblioteca que abre sus puertas a los nuevos contextos lectores y…**crecemos en familia.**

La experiencia vivida como comunidad lectora de la mano del libro “Ojo de nube” de Ricardo Gómez nos animó a aplicar este mismo modelo de propuesta lectora con otros libros y pensamos que utilizar un clásico como “El Principito” de Antoine de Saint- Exupéry podría ser una buena propuesta para generar un diálogo intertextual con ella.

*El Principito*

Iniciamos el proyecto convocando a las familias de dos centros (CEIP María Zambrano y CEIP Gloria Fuertes), con la finalidad de que los padres y madres compartieran los fragmentos que le parecían más interesantes de la obra literaria “El Principito”, así como debatir y diseñar propuestas para interesar a sus hijas e hijos en la lectura y a mejorar la creatividad literaria. Las ideas surgidas fueron compartidas y enriquecidas a través del proyecto eTwinning Reading in Comunnity con Ginette Moutton (maestra de Maison du Jardinier Saint Léonard, Francia) y su alumnado de Educación Infantil.

*eTwinning*

Gracias a la comunidad de centros escolares de Europa eTwinning pudimos contactar con el centro francés, permitiéndonos colaborar en el diseño de propuestas, intercambiar experiencias y motivar al alumnado abriendo las puertas de nuestros colegios a Europa.

Comenzamos por un hermanamiento con alumnado de Educación Infantil de España y Francia. Nos pareció primordial crear lazos entre los dos países y llevar a cabo actividades para conocerse y desarrollar la empatía entre el alumnado de los centros participantes mediante cartas, dibujos, fotografías, videoconferencias, emails y vídeos sobre su identidad, aficiones…

Llevamos a cabo las mismas experiencias en las aulas con el objetivo de enriquecernos con las producciones de alumnado de las dos culturas. Como propuesta final se grabaron vídeos de capítulos seleccionados de El Principito, donde se iban intercambiando fragmentos que debían ser

continuados por el otro centro.

*Videoconferencias*

Durante el curso se programaron varias sesiones de videoconferencias, una forma de sentirnos cerca a pesar de la distancia. La barrera del idioma fue motivación para interesarnos por el idioma del otro centro educativo, buscar intérpretes que nos facilitaran la comunicación, preparar preguntas y aprender vocabulario en otra lengua extranjera.

En el proceso previo a las sesiones de videoconferencias se realizaron entrevistas, donde los niños y niñas iban anotando sus inquietudes sobre sus corresponsales. Se intercambiaron canciones, bailes, poemas… para darse a conocer la cultura de ambos países e ilusionarse compartiendo momentos emotivos sobre los avances y conocimientos de El Principito, conocer las clases, las mascotas, la evolución del baobab y el intercambio de regalos enviados por correo postal.

*¡Docentes excepcionales por un día!*

Nos reunimos con Juan Gualberto Gutiérrez, profesor del IES Virgen del Carmen, para diseñar actividades de intercambio con su alumnado. Nos pareció interesante compartir la propuesta de visitar los rincones con encanto de Jaén con el zorro, expresar en francés algunos lugares, personajes de El Principito, conocer juegos típicos de Francia… En definitiva, el alumnado del IES ejerció como docente del grupo de Educación Infantil colaborando en el interés de acercarnos a la cultura francesa facilitándonos la comunicación en las videoconferencias. El alumnado de 2º de Bachillerato del IES Virgen del Carmen junto con alumnas de intercambio del Lycée Jean Dautet de la ciudad francesa de La Rochelle, actuaron de embajadores de Francia, interactuando en las aulas de Educación Infantil y Primaria como auxiliares de conversación para iniciarlos en la lengua francesa mediante juegos, diálogo sobre vocabulario referente a la obra literaria “El Principito” y la cultura francesa. Vivir la experiencia y la complicidad entre el alumnado fue un momento especial en el que todos colaboraron en el aprendizaje, siendo una actividad muy gratificante y enriquecedora.

*Buscando la complicidad con las familias*

Nos reunimos en la biblioteca con las familias para realizar una tertulia

dialógica sobre la reflexión personal de la lectura de la obra. Comentamos algunas propuestas diseñadas por el profesorado, solicitamos la colaboración en la preparación de materiales, para el envío de cartas a sus domicilios con pistas para conocer los enigmas que sobre el libro iban surgiendo en el aula, la lectura compartida en casa…

Una reunión en la que no podía faltar la lectura, seleccionamos el siguiente fragmento:

> *—Yo me pregunto —dijo—si las estrellas están encendidas para que cada cual pueda un día encontrar la suya…*
> *— Por la noche mirarás las estrellas; mi casa es demasiado pequeña para que yo pueda señalarte dónde se encuentra. Así es mejor; mi estrella será para ti una cualquiera de ellas. Te gustará entonces mirar todas las estrellas. Todas ellas serán tus amigas….*
> *Y se rio otra vez…*
> *—Será como si en vez de estrellas, te hubiese dado multitud de cascabelitos que saben reír.*

Para vivir las experiencias de sus hijos e hijas les propusimos escribir en estrellas “palabras o frases que nos hacen sonreír”, que unimos con un cascabel y un hilo rojo en el pasillo para que nos iluminen cada día.

*El sombrero*

Una instalación artística fue el alma que inició la aventura de crear, pensar y leer la obra de Antoine de Saint-Exupéry “El Principito”. Seleccionar la silueta de la boa que se ha comido al elefante nos pareció una propuesta interesante para impulsar las experiencias comunicativas, el juego, la imaginación y la escritura.

*Instalación de juego simbólico* *Una guitarra* *Un conejo con gafas*

La silueta dibujada en un folio fue recreada individualmente como sombreros, alas de abejas, camisetas, barcos, tiburones, bombas, flores…

Una idea que también salió del aula para ser pensada en familia, previo aviso de no desvelar el misterio. La respuesta “una boa se ha comido a un elefante” tendría que permanecer oculta hasta la lectura del capítulo. Todas las palabras escritas e imágenes elaboradas en familia fueron leídas y compartidas en la asamblea de la clase: un sombrero muy bonito, dos montañas y un río, caracol, roca, cueva, circuito de carreras, boca sonriente, montaña, pez espada, dinosaurio...

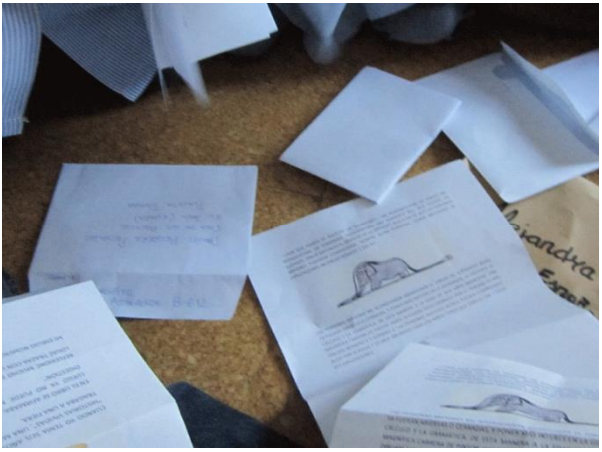
Llega el momento de escribir la primera carta a las familias:

*¡Hola!*

*Os informamos que hemos iniciado "El Principito", si tenéis alguna idea será bien recibida. Os enviamos la primera pista para resolver el enigma de la silueta. Estaría bien que la imprimierais y aparezca en vuestro buzón. La carta debería ir dirigida a vuestro hijo o hija, dirección completa (calle, código postal, ciudad, país, planeta Tierra) y como remitente El Principito Planeta Asteroide B 612.*

*Estaría bien que todos lo recibieran el miércoles al llegar del colegio y lo cogieran del buzón. El libro debe estar guardado, ya os avisaremos cuando es más aconsejable que aparezca en casa.*

*Seguiremos jugando y adivinando nuevas pistas.*



Reciben en casa la primera carta del Principito con el capítulo I del libro, la lectura del mismo les llevará a descubrir el enigma de la silueta. Las emociones por compartir sus cartas se reflejan en sus caras de ilusión y satisfacción por conseguir encontrar la solución. Así, leer se ha convertido en una necesidad que nace del interés personal, donde se busca la comprensión del texto de forma espontánea.

Se imaginaron qué podría comerse la boa, expresando gráficamente y oralmente en español y francés. Se realizó una grabación en vídeo iniciando la inmersión lingüística, el conocimiento de algunas palabras en un idioma extranjero…, desde la necesidad de mejorar la comunicación con los amigos franceses.

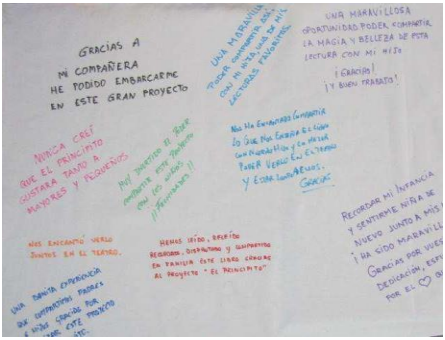
Otra forma de leer y escribir que fue nuestra guía en las experiencias desarrolladas para los capítulos seleccionados.

*Unidos por el amor a la lectura y al teatro*

La colaboración de los padres y las madres en este proyecto ha sido irreemplazable, como hemos podido comprobar en la emoción e ilusión que los niños y niñas transmiten al narrar la lectura vivida en casa. Como broche de oro a la lectura compartida se decidió asistir a la representación de El Principito compartiendo las butacas del teatro niñas, niños, familias y docentes. Una experiencia emotiva como se pudo comprobar en el brillo de la mirada, los comentarios y las caras de felicidad de todos los que asistieron.

*Evaluación*

Consideramos que una evaluación de calidad no puede dejar al margen a ningún sector de la comunidad educativa. Por ello, se invitó a familias, docentes y alumnado a escribir su valoración del proyecto en un photocall. Visibilizando, así, las opiniones en el acto de entrega de diplomas del sello de calidad eTwinning.



Fue gratificante y emotivo comprobar como las actividades cooperativas se habían incorporado al modo de actuar de forma espontánea. Los más competentes en la escritura ayudaban desde el cariño y el respeto a los que aún están en diferentes niveles competenciales.

Un aspecto muy positivo fue la escritura de cartas con una motivación, intencionalidad y la emoción de compartir entre iguales. Desde Francia, tras un debate sobre la obra de El Principito, se propuso al alumnado la escritura e ilustración de lo que más le había gustado para sus corresponsales españoles.

Recibir las cartas personalizadas provocó ilusión, interés por conocer las ideas de los amigos y amigas, escribir sus propios pensamientos, seguir compartiendo y estrechando lazos.

Desde España se leyó con interés cada una de las valoraciones de los escritos franceses y se expusieron las ideas propias para enviar a los corresponsales franceses. Como era muy importante no equivocarse, se decidió solicitar ayuda al alumnado de 5 años colaborando cooperativamente en la escritura de los textos.

*Presentación a las familias de todo lo vivido*

Documentar todo lo que iba sucediendo en el aula nos permitió seleccionar fotografías y vídeos que nos hicieron revivir y emocionarnos sintiendo la necesidad de mostrarlos a las familias. Organizar en el tiempo las imágenes, poner texto a cada una de ellas fue una tarea fácil, ya que las ideas y las palabras surgían desde la experiencia vivida.
Llegó el día de exponer como expertos en la obra de “El Principito” desde

la mirada y la voz de la infancia.

*Desde la biblioteca "Sauce" del CEIP María Zambrano*

"El Principito" una propuesta lectora que surgió como un reto y nos permitió generar un punto de encuentro donde la lectura, la curiosidad y la emoción se dieron la mano para realizar un viaje emocional ligado a la construcción de vínculos familiares generados desde la biblioteca.

Al igual que el CEIP Gloria Fuertes, la lectura entre los adultos que formamos esta comunidad lectora nos sirvió para diseñar una hoja de ruta en familia, seleccionando los fragmentos que llegarían a los buzones de sus casas y del centro, invitándonos a compartir los descubrimientos en la biblioteca.

Una imagen y una cita, una caja con un letrero que pone “Cuídame” y dentro ¿Qué habrá?: Una planta y un libro para aprender a cuidar y poder iniciar las investigaciones y por último, una importante pregunta ¿Qué significa domesticar?. Y fue así como descubrimos, cita tras cita que “Lo esencial es invisible a los ojos”.
Como el vínculo que surge entre los lectores habituales de esta singular biblioteca donde todo es posible y se prepara para que ocurra.

Donde las familias han recuperado la funcionalidad del buzón de correos, la emoción que supone recibir una carta o un paquete sorpresa dirigido a los niños y niñas, los mensajes secretos como elemento mágico para despertar la curiosidad y las ganas de leer junto a sus hijos e hijas.

Donde la lectura se comparte sin importar la edad ni el nivel de competencia lectora

Donde un texto nos cuestiona, nos pregunta, nos lleva a ir más allá, a generar hipótesis y anticipar sucesos, y se enriquece con las aportaciones de todos los lectores atrapados entre sus páginas y se deja domesticar, cuidar, recrear y acariciar por ellos, por ellas y por sus familias.

Su lectura que nos ha domesticado para siempre, creando un lazo que nos une como comunidad lectora. Hasta ahora “El Principito” era un libro semejante a todos los libros…

”Pero yo le hice mi amigo y ahora es único en el mundo”

*Desde el CEIP Ntra. Sra. Del Rosario de Villacarrillo y el CEIP José Plata de Mengíbar, de Jaén.*

Comenzamos nuestro proyecto siguiendo las pautas del realizado por Gracia Moya. Participamos los niños y niñas de Educación Infantil de 5 años de la seño Inmaculada Llavero, desde el colegio de Villacarrillo. Y los niños y niñas de 3º de Primaria de la seño Juani Mejías, desde el CEIP José Plata de Mengíbar.

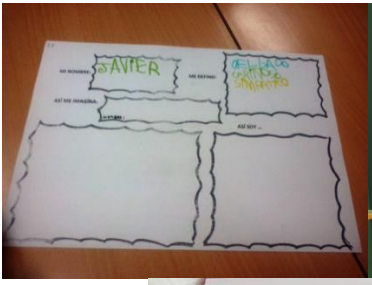
*Cómo lo hicimos*
El contacto entre ambos centros se ha realizado a través del correo electrónico y ordinario, y del blog de “La Clase de los Proyectos”, joseplata2a.blogspot.com.es

Nos hemos contado nuestras experiencias y nuestras vivencias. Hemos preparado pequeños montajes para mostrar el resultado de algunas de ellas. Así como los avances de nuestras investigaciones.

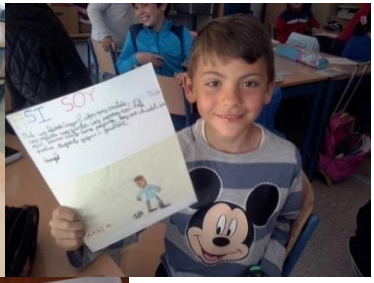
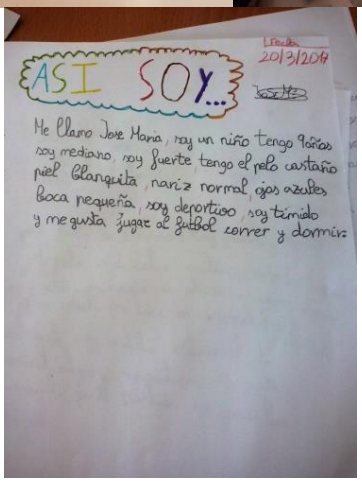
*Compartimos*

- Nuestras interpretaciones de las siluetas.
- Experiencias con las cajas misteriosas.
- Los diferentes retos que tuvimos que superar para poder abrir las cajas (retos matemáticos que debíamos trabajar y resolver en grupo)
- Nuestras vivencias con el cordero (Rafaela en Villacarrillo; Lala, en Mengíbar. Los niños de Mengíbar sugieren llevarse a Lala a casa, presentarle a su familia, y disfrutar de su compañía en sus actividades diarias. Con ella llevamos un diario donde escribimos todas nuestras aventuras.

Participamos en la actividad “IMAGINA CÓMO SOY”. En la que hemos formado parejas intercentros, y nos hemos dibujado a partir de la descripción de nosotros mismos.



*Propuesta de Infantil a los niños y niñas de Primaria*


*Propuesta de Primaria a los niños y niñas de Infantil*

EL CAPÍTULO DEL ZORRO nos ha llevado a reflexionar sobre lo que es esencial para nosotros. Y a realizar la actividad “SIÉMBRAME UN DESEO”, en la que hemos sembrado un deseo junto a nuestros abuelos y/o abuelas y hemos construido nuestro huerto vertical.

Los niños y niñas de Mengíbar reciben una carta de sus amigos de Villacarrillo, les envían el zorro del Principito y les encargan enseñarle su

localidad. Realizamos una Tarea para ayudar a nuestros amigos, investigamos en casas lugares importantes de Mengíbar, leyendas, época de los monumentos. Puesta en común, decidimos entre todos qué visitaremos. Plano de Mengíbar donde estudiamos el recorrido que vamos a seguir.

Los niños y niñas de Villacarrillo hicieron lo propio usando a Rafaela, su cordera, como guía turística de la ciudad.

Otras investigaciones que se están llevando a cabo sugeridas por el alumnado ¿Existe el asteroide B612? ¿Cuántos planetas aparecen en el libro? ¿Quién vive en ellos? ¿Qué es el baobab? ¿Quién es el autor del libro? Dramatización de un fragmento de la obra.

CONCLUSIONES:
Un proyecto compartido donde la implicación de las familias ha sido un motor emocional primordial en el desarrollo del mismo. Con la lectura y el trabajo cooperativo nacían nuevas ideas creativas surgidas de la vida de ambos centros.

En su puesta en marcha hemos sentido la necesidad de acercarnos a una segunda lengua, disfrutando con el intercambio de producciones, inquietudes, conocimientos, regalos, videoconferencias..., produciendo un enriquecimiento personal que nos ha llevado a conocer otra cultura, sentirnos europeos desde la cercanía que nos hizo sentir el desarrollo del proyecto.

Una iniciativa preciosa donde los objetivos planteados inicialmente han superado nuestras expectativas. Destacamos el interés por demandar los ejemplares de la biblioteca de El Principito para llevarlos a casa, el interés demostrado e iniciativa del alumnado en continuar la lectura de la obra.

La experiencia del intercambio entre los dos centros de la provincia de Jaén ha sido muy positiva, disfrutando al compartir cada una de las propuestas llevadas a cabo. Destacamos el respeto de los niños mayores hacia los trabajos de los pequeños, la dulzura con la que leían sus escritos y la alegría e ilusión cuando tenían noticias de ellos.

Ha sido muy positivo para el alumnado de primaria la introducción de retos matemáticos, incluidos para adaptar la propuesta inicial al nivel de este alumnado.

Trabajar la lectura con este tipo de propuestas incita al alumnado a sugerir otras nuevas.

Todo esto no hubiera sido posible sin la implicación, entusiasmo y cooperación de las familias, el alumnado de Educación Infantil, Primaria y Secundaria.

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# La dislexia en secundaria. Un estudio de caso

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PALABRAS CLAVE: Dislexia, Educación Secundaria Obligatoria, Estudio de caso.

RESUMEN:
La dislexia es un trastorno del aprendizaje que se caracteriza por dificultades en la adquisición y automatización del código escrito. Las primeras dificultades se detectan cuando el niño se inicia en el aprendizaje de la lectura y escritura, pero son pocos los escolares que consiguen un diagnóstico a edades tempranas. Incluso muchos de ellos no son diagnosticados hasta etapas superiores, ya que las dificultades persisten a pesar de varios años de escolarización. En este trabajo presentamos un estudio de caso de un escolar de 14 años y 6 meses que cursa tercero de Educación Secundaria. La evaluación diagnóstica constó de cuatro fases: 1) análisis del contexto evolutivo, médico, escolar y familiar; 2) evaluación específica de la lectura y escritura; 3) evaluación de procesos cognitivos, y 4) pruebas complementarias. Los resultados de las diferentes evaluaciones revelan que el alumno presenta un rendimiento deficitario en lectura y escritura, capacidad de aprendizaje normal, ausencia de déficits visuales o auditivos, ambiente familiar adecuado, oportunidades educativas y antecedentes familiares con dificultades de aprendizaje. Estos datos sugieren que el escolar presenta dislexia evolutiva, necesitando intervención psicopedagógica.

INTRODUCCIÓN:
La dislexia es un trastorno específico del aprendizaje que se caracteriza por dificultades en la adquisición del lenguaje escrito, principalmente en la exactitud y fluidez lectora y escritora. De ahí que muchas veces se utilice la etiqueta conjunta dislexia-disortografía. Se puede manifestar en distintos grados, ocasionando una incapacidad total o parcial para leer y escribir a lo largo de la vida. Es una dificultad congénita, hereditaria, con una base neurológica y que, a menudo, forma parte de un problema del lenguaje más profundo. No puede ser explicada por deficiencias visuales o auditivas, por trastornos emocionales o conductuales, por retraso mental, ni por situaciones educativas ‘anormales’ (ausencias prolongadas

o repetidas a clase, metodología de enseñanza inapropiada, cambios frecuentes de profesores o centros…). Afecta entre un 2% y un 10 % de la población en edad escolar (Cuadro, von Hagen & Costa, 2017; Jiménez, Guzmán, Rodríguez & Artiles, 2009; Katusic, Colligan, Barbares, Schaid & Jacobsen, 2001). Si bien sus síntomas son más evidentes durante la infancia, su huella neurobiológica persiste durante toda la vida.

Aunque la dislexia es un trastorno del lenguaje escrito, antes de que el niño inicie este aprendizaje es posible detectar a niños en riesgo de presentar este trastorno. Diferentes estudios señalan la importancia de un diagnóstico precoz en Educación Infantil, que puede prevenir dificultades posteriores y permite desarrollar programas de prevención eficaces (Snow, Burns & Griffin, 1998). En este sentido, numerosas investigaciones han puesto en evidencia distintos factores de riesgo que predicen los problemas de lectura en el futuro (Lyytinen, Erskine, Ahone, Aro, Eklund et al., 2008). Uno de estos factores son las dificultades en la adquisición o el desarrollo del lenguaje oral que se relacionan con mucha frecuencia con las dificultades en la lectura. Dentro de los problemas del desarrollo del lenguaje se incluyen un ligero retraso en la adquisición del habla (Lyytinen, Eklund & Lyytinen, 2005), errores de pronunciación, dificultades en la discriminación de sonidos, en la selección del vocabulario preciso, en la repetición de pseudopalabras y en la estructuración y organización del discurso (Thompson, Hulme, Nash, Gooch, Hayiou-Thomas et al., 2015), mientras que la comprensión oral suele estar conservada. Asimismo, durante la Educación Infantil el niño puede mostrar pocas habilidades en tareas de conciencia fonológica, como segmentar palabras en sílabas o fonemas, sintetizar unidades fonológicas, detectar la posición de fonemas, sustituir sílabas o fonemas... (Puokalanaho, Ahonen, Aro, Eklund, Leppanen et al., 2007). Igualmente, durante esta etapa los niños con posible riesgo de presentar dislexia parecen tener dificultades en los procesos que subyacen al reconocimiento rápido y la recuperación de los estímulos lingüísticos presentados visualmente, por lo que son más lentos y cometen un número mayor de errores en tareas de denominación (Manis, Seidenberg & Doi, 1999; Puokalanaho et al. 2007; Caravolas, Lervåg, Mousikou, Efrim, Litavsky et al., 2012).

La memoria verbal a corto plazo parece ser otro predictor del lenguaje escrito de diferente naturaleza que la conciencia fonológica y las otras medidas de capacidad lingüística. Aunque ha recibido menos atención que los factores anteriores, diferentes autores también han asociado una menor capacidad para recordar información presentada oralmente, como

listas de palabras o series de números, con dificultades posteriores en lectura (Puokalanaho et al., 2007).

Otro factor de riesgo que predice el fracaso lector son los antecedentes familiares. Existe un mayor riesgo de presentar dislexia si se pertenece a una familia en la que alguno de sus miembros ha presentado o presenta este trastorno (Pennington & Lefly, 2001; Puokalanaho et al., 2007). De hecho, diversos estudios indican una heredabilidad de entre el 18 y el 65 %, siendo ocho veces más probable padecer este trastorno cuando uno de los padres está afectado (Grigorenko, 2001).

Además de los factores anteriores también se ha asociado a la dislexia la dificultad en el conocimiento de las letras y el aprendizaje de las correspondencias grafema-fonema en Educación Infantil. Investigaciones realizadas en diferentes idiomas con ortografías más o menos arbitrarias han mostrado que el conocimiento de las letras es un buen predictor de las habilidades de alfabetización posteriores (Kim & Petscher, 2011; Caravolas et al., 2012).

A pesar de las dificultades en lenguaje escrito y de los factores de riesgo asociados a la dislexia que se manifiestan desde edades tempranas, todavía nos encontramos con numerosos casos de dislexia sin diagnosticar y sin recibir una ayuda adecuada y a tiempo en Educación Primaria y Secundaria. La falta de atención e incomprensión de estos casos, junto con el riesgo de fracaso escolar al que están abocados estos escolares, es tan frecuente que nos motivó a hacer visible uno de estos casos. Describimos en este trabajo la evaluación diagnóstica de un adolescente de 14 años y 6 meses con sospechas de que pudiera tener este trastorno desde los 9 años, pero sin un diagnóstico y sin una atención a sus necesidades hasta el curso actual.

*Método*

*Participante*

BC es un adolescente de 14 años y 6 meses, sin antecedentes de daño neurológico y con sospechas de dislexia. Cursa tercero de Educación Secundaria en un colegio concertado de una ciudad gallega, España. Acudió a la Facultad de Ciencias de la Educación de la Universidad de Santiago de Compostela para diagnóstico de sus dificultades en lenguaje escrito, ya que su profesora-tutora y sus padres sospechaban que pudiera tener dislexia.

*Instrumentos*

Para confirmar el diagnóstico se aplicó a los padres un cuestionario socio-familiar, evolutivo, médico y escolar para descartar explicaciones alternativas a las dificultades de aprendizaje en el lenguaje escrito como discapacidades visuales o auditivas no corregidas, directrices educativas inadecuadas o adversidad psicosocial, entre otras.

El rendimiento en lectura y escritura se evaluó a través de las baterías Evaluación de los procesos lectores en alumnos del tercer ciclo de Educación Primaria y Educación Secundaria Obligatoria, PROLEC-SE (Ramos & Cuetos, 2003), Evaluación de los procesos de escritura, PROESC (Cuetos, Ramos & Ruano, 2004) y las tareas Lectura de palabras y Lectura de pseudopalabras de la batería Evaluación de los procesos lectores - revisada, PROLEC-R (Cuetos, Rodríguez, Ruano & Arribas, 2014).

Los procesos cognitivos se evaluaron a través de diferentes test. El CI fue evaluado mediante la Escala general del test de Matrices progresivas de Raven, SPM (Raven, Court & Rave, 1996), que mide la capacidad de educción de relaciones, y la Escala de Inteligencia de Weschler para niños -IV, WISC-IV (Weschler, 2010), la cual incluye cuatro áreas globales: Comprensión verbal, Razonamiento perceptivo, Memoria de trabajo y Velocidad de procesamiento. La memoria inmediata fue evaluada con los subtest del WISC-IV y el test del nivel III de memoria MY (Yuste, 1994), que valora la memoria inmediata de un relato con datos, fechas y nombres. Por su parte, la capacidad visoperceptiva y atencional fue valorada a través del test de Caras-R. Test de percepción de diferencias – Revisado (Thurstone & Yela, 2012).

Además, se administraron otras pruebas complementarias, relacionadas con manifestaciones clínicas de la dislexia, como el Test de dislexia Bangor (Miles, 1982; Outón, 1996, 2010) y la Evaluación del Etiquetado Verbal (Outón, 2003). El Test de dislexia Bangor tiene como objetivo detectar dificultades típicas asociadas a la dislexia. En él se pide a los sujetos reconocer las nociones de derecha e izquierda en diferentes partes del cuerpo, repetir palabras fonológicamente complicadas, realizar operaciones de resta mentalmente, recitar la tabla de multiplicar de tres números, decir los meses del año hacia delante y hacia atrás, repetir series de dígitos en orden directo e inverso, valorar la confusión entre las letras b y d y averiguar la incidencia familiar. Por su parte, la Evaluación

del Etiquetado Verbal es una prueba basada en el test RAN/RAS de Denckla y Rudel (1976), aunque a diferencia de la versión original esta incluye nominación serial de objetos de un mismo campo semántico y familiares (frutas y animales), de otros menos familiares (instrumentos musicales), así como de elementos de distintas categorías.

*Procedimiento*

BC fue derivado por el orientador del centro educativo por sospechas de una posible dislexia. La evaluación se llevó a cabo en un encuentro con los padres y en cinco sesiones de trabajo con el escolar, de aproximadamente una hora cada una, en un ambiente libre de estímulos distractores. En las dos primeras sesiones de trabajo se le administraron las pruebas de lectura y escritura, en la tercera y cuarta las pruebas nivel intelectual y en la quinta las pruebas de memoria, atención, nominación serial rápida y dislexia. En la presentación de todas ellas se siguieron las normas de administración recomendadas por los autores.

RESULTADOS:

Los resultados que se muestran a continuación se han organizado en función de los diferentes aspectos evaluados. En primer lugar, se analiza el contexto socio-familiar, evolutivo, médico y escolar. Luego, se presentan los datos relativos al lenguaje escrito. A continuación, se describen los resultados obtenidos en la evaluación de los procesos cognitivos y en las manifestaciones clínicas asociadas a la dislexia. Finalmente, se ofrece una síntesis valorativa del caso, en la que se especifican las necesidades educativas de BC.

*Historial socio-familiar.* La familia de BC está formada por sus padres y un hermano de 17 años. El nivel socio-económico de la familia es medio-alto. Sus padres están separados desde que BC tenía 1 año, pero las relaciones entre ellos son satisfactorias al igual que con sus hijos. Existe un alto grado de acuerdo entre los progenitores en la forma de educar a sus hijos, caracterizándose esta por normas consensuadas, afectividad y respeto mutuo. La madre es la figura medular de la familia, ya que es la que tiene la custodia de BC y su hermano. El comportamiento de BC es excelente, manteniendo buenas relaciones con sus compañeros y profesores. Los padres lo describen como responsable, concienzudo, exigente consigo mismo, pesimista y con problemas para gestionar el estrés. La lengua materna de BC es el castellano

Con respecto a antecedentes en dificultades en el aprendizaje, el hermano

es disléxico y su padre parece tener dificultades similares, aunque nunca fue diagnosticado.

*Historial evolutivo-médico*. En el curso del embarazó la madre presentó diabetes gestacional. La edad gestacional del parto fue a las 40 semanas. BC pesó 4000 gr. y midió 53 cm. Recibió todas las vacunas aconsejadas en el calendario inmunológico infantil y de las afecciones comunes en la infancia únicamente padeció varicela a los 2 años. A los 8 años fue intervenido con cirugía ambulatoria del frenillo labial inferior.

Dio sus primeros pasos a los 13 meses, sin una etapa de gateo previo. Sus padres consideran que es torpe motrizmente, cayéndose y tropezando con frecuencia. Aprendió a andar en bicicleta a los 8 años. Su dominancia motora (mano y pie) es diestra.

Pronunció sus primeras palabras a los 20 meses. Tuvo mucha dificultad para decir frases con sentido, se apoyaba en gestos o dibujos en el aire para comunicarse. Cometía muchos errores de sustitución, omisión e inversión de sonidos en palabras. Recibió ayuda logopédica durante 3 años, desde los 4 hasta los 7 años.

En su historial médico no se halló constancia de ningún trastorno visual, auditivo, neurológico o de otro tipo que pueda explicar sus dificultades con el lenguaje escrito.

*Historial escolar*. Acudió a la guardería desde los 18 meses hasta los 3 años, que fue escolarizado en su colegio actual, un centro concertado. Se inició en el aprendizaje del lenguaje escrito en el último curso de Educación Infantil, en lengua castellana y con un método fonético. Los padres señalan que no saben si tuvo dificultades para realizar este aprendizaje, porque “como no hablaba bien, tampoco leía bien”. A los 9 años su profesora les comentó la posibilidad de que fuese disléxico y fue evaluado por la psicóloga-logopeda que había tratado su problema del habla. Esta profesional no confirmó el trastorno de dislexia, pero sí manifestó la existencia de dificultades en lenguaje escrito, recibiendo ayuda en técnicas de estudio durante un mes. En el área de matemáticas confundía las decenas del 60 y 70 entre sí, tenía dificultades con la resolución de problemas verbales y presentaba un repertorio menor de hechos numéricos, necesitando utilizar los dedos para cálculos sencillos. BC también presentó dificultades para realizar aprendizajes de series como los días de la semana, los meses del año, el abecedario y las tablas

de multiplicar. Aunque nunca llegó a suspender ninguna materia, sus calificaciones escolares más bajas se corresponden con las áreas de lengua. Sus profesores le acusan con frecuencia de no prestar atención. En sus boletines académicos apenas han realizado observaciones y cuando lo han hecho han sido para felicitarlo por el trabajo realizado. Únicamente en el último curso de Educación Infantil su profesora realizó el siguiente comentario: "¡Ánimo BC! Intenta hacer la grafía con más cuidado. Has mejorado mucho en la lectura. Recuerda que si pones atención y hablas menos te salen las tareas mejor".

*Lectura y escritura*. En la tabla 1 se presenta el rendimiento de BC en cada una de las pruebas administradas. En la prueba PROLEC-SE obtuvo un rendimiento bajo en comparación con la media de los sujetos de 3º de la ESO. Si analizamos cada uno de los subtest, observamos que no presenta un rendimiento adecuado en la velocidad lectora de palabras y en la exactitud lectora de pseudopalabras, situándose entre 1 y 2 desviaciones típicas por debajo de la media y clasificándose en un nivel dudas sobre si presenta dificultades claras en estas áreas. Su rendimiento también se encuentra ligeramente por debajo de la media en el resto de los subtest administrados, excepto en exactitud de palabras que se encuentra en la media y en comprensión de textos que se sitúa por encima de esta. En la grabación de la lectura del texto llama la atención el elevado número de errores visuales (omisiones de plurales, sustituciones de pronombres y cambios derivativos) y las dificultades en fluidez lectora, ya que no parafrasea bien el texto, hace demasiadas pausas y no modula adecuadamente el tono ante los signos de puntuación, especialmente comas y signos de admiración.

Para confirmar la existencia de dificultades en los procesos léxicos de lectura de palabras y pseudopalabras le administramos estos subtest de la batería de PROLEC-R, destinada a alumnos de Educación Primaria, por lo que se ha comparado su rendimiento con los baremos de 6º de esta etapa educativa. Su nivel de exactitud en lectura de palabras y pseudopalabras se sitúa en las categorías dudas y dificultad severa, por lo que se confirma su dificultad con la vía subléxica y su falta de automatización con la vía léxica.

Con respecto a la escritura, BC presenta claramente dificultades en los subtest de dictado de sílabas, dictado de pseudopalabras y dictado de frases, especialmente en este último en el uso de mayúsculas y signos de puntuación. En los otros aspectos evaluados presenta también un

rendimiento por debajo de la media, situándose el rendimiento global de la prueba en el nivel de dificultad.

| PRUEBAS | SUBTEST | PD | Nivel | Media | D.t. |
|---|---|---|---|---|---|
| PROLEC-SE | Lectura de palabras Exactitud | 39 | Medio | 39.1 | 1.46 |
| | Lectura de palabras_Velocidad | 57 | Dudas | 36.5 | 10.85 |
| | Lectura de pseudopalabras_Exactitud | 29 | Dudas | 36.7 | 4.53 |
| | Lectura de pseudopalabras_Velocidad | 68 | Bajo | 58.3 | 16.78 |
| | Emparejamiento dibujo-oración | 19 | Bajo | 21.3 | 3.08 |
| | Signos de puntuación | 18 | Bajo | 21.2 | 2.83 |
| | Comprensión de textos | 20 | Alto | 12.5 | 3.96 |
| | Estructura de texto | 13 | Bajo | 16.3 | 4.52 |
| | Velocidad de texto | 123 | Bajo | 124.4 | 34.70 |
| | Total batería | 138 | Bajo | 145.4 | 14.00 |
| PROLEC-R | Lectura de palabras Exactitud | 39 | Dudas | 39.69 | 0.67 |
| | Lectura de palabras_Velocidad | 27 | Medio | 28.50 | 7.04 |
| | Lectura de pseudopalabras_Exactitud | 30 | Dificultad severa | 38.03 | 1.93 |
| | Lectura de pseudopalabras_Velocidad | 45 | Medio | 47.92 | 12.00 |
| PROESC | Dictado de sílabas | 21 | Dificultad | 24.17 | 1.05 |
| | Dictado de palabras_Ort. arbitraria | 22 | Bajo | 23.45 | 1.93 |
| | Dictado de palabras_Ort. reglada | 22 | Dudas | 23.60 | 1.45 |
| | Dictado de pseudopalabras_Total | 16 | Dificultad | 24.24 | 1.09 |
| | Dictado de pseudopalabras_Reglas ortogr. | 9 | Dificultad | 12.90 | 1.52 |
| | Dictado de frases_Acentos | 7 | Dudas | 12.07 | 3.11 |
| | Dictado de frases_Mayúsculas | 7 | Dificultad | 9.78 | 0.52 |
| | Dictado de frases_Signos de puntuación | 2 | Dificultad | 6.25 | 1.40 |
| | Escritura de un cuento | 4 | Bajo | 5.45 | 1.84 |
| | Escritura de una redacción | 3 | Bajo | 3.88 | 1.89 |
| | Total batería | 113 | Dificultad | 145.80 | 8.00 |

*Tabla 1. Rendimiento en las pruebas de lectura y escritura y su comparación con el grupo normativo.*

*Nivel intelectual*. En la tabla 2 se presentan los resultados de BC en capacidad de aprendizaje. En el RAVEN obtuvo un centil de 45, que se corresponde con un CI de 98, situándose su capacidad intelectual en el promedio. En el WISC-IV obtuvo un CI global de 105, que lo sitúa en el centil 63 y se clasifica también en el nivel medio. Sin embargo, esta estimación de su aptitud intelectual en el WISC-VI no se puede interpretar de modo significativo, porque observamos mucha variabilidad entre los cuatro índices que conforman este valor global. Los índices de BC varían desde 95 en Razonamiento perceptivo (Percentil 38) a 122 en Comprensión verbal (percentil 93), por lo que la inteligencia de BC se debe apreciar atendiendo a los resultados de los índices por separado.

*Memoria inmediata*. En el MY obtuvo una puntuación directa de 17, que lo

sitúa en centil 45 y se clasifica en el nivel medio. Esta puntuación se corresponde con los valores alcanzados en índice de memoria de trabajo del WISC-IV, donde obtuvo un CI de 99 (Véase la tabla 2).

*Capacidad visoperceptiva y atencional*. De acuerdo con los baremos del test de Caras, el desempeño de BC en este test es ligeramente bajo (A-E, En = 3) y su control de la impulsividad es normal (ICI, En = 4) (Véase la tabla 2). Si analizamos el resto de sus puntuaciones, encontramos que el número de aciertos es algo bajo (A, En = 3) y que el número de errores se encuentra cerca de la media (E, En = 7) en comparación con su grupo de referencia. Su rendimiento en la prueba se encuentra dentro de la normalidad en capacidad visoperceptiva y atencional.

*Otras manifestaciones clínicas asociadas a la dislexia.* Tal y como se recoge en la tabla 2, en el test de dislexia Bangor obtuvo una puntuación de 6.5, que lo sitúa en el centil 75 y con un riesgo elevado de presentar el trastorno. Por su parte, en la prueba Evaluación del etiquetado verbal cometió más errores (PD 10) en la nominación de las diferentes series que los sujetos de su misma edad cronológica (2.91). Su velocidad de nominación también fue menor, empleando más tiempo (279”36”’) del utilizado normalmente por sus pares (217”56”’).

| PRUEBAS | SUBTEST | PT | Nivel | Media | D.t. |
|---|---|---|---|---|---|
| RAVEN | SPM | Pc: 45 | Medio | 47.89 | 6.19 |
| WISC-IV | Comprensión verbal | T: 122 | Superior | 100 | 15 |
| | Semejanzas | T: 13 | | 10 | 3 |
| | Vocabulario | T: 14 | | 10 | 3 |
| | Comprensión | T: 14 | | 10 | 3 |
| | (Información) | T: 14 | | 10 | 3 |
| | (Adivinanzas) | T: 12 | | 10 | 3 |
| | Razonamiento perceptivo | T: 95 | Medio | 100 | 15 |
| | Cubos | T: 11 | | 10 | 3 |
| | Conceptos | T: 10 | | 10 | 3 |
| | Matrices | T: 7 | | 10 | 3 |
| | (Figuras incompletas) | T: 11 | | 10 | 3 |
| | Memoria de trabajo | T: 99 | Medio | 100 | 15 |
| | Dígitos | T: 12 | | 10 | 3 |
| | Letras y números | T: 8 | | 10 | 3 |
| | (Aritmética) | T: 12 | | 10 | 3 |
| | Velocidad de procesamiento | T: 99 | Medio | 100 | 15 |
| | Claves | T: 10 | | 10 | 3 |
| | Búsqueda de símbolos | T: 9 | | 10 | 3 |
| | (Animales) | T: 10 | | 10 | 3 |
| | CI Total | T: 105 | Medio | 100 | 15 |
| MY | Nivel III | Pc: 45 | Medio | 18.06 | 6.69 |
| Caras | Aciertos | En: 3 | Medio-bajo | 40.9 | 10.12 |
| | Errores | En: 7 | Medio-alto | 0.92 | 1.60 |
| | Aciertos netos | En: 3 | Medio-bajo | 39.98 | 10.28 |
| | ICI | En: 4 | Medio | 96 | 7 |
| Bangor | Puntuación global | PD: 7 | Elevado | 4.23 | 2.72 |
| ETV | Errores | PD: 10 | Bajo | 2.91 | 3.68 |
| | Rectificaciones | PD: 2 | Medio | 2.91 | 2.91 |
| | Tiempo | 279.36 | Bajo | 217.56 | 41.39 |

*Tabla 2. Rendimiento en los test cognitivos y pruebas complementarias y su comparación con el grupo normativo.*

CONCLUSIÓN:

En este trabajo ejemplificamos el caso de BC, un adolescente de 14 años y 6 meses, que cursa 3º de Educación Secundaria Obligatoria y que reúne los criterios diagnósticos del trastorno específico del aprendizaje (dislexia) recogidos en el DSM-5 (APA, 2013). En la evaluación diagnóstica hemos comprobado que BC presenta un bajo rendimiento en lectura y escritura en relación a lo esperado para su edad cronológica, interfiriendo en el

desempeño académico, especialmente, en las áreas de lengua. Este bajo rendimiento en lenguaje escrito podría venir explicado por un déficit fonológico, ya que BC presentó un mayor número de errores en la lectura y escritura de pseudopalabras que en la de palabras. El desempeño con estas últimas tampoco fue adecuado para su edad, por lo que sospechamos que se apoya en una estrategia subléxica y que necesita más repeticiones para formar representaciones ortográficas sólidas (Suárez-Coalla & Cuetos, 2017). Comprobamos además que estas dificultades no eran explicadas por discapacidades intelectuales, trastornos visuales o auditivos no corregidos, otros trastornos mentales o neurológicos, adversidad psicosocial, falta de domino en el lenguaje de instrucción académica o directrices educativas inadecuadas. Además de estos criterios, BC reunía otros factores asociados a este trastorno como el retraso en la adquisición del lenguaje oral, dificultades en las tareas de nominación o antecedentes familiares, entre otros; por lo que presentaba indicios suficientes para establecer un diagnóstico de dislexia inequívoco. Creemos, por tanto, que una evaluación global y multidisciplinar, como la llevada a cabo en este estudio, permite tener una visión más completa de la naturaleza del problema y llegar a un diagnóstico certero.

En la evaluación diagnóstica observamos también que las dificultades de BC con el lenguaje escrito habían comenzado en la Educación Primaria, pero no se diagnosticaron ni trataron. La inatención de estas puede acarrear problemas socioemocionales y trastornos psicofisiológicos como relaciones críticas con sus compañeros, soledad, dependencia de adultos, angustia, baja autoestima, desmotivación, migrañas, dolor de estómago, náuseas, vómitos, problemas oculares, etc. (Ghisi, Bottesi, Re, Cerea & Mammarella, 2016). Łodygowska, Chęć y Samochowiec (2017) señalan que a los niños que no reciben ningún tipo de ayuda se les envía el mensaje de que el problema de la lectura y escritura es incurable, ya que no se puede hacer nada al respecto. Y como consecuencia de ello perciben las situaciones escolares relacionadas con la lectura y escritura, por un lado, como desagradables y desalentadoras y, por otro, imposibles de modificar, manifestando conductas de evitación y buscando compensación en otras esferas de la vida.

Consideramos, por tanto, que es necesario prestar atención a los problemas de lectura y escritura que se presentan al inicio del aprendizaje para evitar llegar a casos como el que se expone en este trabajo.

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## A reescrita de textos como recurso na alfabetização

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PALAVRAS CHAVES: leitura, reescrita, alfabetização, projeto.

RESUMO:
O relato de experiência do projeto “Catalendas” desenvolvido com crianças do segundo ano do ensino fundamental em uma escola pública de Cuiabá-MT, Brasil, apresenta a produção de textos como recurso na alfabetização na perspectiva do letramento. O projeto teve como produto final a confecção de um livro com as lendas preferidas da turma para compartilhá-lo com outras pessoas da escola e da família. O projeto teve por objetivos comunicativos: conhecer muitas lendas e saber recontá-las com segurança e fluência na produção de um livro de coletânea de lendas. Os objetivos didáticos foram: possibilitar a familiarização das crianças com o gênero literário lenda; conhecer as lendas de diferentes regiões brasileiras, valorizando-as como patrimônio cultural da humanidade, bem como uma forma de retratar a cultura regional; ler com autonomia, utilizando estratégias de leitor proficiente, localizando informações, fazendo inferências, checando, selecionando e distinguindo gêneros discursivos; recontar e reescrever as lendas lidas e ouvidas; e aprender a revisar textos como um procedimento do escritor. Optamos pela metodologia de projetos, ancorados na perspectiva de Lerner (2003) e Jolibert (1994) por serem mais do que métodos, são formas de organizar o tempo articulando propósitos didáticos e comunicativos atualizando as aprendizagens das crianças, tornando as práticas vivenciadas na escola mais próximas das que estão presentes fora da escola. No desenvolvimento do projeto as crianças tiveram a oportunidade de realizar aprendizagens variadas destacando-se: saber que produzir um bom texto

exige tempo delas para reler, escrever, ler, revisar, refazer os rascunhos, revisões com acréscimos, supressões, busca de palavras mais bonitas, destacamento do autor, colocando-se no lugar do leitor para ver se entende ou não o que está dito, pedidos de colaboração para revisão. Além disso aprenderam, em situações reais da escrita, os aspectos notacionais do sistema de escrita alfabética ao preocuparem-se em "como" escrever as lendas preferidas.

INTRODUÇÃO:

Esse relato de experiência diz respeito ao projeto "Catalendas" desenvolvido com crianças do segundo ano do primeiro ciclo do ensino fundamental em uma escola pública municipal localizada em uma região periférica do município de Cuiabá-MT, Brasil, apresenta a produção de textos como recurso na alfabetização na perspectiva do letramento. Tendo como produto final do projeto um livreto confeccionado e ilustrado por eles, para demonstrar as aprendizagens realizadas dentre as quais se destacam: saber que produzir um bom texto exige tempo para planejar, escrever, revisar e passar a limpo. Exige também muita leitura, escrita, leitura, revisão que envolve acréscimos, supressões, busca de palavras mais bonitas, deslocamento do autor, colocando-se no lugar do leitor para ver se entende ou não o que está dito, pedidos de colaboração para revisão, entre outras.

Antes de relatar as etapas mais importantes de todo o processo realizado, é fundamental compreender três aspectos que justificam uma proposta de projeto de reescrita de uma lenda conhecida, nos anos iniciais do Ensino Fundamental.

Em primeiro lugar, a partir do contato com bons textos a criança tem a possibilidade de compreender as características de linguagem escrita, muito diferentes da linguagem falada. Assim, ao reescrever uma lenda que conhece bem, pois já leu ou ouviu e contou várias vezes, tem a possibilidade de fazer uso de expressões que aparecem no texto, aproximando-se da linguagem que se escreve. E, neste caso, tem também a possibilidade de utilizar recursos próprios para recontar a lenda escolhida a partir do texto fonte, sem, no entanto, copiá-lo.

> É importante neste tipo de atividade o fato de que a criança, ao reescrever, aprende a assimila melhor as características do texto escrito original, que funciona como modelo e ponto de referência. Não se trata de copiar – embora se imite, o que não é ruim –, mas de dominar o texto e reconstruí-lo a partir das possibilidades e dos conhecimentos de cada um. (CURTO.

2000, p. 158)

Em segundo lugar, a criança tem a chance de desenvolver a capacidade leitora, pois o fato de reescrever uma história já conhecida possibilita criar novos instrumentos de análise do que, de fato, constitui um bom texto. Isto é, a proposta de reescrita permite que a criança reflita sobre questões que se referem a alguns aspectos do gênero que não são percebidos quando se lê e, ao colocar-se tais questões, é possível que se dê conta de tais aspectos como leitora.

Em terceiro lugar, além de se constituírem em recurso insubstituíveis para conhecer a linguagem escrita, as histórias são fonte para inúmeras aprendizagens que colaboram para a construção do sujeito, para a compreensão das questões afetivas, para o desenvolvimento da imaginação e do pensamento. Portanto, a proposta de projeto desenvolvendo a leitura e a escrita como prática social foi essencial para a consecução dos propósitos desse trabalho.

Ouvir e ler histórias contribui para a formação do leitor e ser leitor “é ter um caminho absolutamente infinito de descoberta e de compreensão do mundo” (ABRAMOVICH, 1997, p. 16). Nesse sentido, desenvolvemos o projeto “Catalendas”, para que as crianças descobrissem a magia que o universo da literatura proporciona conhecerem lendas características das regiões brasileiras, apropriando-se da linguagem utilizada nesse texto, estabelecendo um vinculo prazeroso com a leitura e a escrita.

É necessário esclarecer, também, porque optamos trabalharmos com projetos didáticos. Convêm, lembrar que a idéia de projetos vem sofrendo ajustes diversos, ao longo dos anos, de acordo com diferentes concepções e propósitos educativos. Em nosso trabalho, projeto é entendido como projeção de uma sequência de atividades – de organização do trabalho e pesquisa, sistematização e socialização de conhecimentos – num determinado tempo previsto, atendendo a propósito educativos. Em nosso trabalho, o projeto é entendido como projeção de uma sequência de atividades – de organização do trabalho de estudo e pesquisa, sistematização e socialização de conhecimento – num determinado tempo previsto, atendendo a propósitos educacionais e objetivos comuns entre os membros de um grupo.

Além dessas características, os projetos, segundo Lerner (2002) são formas de organizar o tempo de modo a articular propósitos didáticos e

comunicativos, atualizando as aprendizagens das crianças, tornando as práticas vivenciadas na creche ou na escola mais próximos das que estão presentes fora dos muros da escola. Nessa concepção os projetos não investem em turmas ou no ensino da língua, mas sim nas práticas sociais da língua. Assim, em um projeto de lendas, como o nosso, não se aprende apenas sobre os personagens e os termos das lendas brasileiras da região norte, sul, centro oeste, sudeste e nordeste, aprende-se também, e sobretudo, a ler, apreciar, recontar, reescrever e outras práticas ligados aos usos reais da língua portuguesa.

É importante ressaltar, ainda, que os projetos possibilitam o aprimoramento das relações em grupo e a organização de um trabalho cada vez mais autônomo com as contribuições das crianças, que trazem diferentes opiniões acerca dos problemas que estão resolvendo. Com isso se aprende a cooperar, trabalhar cooperativamente, ser solidário, compartilhar idéias, sonhos, desejos, tudo em prol de objetivos comuns.

OBJETIVOS:
A proposta do projeto Catalendas é que os alunos conheçam diversas lendas brasileiras. Por que lendas? Vários são os motivos, destacaremos alguns: as lendas têm existência secular e, por isso, valor histórico. Unem gerações e povos distantes no tempo e espaço e estão presentes em diferentes culturas. Além desses motivos, as lendas têm um pouco do real e do imaginário, constituindo um gênero literário simples do imaginário popular. Assim, como os contos, lidam com problemas humanos universais que afligiam o homem, o qual, ao tentar respondê-los, produziram essas histórias. Falam de um mundo cheio de criatividade, fantasias, onde o bem e o mal se confundem, onde a separação entre o mundo dos deuses e dos humanos não é tão grande assim. Dessa forma encantam e envolvem as crianças dessa faixa etária (7 a 10 anos).

A importância desse trabalho se caracteriza, portanto, pelos seguintes aspectos: possibilidades de conhecer, contar e reescrever boas histórias; oportunidade de maior conhecimento de parte do patrimônio cultural da humanidade; oportunidade de conhecer diferentes culturas existentes dentro do país e em diferentes regiões e, assim, possibilitar o desenvolvimento do respeito pela pluralidade cultural.

Dessa forma pretendíamos com o projeto a consecução dos seguintes objetivos comunicativos: conhecer muitas lendas e saber recontá-las com segurança e fluência produzindo um livro de coletâneas de lendas para

compartilhá-los com outras pessoas da escola e da família, além de possibilitar aos alunos constituírem-se em usuários da linguagem escrita em toda sua plenitude lendo e escrevendo textos reais.

O projeto Catalendas teve como objetivos didáticos:

1. Possibilitar a familiarização das crianças com o gênero literário lenda;
2. Reconhecer aspectos da cultura oral nas lendas lidas e ouvidas e seus temas mais freqüentes;
3. Conhecer as lendas de diferentes regiões brasileiras, valorizando-as como patrimônio cultural da humanidade, bem como uma forma de retratar a cultura regional;
4. Ler com autonomia, utilizando estratégias de leitor proficiente, antecipando, localizando informações, fazendo inferências, checando, selecionando e distinguindo gêneros textuais;
5. Reconhecer algumas expressões típicas do gênero (algumas expressões próprias da linguagem oral: marcas gráficas – que anunciam os diálogos, componentes da narrativa – fatos, personagens, espaço e tempo);
6. Recontar e reescrever as lendas lidas e ouvidas, utilizando recursos mais adequados à produção de textos narrativos: tipo de linguagem mais usual, posição do enunciador, termos mais freqüentes, apresentação da estrutura do texto, recursos gramaticais, entre outros;
7. Aprender a revisar textos como um procedimento do escritor e para evitar repetições desnecessárias (pela substituição pronominal ou lexical uso de vírgulas, supressão do sujeito) evitar ambigüidades; articular partes do texto (usando conectivo e pontuação); garantir concordância verbal e nominal; apresentar o texto cuidando de sua legibilidade;
8. Utilizar expressões que caracterizam os personagens (características físicas ou psicológicas);
9. Ao escrever lendas, garantir a seqüência de fatos e de acontecimentos no texto;
10. Utilizar procedimentos e recursos próprios da produção de textos (planejar o que vai escrever, fazer rascunho, revisar seu próprio texto simultaneamente à produção e ao final, utilizar a história e passar a limpo);
11. Revisar o texto do ponto de vista ortográfico, considerando as regularidades aprendidas e a ortografia convencional de palavras de uso freqüente, uso de maiúsculas em nomes próprios, início de

orações.

DESENVOLVIMENTO:
Durante o período de observação participativa nossas primeiras impressões referentes às observações realizadas na turma de 2º ano/F, que ocorreram nos dias 22, 23 e 24 de fevereiro de 2010.

É difícil de imediato entender as relações político, econômico e social da comunidade na qual esta inserida a escola. Mas, apresenta-se de forma geral, como uma comunidade carente. A escola até dispõe de um espaço razoável, porém, as crianças são muito dispersas, sem limite.

O planejamento feito pela professora titular tem por base a escolha do tema gerador e subtemas, definidos pela equipe de professores para a escola toda.
A professora foi receptiva desde o início solicitou nossa ajuda em sala. Ela formou-se em 2004 no curso de Pedagogia/UFMT. E fez pós-graduação em Educação Infantil pelo NEAD/UFMT. No período do projeto houve momento de conversas e troca de idéias sobre como resolver o quadro em que se encontravam os educandos, uma vez que a sala da qual é responsável, mostra-se bastante diferenciada.

A sala de aula é heterogênea com um número médio de 30 alunos; apresentam-se de forma tranqüila, porém, às vezes dispersos por não compreenderem ou saberem fazer as atividades solicitadas pela professora. Percebemos que a mesma poderia orientar a turma sobre procedimentos necessários durante a realização das atividades.

Após, a aplicação e analise da avaliação diagnóstica, concluímos que, a turma é bastante heterogênea, com alunos pré-silábicos que utilizam letras para escrever; os silábico-alfabéticos que já estabeleciam relações entre a fala e a escrita; e os alfabéticos que observando ou não a convenções ortográficas da escrita. Segundo Batista a avaliação diagnostica “é o ponto de partida do trabalho pedagógico; sobre tudo: é ponto de partida de um trabalho autônomo, em que o professor controla o que ensina, o para que ensina, o como ensina” (2005, p. 09). Ou seja, destina-se a proporcionar ao professor, subsídios necessários para analise das capacidades desenvolvidas pelo aluno nos anos anteriores.

Após, essa avaliação inicial dos alunos, colocamos o projeto em prática. Inicialmente as crianças tiveram a oportunidade de ouvir várias lendas das

diferentes regiões brasileiras, selecionadas pelas estagiárias e escolherem qual reescrever.

A elaboração de um livro de reescritas de lendas foi o produto final do projeto de leitura, escrita e oralidade com duração de três meses em uma sala do terceiro ano do Ensino Fundamental de uma escola pública de Cuiabá, Mato Grosso. A etapa mais significativa do projeto foi a período das revisões sistemáticas pelas crianças, em duplas, de textos que elas haviam escrito. Para essas revisões, as crianças precisam coordenar tudo que aprendido sobre as lendas e sobre a gramática.

O projeto iniciou-se com a leitura diária de lendas pelo professor atividade que envolveu e encantou as crianças. A primeira lenda lida foi à lenda da Iara. Posteriormente, as crianças recontaram a história oralmente e tivemos várias conversas sobre a Iara, personagem principal, e sobre o significado daquela história. Discutimos também, a importância dessa história para a região norte do Brasil. A seguir fizemos uma reescrita coletiva.

No final de mês de trabalho mais dividimos a turma em duplas para a reescrita de lendas preferidas por elas. A divisão das crianças em duplas obedeceu aos critérios de possibilidade de troca de conhecimento e de colaboração entre elas. Mesmo em se tratando de histórias conhecidas, não foi fácil para elas, pois tinham vários desafios a vencer: pensar na linguagem mais adequado, encadear as idéias, fazer revisões (da organização das idéias, da estrutura do texto, da ortografia e pontuação), passar a limpo, fazer as ilustrações com as peças do TANGRAM. Enfim, muito trabalho! E era a primeira vez que realizavam um trabalho dessa natureza e tamanha envergadura, para quem está no inicio do processo da aquisição da linguagem escrita.

A partir da primeira produção de cada dupla começamos a fazer algumas intervenções visando tornar o texto mais adequado para o leitor. Dessa forma, uma vez por semana, as crianças escreviam um pedaço da história. Recebiam já digitado a parte, já escrita e continuavam a escrever do ponto em que haviam parado. As duplas reliam o escrito e nós (estagiárias) fazíamos algumas perguntas orais sobre algumas informações que estivessem faltando ou que não estivessem suficientemente claras.

A princípio as crianças se mostraram muito resistentes em complementar as informações: primeiro porque não queriam copiar o texto já escrito e

alterar o que havia sido pedido e/ou sugerido. Então ensinamos o uso do asterisco indicando onde deveria ser acrescentado um novo trecho. Cada dupla poderia escrever em outra folha o que seria complementado durante as revisões e a nova digitação.

Depois que as crianças concluíram suas histórias, iniciamos o processo de revisão dos textos, considerando os aspectos de coerência, pontuação e ortografia. Adotamos a revisão como um procedimento de autor:

> Como um instrumento de pensamento no qual o escritor se pergunta permanentemente o que eu disse até agora? O que estou tentando dizer? Gosto do que escrevi? O que está bom? O que não é tão bom que eu preciso arrumar? O que meu leitor pensará quando ler? Que indagações ele fará? O que farei para melhorar o meu texto? A revisão é, então, olhar para trás, para o que já foi produzido, a fim de ver o que (re) fazer no texto em busca do sentido. (VILELA, 3006, p. 121)

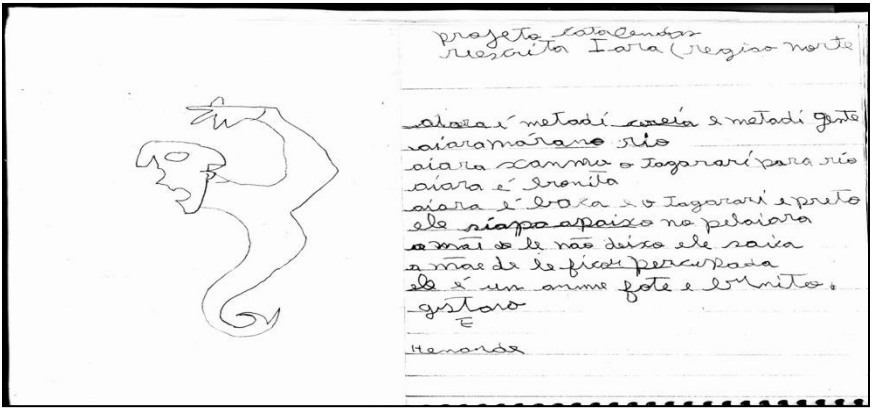
Para a revisão do produto final utilizamos os textos das crianças acompanhados de bilhetes escritos por nós (estagiárias) que apontavam para as duplas, o que precisaria ser alterado, enriquecido, suprimido, ampliado, restringido, enfim, o que precisaria ser considerado para tornar o texto mais compreensível ao seu destinatário. Destaca-se que, até aquele momento no terceiro ano do Ensino Fundamental, as crianças não faziam a revisão de seus textos, simplesmente entregavam suas escritas ao professor que “revisava e corrigia” concomitantemente.

É interessante notar como os textos das crianças melhoraram a partir da revisão feita por elas, conseguiam enriquecer suas descrições, organizar melhor seus escritos, visualizando mais seus erros. E, a cada semana, melhoravam as reescritas como podemos observar nos exemplos a seguir:

**ALUNAS: GUSTAVO E HERNANDES**

**REESCRITA**
Aiara é metadi cereia e metadi gente aiara mórano rio
Aiara xanma o tagarari para rio aiara é bonita
Aiara é baça e o tagarari e preto ele siapa apaixo no pelaiara a mãe de Le não deixo ele saíla a mãe de le ficou percupada ele é um anme fote e bonito

**CORREÇÃO FEITA PELOS ALUNOS**
Avia uma bela molher que sichamava iara ela mora no rio
Ela era metade gente e metade cereia e tan bem vivi um honen que u nome dele e jagarari ele era um homen bunito e




Ele viu a iara no rio e siapaixno
Ele foi ate o rio,
Dela chon mole po rio
A mãe de le não deichol ele sai
A mãe de le ficol percupada
Aiara era braça e u jagarari era preto ele ara corajozo ele foi de canoa a traz iara eles forão cazar no fumdo do mar.
***Gustavo e Hernandes.***

Vocês estão de parabéns pela reescrita da Iara, mas, vamos melhorá-la. No primeiro parágrafo vamos reordená-la primeiramente descrevendo quem é a Iara (como ela é fisicamente, e o que ela faz com os homens que chega perto dela?). Por exemplo: Vivia nas águas do rio amazonas uma sereia que...
Que tal melhorarem o enredo da lenda. Vocês podem explicar um pouco

mais a lenda, por exemplo, o encontro do Jaraguari com a Iara, a conversa dele com a mãe e como foram as reações dos moradores da aldeia. Pensem como poderiam melhorar o final da lenda.

10 de junho de 2010
***Professora Francinalda***

Vale ressaltar que as reescritas das lendas foram revisadas, corrigidas e melhoradas a partir das possibilidades do grupo e, por isso, ainda há alguns escritos ortograficamente incorretos. Todavia, acreditamos que o produto final evidencia as conquistas realizadas durante o percurso realizado pelas crianças nesse projeto.

Concomitantemente às reescritas continuamos a trabalhar, nas atividades de sistematização[1], a ortografia e a pontuação.

Após, todas as revisões, chegou o momento da edição ou editoração, as crianças confeccionaram a capa do livro e ilustraram suas lendas com gravuras confeccionadas com as peças do TANGRAN[2]. O resultado de todo esse trabalho, que não foi pouco, foi apreciado pelos educandos no dia do encerramento do projeto.

RESULTADOS E CONCLUSÕES:
Entendemos que a sociedade encontra-se inserida num mundo globalizado que oportuniza aos seus indivíduos uma grande variedade de gêneros literários discursivos, torna-se desejável que o leitor compreenda e manifeste suas idéias e apreciações, sobre o lido de maneira clara e criativa.

> (...) as situações de escrita apresentam para as crianças, desafios de

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[1] Atividades de sistematização – uma das formas de organização do tempo didático, assim como os projetos e as sequências didáticos. Essas atividades são permanentes, diárias e ao mesmo tempo independentes dos projetos, apesar de guardarem uma relação direta com os propósitos didáticos e com os conteúdos trabalhados, isto é, de abordarem aspectos que contribuem para a realização daquelas atividades.
[2] O TANGRAM é um quebra-cabeça chinês, de origem milenar, que permite criar e montar mais de 1.500 figuras entre animais, plantas, pessoas, objetos, letras, números, figuras geométricas e outras. As regras desse jogo consistem em usar sempre as sete peças em qualquer montagem, colocando-as lado a lado sem sobreposição ou, pelo menos, encostadas por um vértice.

> produzir textos por si mesmas, o que as leva a se concentrar não só na linguagem em que se escreve, como também como fazer para escrever, em apreender cada vez melhor o modo particular como o sistema de escrita representa a linguagem. Délia Lerner (2002)

Um projeto com tarefas de reescritas de textos conhecidos, como o proposto por nós considera que: Lerner (2002) "Ler é entrar em outros mundos possíveis. É indagar a realidade para compreendê-la melhor, é se distanciar e assumir uma postura crítica frente ao que se diz e ao que se quer dizer, é tirar carta de cidadania no mundo da cultura no mundo da cultura escrita".

Em virtude da necessidade de comunicação entre as pessoas e sabendo da importância que tem os primeiros anos da vida escolar da criança, o projeto catalendas, propôs contribuir com a formação de leitores e autores de textos desde o Ensino Fundamental. Assim, cabe ao professor possibilitar a apropriação da língua escrita, através da leitura e da escrita, enquanto práticas sociais, favorecendo a integração social, dos alunos, e o exercício da cidadania.

Finalmente, convém ressaltar que como afirma Bonotto Apud Mizukami (2005, p.439): "No caso de mudanças das práticas pedagógicas, considerando que o aprender a ensinar é um processo de construção complexo e pessoal feito ao longo da vida, não se pode esperar que um único projeto/estudo (intervenção nossa) possibilite mudar substancialmente concepções e práticas". Portanto, temos em mente que o estágio é apenas o ponta pé inicial e que a formação do educador é continua. O projeto nos deu uma oportunidade para essa construção, podendo influenciar na medida em que, se reconheça esse processo de forma reflexiva e consciente.

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## O lugar da educação literária na formação do professor do ensino básico

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PALAVRAS-CHAVE: Ensino Superior; Formação inicial de professores; Língua Portuguesa; Educação Literária; Ensino Básico.

RESUMO:
A educação literária detém nos curricula de língua um lugar privilegiado, apesar da variação de objetos e objetivos consoante os paradigmas que os circunscrevem (Sawyer, Van-de-Ven, 2007). Todavia, os estudos sobre a formação de professores neste domínio são escassos (Lopes, 2011). No quadro da relevância da educação literária na formação do futuro professor, este estudo visa compreender como se constrói o professor de Português para este objetivo cada vez mais central no currículo nacional (Buescu, 2015).

O estudo sobre como e com que orientações se estão a formar os futuros professores de português, o qual nos permite ter uma antevisão de como se pode estar a formar o leitor literário na escola básica, inscreve-se num contexto em que cada vez mais se reclama “a urgência da realização de trabalhos voltados para a formação de professores de literatura” (Santos, 2010, p. 14), visando ultrapassar a reconhecida escassez de estudo neste domínio (Bernardes, 2010).

Este estudo faz parte de uma pesquisa que envolveu tanto professores como alunos das licenciaturas em Educação Básica. Contudo, os dados que aqui apresentaremos são apenas os relativos às perceções dos

professores sobre a formaçãoliterária dos alunos. Estes dados foram recolhidos por entrevista junto de sete docentes do ensino superior em Portugal.
Generalizadamente, os professores acham que é importante a formação em Educação Literária dos docentes, nomeadamente para formar futuros leitores habituais. Há, também, um entendimento, sobre a necessidade de se articular conhecimentos, competências e atitudes nessa formação. Apesar destas perspetivas, quando se trata de avaliar, professores com conceções de Educação Literária que apontam para uma valorização da formação de leitores e do fomento do gosto pela leitura, estes utilizam, como principais instrumentos de avaliação, testes de saberes declarativos, os quaisapontam para o privilégio destes saberes face às competências e às atitudes, na formação de professores.

*As concepções dos professores da Licenciatura em Educação Básica relativas à formação dos estudantes, futuros formadores de Leitores*

A inquirição dos professores de Literatura, das Licenciaturas em Educação Básica do País, teve como objetivo inferir sobre as conceções de formação para a educação literária destes sujeitos. Tratando-se de professores de futuros professores serão, eles também, responsáveis pela construção conceptual da formação que, por sua vez, os futuros professores levarão para o Ensino Básico.
Os 7 inquiridos (2 homens e 5 mulheres) por entrevista semi-estruturada, selecionados por critérios de ordem geográfica e histórica, responderam a questões sobre a Educação Literária no Currículo e sobre a formação necessária para os professores cumprirem a mesma no Ensino básico. São, todos eles, docentes adjuntos ou associados nas Instituições onde trabalham há pelo menos 18 anos, sendo responsáveis por Unidades Curriculares de Literatura. Constituem-se, por conseguinte, como professores com uma prática profissional e de investigação relevantes na área da Literatura e com um currículo de referência na área da Educação Literária.

*A Educação Literária como um domínio específico do Programa e Metas curriculares de Português do Ensino Básico*

No Programa e Metas Curriculares do Português do Ensino Básico (Buescu; Morais; Rocha & Magalhães, 2015) define-se um domínio chamado de ‘Educação Literária’, que é separado relativamente ao domínio curricular da ‘Leitura’, já existente nos programas anteriores.

Como se pode ler no PMCPEB: o "Programa e correspondentes Metas Curriculares estruturam-se em quatro domínios de referência no 1.º e no 2.º Ciclo (Oralidade, Leitura e Escrita, Educação Literária, Gramática)" (Buescu; Morais; Rocha & Magalhães, 2015, p. 3). Concretamente, sobre o domínio curricular da Educação Literária, é dito: "No domínio da Educação Literária, o objetivo principal é capacitar os alunos para a leitura, a compreensão e a fruição de textos literários" (2015, p.28).

O que está em causa neste primeiro momento da entrevista é perceber, junto dos professores, qual a sua posição sobre esta existência autónoma e o que entendem por este "novo" domínio curricular: 'Educação Literária'. Esta questão poderá ajudar a compreender implicações da existência e o valor de um domínio próprio denominado 'Educação Literária'.

Relativamente à posição dos docentes do Ensino Superior sobre a existência autónoma e os objetivos do domínio curricular 'Educação Literária', pelas respostas dos sujeitos inquiridos, compreendemos que estes sujeitos não rejeitam liminarmente esta existência específica:

> *Acho muito bem.* [Entrevista P1, S14]
>
> Concordo plenamente com essa separação. [Entrevista P2, S13]

A não rejeição deste domínio curricular, com objetivos próprios, aparece, até, justificada porque o texto Literário tem especificidades em relação ao domínio curricular da 'Leitura':

> *Em relação à Educação Literária parece-me que é um avanço (...)onde se percebeu que estando tudo ligado, é uma coisa completamente diferente* [Entrevista P2, S13]

Esta existência própria pode enfatizar a necessidade de se trabalhar o texto literário por si, o que parece ir ao encontro do já defendido por Geraldi (1984) de não se trabalhar o texto literário unicamente como um 'pretexto' para outros objetivos. Efetivamente, este professor (P1) defende como objetivo desta autonomização o trabalho do 'texto pelo texto' (Lajolo, 1988) que, de facto, só esta existência autónoma parece permitir. Defende, ainda, que a Literatura, na aula, não seja instrumentalizada, o que vai na linha de pensamento de Branco (2005).

Também um outro professor concorda que não devem ser misturadas a 'Educação Literária' e a 'Leitura', embora saiba que o trabalho com o texto

literário está relacionado com a língua e com o aprender a ler, nomeadamente a decodificar, mas o aprender a ler tem outros objetos e objetivos:

> *Quanto melhor aprendemos a língua melhor lemos, logo está relacionado, mas a educação Literária deve ser diferente, até porque aprender a ler tem outras Literacias que não a Literária.* [Entrevista P2, transcrição, sequência 13]

O entendimento deste professor permite pensar que, com esta alteração, não só a 'Educação Literária' fica a ganhar, mas também o domínio da 'Leitura' visto que receberá mais espaço/tempo para promover um entendimento relativo à compreensão leitora em geral. Para este professor parece que a associação da literatura à leitura, como existia no programa de 2009, não ajuda à educação literária.

De facto, todos eles (7 sujeitos) não rejeitam esta existência autónoma pese embora terem as suas objeções, como é o facto de não poder haver uma separação total da 'Educação Literária' face à 'Leitura':

> *A Educação Literária está em separado, mas é impossível separar na totalidade da Leitura porque se complementam.* (...)[Entrevista P6, S5]

Ainda assim, apesar desta reserva, todos os entrevistados consideram haver vantagens. A primeira, atribuída pelos professores, tem a ver com o facto de permitir fazer gostar de ler, contribuindo para a formação de leitores, como refere o professor 4:

> *de facto a Educação Literária, à semelhança daquilo que já acontece noutros países, precisava de ser autonomizada porque a formação de leitores literários tem especificidades e a leitura do texto literário tem especificidades que o distinguem dos outros textos e não é exatamente a mesma coisa. Aliás, eu acho que só se fazem leitores com literatura, porque ninguém fica a gostar de ler a ler requerimentos ou a ler currículos ou cartas ou e-mails.*[Entrevista P4, S11]

É, nesta perspetiva, uma alteração que permitirá que a educação literária tenha como objetivo formar leitores de Literatura.

Para além destes aspetos, os professores também concordam com esta divisão porque esta permite isolar textos, fomentando a leitura intencional e integral de obras, organizadas de modo sequencial/histórico, o que vem

contrariar uma certa tendência para a leitura parcelar de obras que, por vezes, e segundo vários testemunhos, o Manual Escolar parece propiciar:

> *Agora, terão obrigatoriedade de os [os textos] ler integralmente e isso é bom. Também podemos dizer que há uma certa organização histórica da Literatura que antes não havia, portanto, havia um ensino sem uma certa sequencialidade, sem uma organização e agora há. Se concordamos com ela ou não concordamos isso é outra questão, mas que efetivamente neste momento existe uma intencionalidade mais explícita e uma sequencialização na tentativa de uma coerência, isso existe.*[Entrevista P6, S4]

Assim, são aqui expostos argumentos que justificam a concordância com esta separação, como uma educação literária com: mais especificidade, mais intencionalidade; mais sequencialidade e mais coerência no trabalho com o texto literário.

Apesar de se poder questionar, como é referido por alguns docentes, a sequencialidade e a escolha das obras que é apresentada, parece preferível apresentar uma sequencialidade  e um conjunto de obras a não apresentar nada, apontando como positivo o facto de se apontar um conjunto de obras de leitura integral obrigatória, tal como refere um outro professor:

> *Na verdade, aquela lista de textos e de obras que aparecem como leitura metódica (chamemos-lhe assim) é uma lista que me parece muito estimulante, na minha opinião e por isso eu considero que foi um passo em frente que se deu do próprio ponto de vista da formação e do ponto de vista da formação de uma cultura literária desde idades precoces, desde as primeiras idades.* [Entrevista P3, S12]

O facto de se apontar um conjunto de obras tem, pois, um papel muito importante, também, enquanto referente de uma cultura literária dos sujeitos aprendentes. Este aspeto vai ao encontro do que refere Lopes (1994, p.368) quando refere que “ensinar literatura não pode deixar de ter em conta (...)que [as obras]fazem parte da cultura(...).”

Por outro lado, vários docentes afirmam algumas opções questionáveis relativas a essa lista como o facto de, caso pudessem, acrescentarem algumas obras, retirarem outras, acrescentarem alguns autores, retirarem outros... Em específico, um dos docentes menciona o facto de alguns géneros e modos apresentarem poucas entradas (como é o caso do modo Dramático) e de o número de obras ser, no total, reduzido, o que parece

ser uma insuficiência do novo *Programa e Metas Curriculares:*

> *O que diz, especificamente, o texto das metas e, até, sugestões de leitura que lá aparecem, quanto a isso, já tenho muito mais dúvidas. Uma das coisas que me espantou logo, desde o início, e me continua a espantar é o reduzido número de obras no 7º e 8º ano em que se aponta como indicação mínima (claro que é o limite mínimo), mas aponta-se como indicação uma dezena de poemas por ano, quer dizer. A gente olha para aquilo e diz: "isto não é Educação Literária nenhuma". É fundamental. As crianças não podem gostar de poesia se nunca ouvem poesia, ou se ouvem 6 poemas por ano*.[Entrevista P5, S8]

Ainda assim, a existência de uma lista não é consensual, pelo que há quem refira como desvantagem da elaboração de uma lista o facto de não ir ao encontro dos gostos de todos os alunos e de não promover a heterogeneidade, como se pode ver pelo seguinte discurso:

> *Há lá textos indicados para os 6ºs, para os 5ºs que é sempre muito pouco pertinente, porque falamos muito da emergência, ter em conta os contextos. Aquilo que emerge dos contextos, desde as aulas corresponderem aos interesses doa alunos. Ora quando se indica uma obra, estamos a uniformizar as leituras para o país inteiro, ou seja, Bragança terá de ler os mesmos textos que o Algarve e que os Açores*…[Entrevista P5, S9]

Esta preocupação parece reforçar a ideia de Branco (2015) de que

> *Um dos aspetos que mais me tem preocupado (...) é o de saber como democratizar sem massificar. (...)E se é verdade que durante um tempo nós precisámos de formar tantos alunos e tantos professores que, inevitavelmente, produzimos um efeito de massificação, neste momento temos a obrigação de repensar tudo isso e dizermos claramente, sem medo, que democratizar não é massificar*.(p. 21)

Deste modo, é mencionado pelos professores entrevistados como uma característica negativa o facto de a lista, no programa de 2015 ser "massificada"/estanque, não tendo em conta a democratização curricular, ao contrário do que, segundo um dos docentes, acontecia com o programa de 2009, onde era referida a "necessidade de se adequar os textos à realidade social, natural e aos interesses dos alunos"[Entrevista P5, S10].

Em suma, pesem-se as críticas e, apesar delas, o entendimento relativo à eleição deste domínio é francamente positivo, pois a Literatura, segundo

um entendimento unânime dos entrevistados, merece este papel de destaque, colocando, estes, a "Educação Literária" como um domínio a trabalhar, a par e em igualdade com os outros domínios curriculares, já que, como diz um dos docentes:

> *«na cidade da língua a praça maior é a literatura». Ou seja, a Literatura quer queiramos quer não representa a excelência da língua, elevada às suas totais realizações mais profícuas. Ou seja, os extratos ontológicos mais excelentes da língua acontecem com a Literatura.* [Entrevista P7, S1]

Este "olhar" parece reforçar a ideia de Cândido (2004) do "direito à Literatura" como alimento, tendo esta autonomia vantagens porque se pode estudar a literatura, porque traz textos que se podem ler integralmente, embora esses textos para uns professores sejam bons e para outros menos bons.

Por fim, é importante dizer que quando se está a discutir este domínio também se está de certa forma a discutir o entendimento do que deve ser a Educação Literária. Na opinião dos entrevistados, a Educação Literária tem como objetivo (em primeira instância) promover leitores literários habituais.

*A formação no âmbito da Literatura e do Ensino da Literatura de um professor de Educação Básica*

O reconhecimento de que os professores em formação não vão ser professores de Literatura, mas de Língua, leva a questionar os docentes do ensino superior se estes consideram que o futuro professor precisa de formação nesta área e, caso considerem que sim, que tipo de formação seria essa.

Foi, pois, do entendimento geral dos entrevistados que um professor de Educação Básica precisa de formação no âmbito da Literatura para vir a formar Leitores Literários. Aliás, todos, sem exceção, responderam que é precisa uma formação explícita nesta área para vir a ser professor de Língua:

> É uma pergunta retórica? (risos). Sim, precisa de formação. É absolutamente fundamental. [Entrevista P5, S23]
>
> Pois devia [Entrevista P1, S35]

Ou seja, a formação na área da Literatura é, na conceção dos professores entrevistados, um dos pilares da formação do professor de Língua Portuguesa, enquanto momento de formação e de "enformação" Literária.

Aliás, em algumas das entrevistas é mencionado que esta formação é essencial nesta licenciatura, mas, não menos importante, para muitas outras profissões:

> *Eu costumo dar um exemplo aos meus alunos em "Literárias" logo no primeiro ano que tem a ver com algumas das grandes Universidades Mundiais, Inglesas e Norte americanas de formação de gestores e que tem como uma das disciplinas obrigatórias "Literatura Universal", nomeadamente clássica, e pergunto-lhes porque acham que isto ocorre. (...) E a Educação Literária é absolutamente fundamental. Em termos de sermos capazes de refletir seriamente sobre a sociedade, descobrir aquilo que na sociedade são os pontos cegos, que só a arte e a Literatura revelam. (...) Dá-nos uma série de analogias para compreender o mundo.* [Entrevista P5, S24]

Estes professores partilham uma visão que aponta para um modelo de entendimento da Literatura assente numa dimensão pessoal, que dá especial destaque ao desenvolvimento de capacidades intelectuais, à aquisição de valores, bem como ao desenvolvimento de uma dimensão crítica pela Literatura. Este entendimento enfatiza, assim, o papel da literatura na compreensão da sociedade, da cultura em que se vive e dos papéis assumidos/desempenhados por cada um de nós /deles (personagens dos textos...).

Por conseguinte, várias foram as referências relativas ao entendimento pessoal, dos entrevistados, sobre a constituição da formação do professor de língua, no âmbito da Literatura. No entanto, apesar de haver sugestões diferentes, aquilo em que assentam as respostas é que a educação literária é fundamental, entre muitas coisas, para formar o próprio leitor. Ou seja, um dos pilares da formação literária deve ser criar condições para se formar não só "o técnico", mas também "o leitor", como se pode comprovar pelas transcrições seguintes:

> *Precisava sobretudo era de ser leitor. Nós quando reestruturamos o antigo curso, essa questão da formação de leitores ficou logo cristalizada até no nome de uma disciplina e desde sempre essa questão do leitor literário esteve na linha da frente desse programa*. [Entrevista P4, S28]
>
> *antes de mais, precisam de ler*. [Entrevista P6, S19]

Para cumprir este objetivo, de tornar os alunos leitores efetivos, parece importante começar por promover o gosto pela leitura dos alunos. Mas, como levar os alunos, futuros professores, a descobrir o gosto pela leitura? Não deveriam estes sujeitos ter adquirido, já, este gosto, em ciclos de formação anteriores (Ensino Básico e Secundário)? Como é referido por vários docentes, muitos estudantes chegam ao ensino superior, candidatos a serem professores de língua, sem gostarem de ler:

> *Porque não é de todo de espantar ou surpreender que eles cheguem à Universidade não leitores.(...)Eles é que escolhem e trazem esse livro para a aula e logo ali é possível perceber que eles assumem com alguma inocência/honestidade que o último livro que leram foi "A lua de Joana" e nunca mais sentiram esse gosto pela leitura*.[Entrevista P4, S29]

Parece fundamental, portanto, de acordo com estas palavras, tomar consciência desta realidade para, a partir dela, traçar caminhos de formação adequados aos respetivos formandos e às suas idiossincrasias. Como pode um docente promover conhecimentos e competências junto dos seus alunos se está perante um público que não tem alicerces que se sustentam em uma atitude para com a Literatura?

Muitos docentes mencionam a importância deste gosto pela leitura para se ser mediador de leitura literária, entendido na ótica de um dos professores como "o profissional, e estamos a falar aqui em contexto formal, que aproxima o texto e o livro à criança" [Entrevista 3, transcrição, sequência 33]. Esta perspetiva vai ao encontro do que refere Branco (2015, p. 20) quando este menciona que "o professor é um sabedor mas é, sobretudo, um mediador entre um conhecimento, um saber produzido ao nível das ciências, e aqueles indivíduos que tem à sua frente, com necessidades específicas." Para este trabalho é importantíssima:

> *a voz do educador, a voz do leitor, ser como que uma voz modelizadora, ou seja, o professor vai tentar pegar na palavra, no texto e lê-lo como lá está, segundo a sua sensibilidade e segundo os código que ele acha que são os melhores para a fruição e para a decifração do próprio texto.* [Entrevista P7, S17].

Para essa mediação, na conceção destes docentes entrevistados, o docente (mediador formal) tem de ter lido obras diversificadas e de ter uma bagagem Literária que lhe permita ajudar a formar outros leitores, como se pode ler de seguida:

*é importante contactar com um número diversificado de textos, de livros, de objetos gráficos distintos. Também essa questão da composição gráfica do livro e da aproximação física ao livro. Muito importante, não apenas o texto, mas o livro enquanto objeto. E, também, com uma diversidade de registos, não apenas, verbais, mas visuais ou pictóricos.* [Entrevista P3, S33]

É preciso que os alunos tenham uma cultura literária e que leiam textos diversificados. Concomitantemente, como conhecimentos e competências essenciais, na ótica dos entrevistados, é imperioso proporcionar aos futuros professores o contacto com a linguagem literária, bem como uma familiarização com esta arte, como se pode ver pelas seguintes sequências:

*Eu acho que tem de ser uma formação específica. Tem de se perceber que há uma linguagem própria quando se fala de Literatura*.[Entrevista P2, S34]

*O que eu acho é que eles têm de se familiarizar com a linguagem básica dos estudos literários e sobretudo familiarizar-se com o funcionamento típico dos textos literários (...)tentar despertar a sensibilidade para o texto literário; saber que é um texto de natureza diferente e que por isso não deve ser instrumentalizado. Mas têm de aprender a linguagem básica dos estudos literários, não para transmitirem aos miúdos, mas para perceberem como é que funciona. Portanto aprender a linguagem equivale a aprender os conceitos que estão subjacentes e aprender a trabalhar o texto de uma forma adequada, para depois quando passam o texto à criança terem compreendido o texto por inteiro*.[Entrevista P1, S36]

É, pois, importante para ter uma formação específica familiarizarem-se com o funcionamento do texto literário.

Entre os professores entrevistados há unanimidade sobre a importância desta formação literária do professor contemplar, não só, Unidades Curriculares de Literatura, como, também, Unidades Curriculares de Literatura para a infância, de modo a permitir um contacto e reflexão dos futuros professores com obras de potencial receção infanto-juvenil:

*eu acho que é essencial os futuros professores terem uma boa formação de base na Literatura em Geral e depois terem formação em Literatura Infantil. Porque se eles não tiverem uma boa formação em Literatura Geral nunca mais vão ser bons professores só com uma cadeira de Literatura Infantil*.[Entrevista P1, S35]

*não apenas da Literatura dita canónica, da Literatura dita para adultos, mas*

> *também textos de potencial receção infanto-juvenil*. [Entrevista P3, S31]

> *conhecer os meandros daquela que é tida como a Literatura de potencial receção leitora Infantil e juvenil. Dou agora uma UC de Literatura para a Infância, ou seja pôr em destaque o para a Infância, os destinatários.* [Entrevista P7, S15]

Note-se, ainda, que, segundo o diagnóstico feito pelos professores inquiridos, os alunos que frequentam, regra geral, a Licenciatura em Educação Básica, iniciam a sua formação com parcos conhecimentos, competências e atitudes Literárias, sendo este, claramente, um problema de base desta formação. Logo, como vai o docente cumprir os objetivos estipulados nos programas do Ensino Superior se é preciso criar os pilares que sustentarão essa formação? Os professores são unânimes em considerar que a base de conhecimentos de Literatura à entrada da Licenciatura é débil:

> *os estudantes que nos chegam ao ensino superior têm um conhecimento completamente diminuto de Literatura* [Entrevista P6, S18]

E, para colmatar essa falta de bases, antes de passar aos conteúdos e às competências propostas, para a formação propriamente dita, o docente do Ensino Superior tem de construir, entre outros, conhecimentos prévios que permitam a capacidade reflexiva que leva, por exemplo, à construção simbólica que o texto Literário permite/possibilita. Os professores apontam a necessidade de desenvolver uma capacidade de compreensão mais aprofundada do texto literário, como a sequência seguinte enuncia:

> *Compreender. (...)para eles um texto com uma forte conotação simbólica é arredado.(...) Como é que percebem os textos? Não conseguem estabelecer intertextualidade nenhuma*.[Entrevista P6, S18]

Em suma, generalizadamente, os professores acham que é importante a formação em Educação Literária, nomeadamente para formar futuros leitores e para desenvolver a capacidade crítica.

*O perfil, no campo da Literatura, do professor do Ensino Básico que tem de cumprir os objetivos de um domínio que se chama Educação Literária*

Apesar de sabermos que a identificação de um perfil de Professor de Português, neste caso no campo da Literatura (se é que existe apenas um retrato e não vários), pode gerar controvérsias, pareceu-nos relevante

para efeitos do estudo refletir sobre as características expectáveis destes docentes com vista à construção de objetivos a alcançar. Prova disso, é o discurso de um dos professores entrevistados, "Bom, um perfil individual não podemos ter." [Entrevista 1, transcrição, sequência 56]. É um facto que não o podemos ter, mas podemos pensar em um conjunto de traços que podem construir esse perfil, ou esses perfis, ainda que utópicos. Assim sendo, emergem como principais traços, sete características que, segundo as conceções dos entrevistados, são incontornáveis para se ser um significativo professor de Língua, promotor, entre outros, de leitores literários. Deste modo, o "professor modelo" tem de:

a) Gostar de ler e ser um leitor habitual

Apontado por todos os entrevistados, 'gostar de ler' é o grande traço distintivo que um professor de Português do Ensino Básico deve ter. Ou seja, a importância de este leitor conseguir conceber o texto literário como um veículo de fruição estética, que lhe proporciona prazer, que, na perspetiva de Sobrino (2000), bastaria como um dos argumentos essenciais em prol da leitura literária. Assim, é unânime que só um professor que se consegue recrear pela leitura literária irá promover nos seus alunos este "prazer da leitura literária" (Sobrino,2000), tal como é referido por alguns dos docentes:

> *o seu gosto pela leitura, o seu amor aos livros e à leitura (...)Esse amor aos livros e à Literatura é fundamental. É impossível passar um gosto que não se tem*.[Entrevista P3, S53]

> *Quanto mais não seja, eu tenho a vaga impressão (não sei se será tão vaga assim) //risos// de que o docente que tem gosto pela leitura transmite facilmente esse gosto aos alunos*.[Entrevista P1, S57]

Por sua vez, ser um 'leitor habitual' aparece, também, como grande característica distintiva do professor que tem, também, como missão formar leitores. Na verdade, estes professores entrevistados afirmam que a leitura (Literária e não Literária) deve fazer parte da vida do futuro professor e este precisa, para além disso, reconhecer uma grande diversidade de textos literários e não literários, bem como de modos e géneros literários, conhecendo, assim, o cânone Literário geral, salientando também alguns professores, um cânone particular (o infanto-juvenil):

> *Eu acho que há alguns traços que são incontornáveis e eu posso elencá-los: Eu acho que acima de tudo tem de ser um professor leitor habitual. Um*

*professor que lê.* [Entrevista P3, S48]

*Tem que ser leitor. Essa é a primeira condição. Como diz a expressão popular: «Não se fazem omeletas sem ovos». Alguém que não é leitor não fala de leitura, nem consegue formar leitores.* [Entrevista P5, S41]
*ser ele próprio leitor* [Entrevista P2, S54]

Nesta perspetiva, podemos concluir que só um professor leitor pode servir de exemplo aos outros, seus futuros alunos.

b) Ter Conhecimentos de Literatura

Parece, ainda, ser fulcral que este futuro professor possua uma bagagem teórica de conhecimento Literário, como o conhecimento da Teoria da Literatura, da História da Literatura e o domínio da respetiva metalinguagem Literária, o que implica uma leitura dialética dos textos canónicos, como referem alguns dos docentes:

*Conhecer um certo cânone de leituras, também à margem de leituras escolares, e ter conhecimento de História da Literatura e da contextualização histórica da Literatura.* [Entrevista P3, S52]

*Tem que estar imbuído de cânones, de quadros teóricos, não quadros teóricos estéreis que isso não tem importância nenhuma, mas tem que dominar. Caso não conheça não dá a saborear à criança. Atenção que não estou à espera que a metalinguagem que eu dou aos meus alunos, não estou à espera que eles a vão explicitar no Ensino Básico, mas têm de a ter.* [Entrevista P7, S37]

Esta vasta experiência leitora levará a que este especialista da língua compreenda, por exemplo, a Literariedade de um texto, sendo, por isso, um sujeito que deve, na ótica dos entrevistados, distinguir um texto literário de um texto não literário (ainda que esta Literariedade na ótica de vários autores como Jobim (1996) possa sofrer variação temporal), como referem alguns dos docentes:

*Deve ser alguém que saiba distinguir a especificidade e nós só sabemos distinguir quando nos dedicamos também á outra que não a leitura literária. Quando lemos, por exemplo, com atenção jornais e revistas... quando lemos outras coisas que não a ficção, a poesia, acrescenta ao professor de educação literária.*[Entrevista P2, S54]

*tem de ser um leitor informado e formado*. [Entrevista P5, S42]

Este especialista da Língua tem de ser, igualmente, alguém com um *background* de hipotextos para tecer, segundo Kristeva (1974), relações intertextuais. Um dos docentes menciona, por exemplo:

> *O que devia ser é o perfil do Homem do Renascimento. O problema da Literatura é que a Literatura corrobora com esse ser. Eu não posso falar de Literatura se eu não descodifico os intertextos, se não descodifico grandes metatextos, grandes arquétipos. O que é que eu vou perceber?* [Entrevista P6, S38]

Ou seja, este deverá ter, na ótica dos entrevistados, um conhecimento Literário mobilizável que permita ao docente compreender os vários sentidos e as várias relações intertextuais que o texto (literário) pode tecer. Só assim, o docente, na perspetiva dos inquiridos, será aquilo a que Leite (2010) apelida de "Leitor cooperante", ou seja, um leitor "cooperante para com a teoria que preconizam e, por outro lado, cooperante para com o texto" (p.1)

c) Ter 'conhecimento extra-escolar do mundo'

Curiosamente, estes mesmos professores também consideram que não é só o conhecimento Literário que é fundamental para a compreensão do texto Literário. O 'conhecimento extra-escolar do mundo' (Pinto, 2010) é igualmente importante para se compreender um texto literário. Como refere Pinto (2010, p. 48) entende-se por 'conhecimento extra-escolar do mundo' "todo o conhecimento genérico, colectivo, não especializado, veiculado pela experiência de vida ou fruto da vivência fora de contexto escolar". Assim, possuir este tipo de conhecimento, como por exemplo o conhecimento dos contextos de leitura, entre outros, é fundamental para a construção do 'texto dual':

> *qual é o perfil, qual é o conhecimento? Na verdade teriam que ter vida, teriam que viver, ler. Queria que fossem pessoas que na sua integração social, saíssem muito, cheirassem muito, vissem muito, lessem muito. Assistissem a muitos espetáculos, lessem em muitos suportes, porque quanto mais vida tiverem melhor entendem o texto literário. Só queria que eles tivessem vida e não têm. A vida deles é muito estreita. (...) não têm referências para dialogar com o texto literário* [Entrevista P6, S40]

> *ser capaz de compreender profundamente o texto, ser capaz de inferir sobre ele e de atribuir mensagens ao texto, como diria Umberto Eco, torna-lo personaliza-lo, torná-lo pessoal, implicar a sua vida com ele.* [Entrevista P5, S44]

Aqui temos presente a defesa da soberania do leitor na recepção crítica da obra de arte literária que, como refere Ceia (2010, p.1) enaltece

> "a importância do leitor no que respeita à determinação do sentido de um texto, ao contrário da tradição que toma o texto como uma entidade que recolhe já na sua natureza o seu próprio sentido, deixando para o leitor crítico a tarefa de o identificar."

Logo, fica subjacente a estas conceções a perspetiva ativa do leitor e da leitura que se constrói através da triangulação: texto, leitor e contexto. É isto que explica que um mesmo leitor, ao longo da sua vida, possa realizar múltiplas leituras/interpretações, até, de um mesmo texto:

> "la obra de arte es ambigua por esencia, susceptible como tal de ser descifrada de muchas manera. De suerte que una obra literaria rica es, en muchos casos, la que podemos reencontrar en diversas etapas de la vida y releer de otro modo" (Held, 1987, p. 147).

d) Ter conhecimentos sobre a língua

É, ainda, fundamental (na perspetiva de dois docentes) como traço distintivo do professor de língua que forma leitores, ter um conhecimento aprofundado sobre a Língua Portuguesa, em geral, bem como ter mestria linguística na sua utilização:

> *há outras questões relevantes desde o domínio da língua, falada e escrita, a capacidade de comunicação, compreensão, expressão* [Entrevista P4, S46]

> *Perguntam se um professor precisa de saber gramática para compreender um texto literário e a minha resposta é claramente sim. Se eu não tiver a menor competência nem sintática, nem semântica, nem lexical o que é que percebo?* [Entrevista P6, S38].

e) Ter sensibilidade estética para o texto Literário

Um outro traço do perfil de um professor que formará leitores literários agora com expressividade apenas em alguns dos inquiridos, é ter uma certa dose de sensibilidade estética:

> *ter a sensibilidade para o texto Literário e sensibilizar os futuros alunos para o texto literário. Quando a pessoa já de si traz alguma sensibilidade para os momentos de leitura é ótimo.* [Entrevista P1, S56]

> Ser sensíveis [Entrevista P6, S40]

*uma certa sensibilidade para a leitura literária* [Entrevista P4, S46]

*Não há receitas, mas a sensibilidade do professor é muito importante.* [Entrevista P7, S37]

f) Ser capz de 'pedagogizar'

Para além deste conhecimento, alguns professores dão conta da necessidade de competências pedagógicas, construindo-se, assim, um perfil de um professor que é capaz de 'pedagogizar' com textos literários:

*o saber aplicar a teoria na prática*. [Entrevista 7, transcrição, sequência 37]

*um professor-leitor capaz de funcionar como alguém que propõe leituras culturalmente significativas, esteticamente válidas e que depois é capaz de, em termos pedagógicos, de tornar essas leituras apetecíveis aos alunos. É preciso ser capaz, de alguma forma, de levar os alunos, através de estratégias didáticas, a amarem o texto literário a perceberem a beleza do texto. A perceberem como algumas palavras são belas e escolhidas propositadamente pelos poetas e têm um valor semântico acrescido*. [Entrevista 5, transcrição, sequência 43]

g) Ter uma certa dose de entusiasmo, vivacidade, alegria, imaginação e criatividade

Por fim, é ainda mencionada, pontualmente, a importância deste mediador leitor ter a dose certa de entusiasmo, vivacidade, alegria, imaginação e criatividade:

*Um professor que se comprometa e que entusiasma com essa tarefa de aproximar o livro (...) Possuir uma certa dose de imaginação e de criatividade e a questão do entusiasmo e da alegria, também aqui muito importante.* [Entrevista 3, transcrição, sequência 50]

Sete características que tecerão a urdidura que molda, na conceção dos docentes entrevistados, o perfil ideal de um professor de Língua: Gostar de ler e ser um leitor habitual; Ter Conhecimentos de Literatura; Ter 'conhecimento extra-escolar do mundo'; Ter conhecimentos sobre a língua; Ter sensibilidade estética para o texto Literário; Ser capaz de 'pedagogizar'; Ter uma certa dose de entusiasmo, vivacidade, alegria, imaginação e criatividade.

*Os conteúdos, as competências e as atitudes de um Professor de Língua que será formador de leitores literários*

Pelas respostas dos entrevistados, parece haver um entendimento de que é necessário articular conhecimentos, competências e atitudes na formação do Professor de Língua que será, entre outros, formador de leitores literários.

Quatro docentes, dos sete entrevistados, começaram por enunciar alguns **conteúdos** a privilegiar, dos quais realçamos 'a teoria da Literatura e a História da Literatura':

> *ao nível dos conteúdos, conhecer as ferramentas de teorização literária, dominar a linguagem da análise literária; (...); conhecer a evolução da história da literatura portuguesa e europeia*. [Entrevista P5, S78]

> *factos e conhecimentos* [Entrevista P2, S88]

Os factos e conhecimentos dotam, assim, os sujeitos de 'erudição histórica' que visará a reflexão em torno de diferentes entendimentos históricos, que resultam em diferentes leituras e diferentes focalizações leitoras, ao longo dos tempos, como o seguinte excerto explica:

> *Acho relevante trabalhar com eles as escolas ligadas aos estudos literários porque se percebe como o acento tónico tem sido colocado em aspetos diferentes. Não é muito relevante para mim que eles saibam quem eram os formalistas Russos ou quem eram os estruturalistas Checos, mas perceberem que houve variações no estudo do texto literário e que o sistema de ensino refletiu, ao longo das décadas, essas diferentes abordagens. Nós já fizemos estudos mais centrados na leituras muito biográficas dos textos, ou só nos textos esquecendo os contextos, ou as correntes marxistas valorizando esses aspetos e agora estamos num momento em que o leitor e a centralidade do leitor é bastante valorizada, então acho que isso é um aspeto que também acho que é relevante.* [Entrevista P4, S80]

Deste conhecimento histórico-literário, farão parte "gavetas" Universais que funcionarão como "schematas" literários, como o conhecimento sobre as 'categorias Universais', os 'modos' (Lírico, Narrativo e Dramático) e as suas sub-categorias, os 'géneros' (poemas, contos, álbuns...), bem como a leitura de textos de qualidade representativos desses modos e géneros:

> *questões que são um bocadinho mais estruturadas que eu acho que também são úteis e que têm a ver com as questões mais ligadas aos modos, aos géneros, aos subgéneros, ainda que depois não haja*

*exatamente obras muito puras, mas acho que esse tipo de categorias ajuda a arrumar os conhecimentos*. [Entrevista P4, S81]

Dentro desses modos e géneros, parece ser igualmente importante, na conceção dos entrevistados, conhecer o corpus de potencial receção infanto-juvenil, como refere um dos docentes:

*distinguir o corpus literário de potencial recepção infantil e essa distinção passa pelo conhecimento das obras, dos autores, das correntes ou tendências ou características e para percebermos as características precisamos de ter conhecimento do ponto de vista da história da Literatura , só assim é possível perceber integralmente.* [Entrevista P3, S85]

Simultaneamente, o conhecimento da gramática do texto literário, segundo os docentes entrevistados, é fundamental para se vir a ser formador de leitores, como é dito nas seguintes palavras:

*Há coisas que eles devem saber, a gramática do texto literário*. [Entrevista P2, S91]

Só assim, estes futuros professores poderão distinguir, por exemplo, um texto Literário de um não Literário, bem como entender que a Literatura para a Infância tem especificidades diferenciadas de outros tipos de textos, por exemplo de textos para um potencial recetor adulto:

*Há questões que me parecem muito relevantes que têm a ver com os protocolos de leitura do texto Literário que eu acho que são relevantes, é um dos conteúdos que precisa de ser explicitado. Nós continuamos a ter de explicar o que é a ficcionalidade, por exemplo, ainda há essa questão. Eu gosto muito daquela ideia da própria linguagem porque não há uma linguagem literária, mas usos literários da linguagem. Uma linguagem em estado de arte. Refletir um bocadinho sobre estas questões, sem entrar em muitos pormenores.* [Entrevista P4, S79]

*Literatura nas sua vertentes plurais* [Entrevista P2, S91]

Nos conteúdos, os professores referem também o conhecimento didático-metodológico relativo à leitura:

*o conhecimento sobre mediação de leitura, estratégias de mediação e promoção da leitura*. [Entrevista P3, S87]

*Saber fazer chegar os textos aos alunos do ensino básico*. [Entrevista P5, S78]

Do ponto de vista das competências, ainda que tenha ficado clara a necessidade de articulação entre competências e conteúdos no discurso dos docentes, a competência leitora, que capacita o sujeito de realizar uma leitura crítica, parece ser, de forma unânime, a competência mais mencionada, como as seguintes sequências demonstram:

> *potenciar uma leitura heteróclita, uma leitura realmente crítica face ao fenómeno literário, que, ao fim e ao cabo, é um fenómeno linguístico, um fenómeno cultural.* [Entrevista P7, S 70]

> *desenvolver competências que permitam compreender o texto, a questão da compreensão leitora.* [Entrevista P5, S75]

> *Também competências do ponto de vista de análise textual, e aqui implica, de alguma forma, a possibilidade de interpretação autónoma, a interpretação fundamentada e crítica dos textos.* [Entrevista P3, S86]

> *criar-lhes uma certa autonomia e espírito crítico* [Entrevista P2, S92]

> *a capacidade de compreensão do texto literário quer ela se traduza em análise quer se traduza em comentário, que aliás as duas coisas não podem existir uma sem a outra. A mera análise destrói o texto, o comentário é aquela segunda parte que remonta o texto já preenchido de novos significados*. [Entrevista P1, S95]

Esta competência leitora está intimamente ligada com uma outra que é a capacidade de argumentação que parece ser igualmente fundamental, como refere um dos discursos:

> *Eu ensino-lhes é a argumentar. Chega de "achismos".* [Entrevista P2, S90]

E para formar essa competência argumentativa são precisos conhecimentos (alguns referidos acima e outros) que possibilitem uma interpretação argumentativa, nomeadamente conhecimentos que permitam tecer relações de intertextualidade, como os seguintes excertos explicam:

> *É uma pena que eu constate que os alunos não conhecem por exemplo as fábulas, a moral, se a pessoa não domina o basilar não entende determinados textos ou discursos. Ou seja, conhecer as fábulas de Esopo, grandes obras, começando pelo "O principezinho", O Eça, o Camilo, o Aquilo… se a pessoa não conhece não pode fazer todo um jogo de compreensão. Se não conhecermos o património oral, o escrito, o cânone e distinguir Literatura de Paraliteratura, literatura escrita de oral.* [Entrevista

P7, S71]

> *enriquecer a sua bagagem e estabelecer relações entre textos e perceber que quando se está a ler um texto se está, ao mesmo tempo, a ler muitos outros textos e eles dialogam uns com os outros*. [Entrevista P4, S83]

No entanto, como nos revela um dos docentes, para se estabelecer este tipo (e outros) de relações é preciso, igualmente, um certo grau de maturidade leitora:

> *A necessidade de saber interrogar o texto, de proceder à leitura não só da superfície, mas dos seus sentidos mais implícitos ou mais escondidos, os segundos sentidos, acho que são competências muito relevantes a esse nível. Por exemplo, nota-se isso muito bem quando os alunos têm alguma maturidade ao nível da análise de texto são muito mais capazes de aceitar outras leituras que não as suas e não aquela leitura já dada. Isso vê-se quando se assiste a aulas que eles fazem nos estágios, ou assim, quando eles querem que os respetivos alunos acertem na leitura que eles acham que é a leitura oficial daquele texto. Quando se desenvolve um espírito, na sala de aula, de uma comunidade interpretativa ou de uma comunidade de leitura é muito significativo. Eu gosto muito de fazer trabalho de grupo de análise de texto em que eles discutem em grupo as interpretações e as visões e em que a leitura de um enriquece o comentário do outro que se calhar nem estava certo, mas que acaba por com o comentário do outro contribuir, de alguma forma, para o sentido mais completo do texto. Mas só se pode ter esta atitude receptiva quando nós reconhecemos que o texto está sempre a dizer-nos coisas novas ou diferentes.* [EntrevistaP4, S82]

Curiosamente, no discurso de um dos docentes, é mencionada a competência de leitura em voz alta, pois esta leitura, na ótica do docente inquirido, funciona como o primeiro patamar de acesso à compreensão do texto literário:

> *Depois há outra coisa que eu acho que é fundamental para os professores do ensino básica: competência de saber ler em voz alta. É uma coisa que eu acho que eles raramente fazem, chegam-me alunos do 3º ano e quando lhes peço para lerem em voz aula elas parecem uma récita de 9ºano. E são eles que vão replicar e há ciclos que não se quebram. Eles não sabem ler em voz alta e os alunos não vão aprender. Eu digo-lhes sempre, quando vocês sabem ler em voz alta vocês já mostram que interpretaram o texto. Por que é que eu fico mais contente a ler ali, por que é que eu paro aqui, percebo o que é que esta vírgula está aqui. Eu digo-lhes sempre por que motivo é que há pessoas que gostam de um músico qualquer que interpreta uma partitura, porque o que conta é a interpretação. O texto é o mesmo. Já foi interpretado por imensos músicos. Com a leitura é exatamente a mesma*

> *coisa, vocês têm aquela pauta ali e a leitura em voz alta é a vossa interpretação. Às vezes este é até o primeiro gesto para captar outros leitores.* [Entrevista P2, S93]

É certo que, apesar de na resposta a esta questão ("Que conhecimentos, que competências e que atitudes se deve privilegiar na formação do professor de língua que será formador de leitores literários?") poderem não estar identificadas explicitamente atitudes nas respostas de todos os docentes, como já se compreendeu, ao longo das entrevistas, há um apontar para uma atitude favorável para com a leitura (ainda que nas respostas a outras questões). Assim, fica claro que a grande atitude a desenvolver é o despertar o gosto pela leitura e a criação de hábitos de leitura, como se pode ler nas seguintes transcrições:

> *Para mim, fundamental, serão por um lado a atitude (se é que é uma atitude) do gosto pela leitura e dos hábitos de leitura*[Entrevista P1, S94]

> *Bom, mas voltando à questão, eu realçaria a promoção de uma competência comportamental, ter uma atitude positiva, de interesse , de preocupação e gosto pelo texto.* [Entrevista P5, S83]

> u*ma atitude positiva face à leitura*[Entrevista P4, S77]

> *Criar o interesse é fundamental (...)Eles, quanto às atitudes, acham todos que gostam de ler. (...) Às vezes nós pensamos que se os alunos escolheram esta licenciatura já não é preciso despertar o gosto.* [Entrevista P2, S89]

Em conclusão, parece haver um entendimento, no discurso dos entrevistados, sobre a necessidade de se articular conhecimentos, competências e atitudes na formação do Professor de Língua que será, entre outros, formador de leitores literários.

*Os métodos para formar o futuro professor no domínio da Educação Literária*

Com o processo de Bolonha as Unidades Curriculares dos Cursos de Formação de Professores, em Portugal, passaram a ser todas teórico-práticas o que significa um certo constrangimento metodológico para os docentes responsáveis pelas Unidades Curriculares. Contudo, os professores identificam como os melhores métodos (e queremos realçar o plural da palavra), capazes de formar professores no domínio da Educação Literária, aqueles que privilegiam a adoção de metodologias de

cariz mais exploratório, prático e interativo, que o modelo do teórico-prático, trazido por Bolonha, não propiciará. Apesar das especificidades (referidas por muitos dos inquiridos) do objeto literário, a adoção de uma metodologia que seja mediadora, de aproximação do livro ao leitor, parece ser o cerne da questão:

> *levar o aluno a pegar no livro, a comprar um livro, a ler. Ou se quisermos, requisitar. Fazer com que ele frua o livro. Se eu não tiver esta dimensão de levar alguém a ter esta sede. Este gosto tem de ser granjeado e cultivado e os gostos não se discutem, mas educam-se. (...) Ou seja a metodologia tem de despertar todos os sentidos, daí que Rodand Barthes falava no prazer do texto quase como uma relação erótica para a qual os sentidos têm de estar despertos.*[Entrevista P7, S96]

> *Eu acho que se tivéssemos todo o tempo do mundo. Ou seja vamos pensar que eles não fazem mais nada. Durante este ano eles não têm mais disciplina nenhuma, vão ter os ects todos em Leitura Literária (Risos) eles têm que começar por perceber (e para isso são necessárias as primeiras aulas) o meu entusiasmo com a Literatura. Perceber que eu gosto mesmo daquilo e aquilo é a minha profissão. Eu sou paga também para fazê-los gostar daquilo. (...) Eu posso gostar muito de ler, agora tenho que ir mais confrontá-los com a qualidade literária. (...) A ideia de que é preciso eles aprenderem a viver nos ambientes dos livros, nas bibliotecas e nas livrarias. Eles têm de perceber que há um mundo nesse campo. Ou seja, se eu os ensinasse a ser ornitólogos eles iam para um sítio onde tinham de descobrir os vários passarinhos, então eles têm que ir para um local onde possam observar, desde a biblioteca ao supermercado, ler os livros. Passaria muito por aí (...).*[Entrevista P2, S107]

> *Portanto, eu acho que a aula de literatura é uma aula que devia funcionar com livros. Se a parte teórica, a parte instrumental, pudesse ficar, ser introdutória apenas, ou até ficar numa cadeira à parte, mais teórica e depois uma disciplina em que a gente só trabalhasse texto, porque às vezes a parte teórica, por muito leve que seja, cria uma certa resistência ao texto em si. Tem que se gerir.*[Entrevista P1, S123]

Ou seja, este sujeitos apontam para uma metodologia que leve os alunos a relacionar-se com livros e a vivenciar experiências com livros num ambiente de livros. Este 'ler textos' tem de passar necessariamente, na perspetiva dos entrevistados, por conhecimentos (lidos, refletidos em conjunto com o professor, pesquisados...) associados a metodologias ativas:

> *só poderei pensar numa metodologia ativa em que o aluno lê e reflete sobre o que lê. Obviamente uma leitura baseada em conhecimentos sérios e profundos e esses conhecimentos ajudarão a compreender melhor os*

*textos. Não podemos pensar em modelos de pura transmissão, devem ser os alunos a construir ativamente o seu conhecimento pela leitura, pelo diálogo em torno dos textos chegamos à teoria, à história e a tudo o que disse* [Entrevista P5, S100]

*Eu acho que as leituras dialogadas, comentadas, as trocas em voz alta, as discussões que se podem fazer a partir dos textos são relevantes ainda que tudo isso tenha de ser, obviamente, sustentado por leituras teóricas prévias e também não é dizer tudo aquilo que nos vem à cabeça, é fundamentar essas leituras com base no que o texto permite.* [Entrevista P4, S101]

*Digo-lhes: Imaginem que vão fazer um prefácio sobre uma obra. Uma obra importante, por exemplo. Terão, portanto, de falar com propriedade daquela obra, como se no final fossem fazer o prefácio. Quando vos pedirem para analisar um poema é isso que vão fazer, como se fizessem o prefácio do poema. Vão fazer a vossa leitura e vão ter de mostrar aos outros qual foi a vossa leitura para os outros concordarem ou não com ela. Com argumentos… e isso também é importante.*[Entrevista P2, S108]

Efetivamente, temos metodologias diferenciadas, em que há professores que não conseguem, muito bem, identificar os passos da aula e, por isso, consideram que a grande metodologia é, apenas, pôr em contacto com os livros, enquanto que há outros que dão conta de metodologias mais ativas, com os alunos a dialogar e a construírem comunidades de leitura.

Supostamente, apesar das análises serem sustentadas teoricamente e com base no que o texto permite, há o entendimento de uma metodologia que procura ser o mais heurística possível e em que mesmo os momentos mais teóricos são contextualizados pelo(s) texto(s) que os estudantes estão a ler. Ou seja, as leituras e as sugestões de leitura partem, não só, mas também, dos alunos:

*Eu gosto de pensar que a aula é, também, um sitio onde eu posso fazer aquilo que eu gostaria que eles fizessem Ou seja, eu tenho que me apresentar também a eles como o tal modelo, exemplo de leitor. E, nessa medida, eu também tenho que ser receptiva àquilo que são as leituras , as sugestões dos meus alunos.* [Entrevista P4, S101]

*Eu tenho esta perspetiva muito construtivista e essa perspetiva substantiva-se de formas muito simples, não é, como peço aos alunos para pesquisarem formas poético-líricas da tradição oral e peço a um grupo para trazer um conjunto de provérbios, outro um conjunto de lengalengas, trava-línguas, adivinhas e depois, a partir do exemplo textual construir um conjunto de características, de singularidades daquela forma.* [Entrevista

P3, S104]

Assim, percebe-se que nas práticas deste professores há uma atuação tendo em conta os sujeitos envolvidos e com vista à diferenciação pedagógica, partindo, para tal, das leituras prévias dos alunos.

Além disso, para desconstruir a visão, por vezes, um tanto hermética da Literatura, parece ser igualmente importante, na conceção dos entrevistados, começar por ler com os alunos, e realça-se o "ler com" e não o "ler para", como os trechos seguintes explicam:

> *o melhor é ler com os alunos, e ler mesmo, e depois debatemos. Se fosse há uns anos não o faria, não a leitura integral na sala de aula, mas o que percebo é que peço para ler e eles não leem. Quando eu fiz a minha formação seria considerada uma perda de tempo, mas hoje em dia quando mando ler um conto chegam à sala de aula e na Educação Básica em 40 leram 3 e naturalmente estar a falar do livro sem o lerem não é um bom trabalho. Então eu prefiro passar meia hora a ler o conto, sem grandes interrupções, a maior parte das vezes lemos do início ao fim e depois volto a ler passagens quando teorizo sobre as questões. Só faço pausas, por exemplo na construção do horizonte de expectativas, aí sim, faço pausas. Mas tenho, para mim, quer no ensino superior quer no âmbito de formação que é cada vez mais importante os professores lerem com os alunos e sublinho ler com, não é ler para.*[Entrevista P5, S76]

> *Mas eu acho que é preciso , um bocadinho, desdramatizar o trabalho com o texto literário. Eles vêm, às vezes, muito formatados e vêm com aquela ideia, lá está, de que o poema, ou o texto, ou o conto tem uma leitura e eles têm que acertar com a leitura que o professor prevê, porque é muito isso que acontece, às vezes, até no 12º ano, nos exames. São poucas vezes chamados a refletir de forma pessoal sobre aquilo que leem ou a tentarem perceber o impacto efetivo que essas leituras podem ter nas suas vidas. Até porque eles às vezes não têm, no 12º ou no 11º, bagagem pessoal para lerem aqueles textos. Por exemplo, nós pedimos para lerem os grandes clássicos da Literatura Portuguesa a alunos que nunca leram os clássicos da Literatura Infantil. Estamos a construir casas sem alicerces.* [Entrevista P4, S102]

Pareceu-nos, ainda, uma metodologia interessante a menção, ainda que pontual, à realização de leituras situadas (Colomer & Camps, 2002), em contextos reais, como é o caso da realização de 'visitas de estudo a casa de poetas', como a 'organização de Sessões com 'Escritores e Ilustradores', bem como a realização de Simpósios, Congressos, Encontros ... É disto exemplo a seguinte fala:

> *normalmente eu organizo sessões com autores, ilustradores, editores, temos um ciclo de atividades em Literatura para a Infância, um simpósio anual, regra geral, em homenagem a um autor. Temos feito sempre e depois publicamos uma pequena monografia sobre cada um dos autores e nesse simpósio além de termos a participação de investigadores distintos temos também o contributo dos alunos de "expressão dramática" que vão dar voz aos textos. Trabalham com as professoras de expressão dramática e fazem uma leitura, ou contam um conto, ou dizem um poema em voz alta. E tem funcionado muito bem e os alunos ficam com vontade de saber mais , com um contacto inicial.* [Entrevista P3, S106]

Por fim, refira-se que, apesar de a grande maioria dos professores valorizar muito mais a questão mais ampla da formação do leitor e que para isso, então, tem de se adotar outras metodologias mais ativas, há sempre alguma referência à transmissão de conhecimentos. Um dos docentes justifica esta adoção de metodologias mais demonstrativas pois, para se adotarem metodologias ativas, o aluno terá de ter conhecimento prévio que (pela experiência relatada em entrevista) o típico aluno das Licenciaturas em Educação Básica não possui:

> *Eu acho que nós confundimos, muitas vezes, os métodos que temos com as crianças, com os métodos que aplicamos aos adultos. É que as metodologias ativas que a gente aplica com as crianças aplicam-se porque estamos a trabalhar com crianças em fases de operações concretas ou na fase das operações formais. [...]a aula, chamada "chatinha", de exposição, é uma aula que nós, normalmente, achamos que temos de evitar. O que não faz sentido. Supostamente no ensino superior, em que os alunos estão mais do que na fase das operações abstratas e aguentam perfeitamente. [...]* [Entrevista P6, S98 e 99]

Em suma, relativamente à metodologia o que se verifica é que o mais importante é a aproximação do livro ao leitor, através de atividades mais ativas, com os alunos a dialogarem e a construírem comunidades de leitura. Assim, a educação literária dos futuros leitores deve passar por uma mediação leitora, de aproximação livro - leitor, que desenvolva nos sujeitos o gosto e o hábito de leitura, que para uns será lendo com os alunos textos do seu próprio interesse e para outros discutindo leituras e obras.

*As conceções de formação do professor de Língua que tem de vir a formar em Educação Literária configuradas nos instrumentos de avaliação*

Quando se pergunta aos docentes sobre a melhor forma de avaliar as

aprendizagens, na formação do professor de Língua que tem de vir a formar em Educação Literária, unanimemente todos respondem que utilizam uma avaliação maioritariamente sumativa, através de testes escritos, embora estes possam ser mais abertos ou mais fechados.Surge igualmente, como complementar, no discurso de todos os inquiridos, a menção a outros instrumentos de avaliação, ainda que com uma carga percentual menor:

> *A avaliação é muito centrada na componente escrita ainda que tente sempre ter uma componente oral*. [Entrevista P4, S117]

Assim, apesar de, basicamente, haver uma maior importância atribuída à avaliação sumativa, pontual, materializada num teste escrito, há outros métodos referidos como válidos pelos inquiridos que têm mais a ver com uma formação continua e, esses sim, contribuem para a formação do leitor, unanimemente defendida por todos os inquiridos como um dos objetivos da educação literária:

> *Em tempos pratiquei uma avaliação muito mais formativa, mas em termos pragmáticos criou alguns problemas. Obrigava-os a ir escrevendo recensões e comentários às obras que liamos e íamos discutindo o que escreviam.* [Entrevista P5, S116]

> *Tento fazer uma recensão de um texto que tem regras. E nas regras há uma parte grande que é de compreensão. Eu na Literatura para a Infância tenho feito um trabalho que tem em conta a receção, e ensino a que elas prevejam qual vai ser a receção dos estudantes do ensino básico.* [Entrevista P4, S114]

Pontualmente, no discurso de três outros docentes, são, ainda, referidos instrumentos de avaliação que vão partir de práticas de leitura dos alunos. São exemplo dessas práticas, onde os estudantes selecionam autonomamente livros e os apresentam, as seguintes falas:

> *Um exercício que eu adoto muito também é pedir-lhes que adotem um livro. Escolha um livro e fale sobre ele.[*Entrevista P2, S121]

> *um trabalho prático que consiste na seleção autónoma de um livro que consideram de qualidade na sua análise e que tem de ter sido publicado no último ano [...]Então eles têm que escolher o livro, e a avaliação da seleção do livro, da análise e depois têm preparar uma sessão de trabalho com aquele livro para um público alvo que pode ser em contexto de sala de aula ou não.* [Entrevista P4, S118]

> *parece-me significativo que ele alimente o seu trabalho num dossier que mais tarde vai rentabilizar, que nas investigações que vá fazendo no semestre se encontrem espelhadas pequenas pesquisas e depois o recheio que isso vai dar ao sujeito. [...]Este portefólio pode ter ideias mestras que o professor pode dar sem regras rígidas que sejam incapacitantes para uma certa criatividade, que podem renegar para segundo plano esta posição do aluno. Tem que haver uma norma, mas valorizo, por exemplo, a capacidade de perceber de que modo é que tudo o que eu aprendi na vida e tudo aquilo que eu posso atualizar e utilizar, há como que uma tautologia. [...]Ou seja, entender como indissociáveis o fenómeno linguístico, o fenómeno cultural e o fenómeno estético.* [Entrevista P7, S111]

É, pois, mencionada de forma ocasional (nos dois discursos anteriores) a elaboração de projetos de leitura e de "dossiês" de formação, instrumentos que preveem a avaliação do processo de ensino-aprendizagem e não do conhecimento final, ao contrário, por exemplo, de um teste escrito. Estes instrumentos parecem ir mais ao encontro dos objetivos da Educação literária que, ao longo da entrevista, os professores foram defendendo: formar leitores, desenvolver o gosto pela leitura, criar hábitos e competências e não apenas conhecimentos.

Apesar da grande percentagem atribuída aos testes escritos, na avaliação dos alunos, todos os docentes referem que veriam como válida a adoção de instrumentos de avaliação mais voltados para tarefas de desenvolvimento de atitudes e de competências, mas que tal não é possível por diversos motivos, tais como falta de tempo; défice de conhecimentos que os alunos trazem; número elevado de alunos por turma que dificulta o acompanhamento e a correção de um número diversificado de tarefas; diretrizes subjacentes ao processo de Bolonha que sugerem/obrigam a adoção dos testes de avaliação e "calcificações curriculares" difíceis de serem alteradas.

Tudo isto é reforçado pelos instrumentos de avaliação que foram disponibilizados. Foi solicitado aos docentes entrevistados que disponibilizassem exemplos de instrumentos de avaliação (I.A.) por ser o lugar das práticas efetivas. Deste modo, enquanto que pela entrevista nós pretendíamos compreender as conceções dos sujeitos inquiridos sobre a formação dos professores, esta recolha de instrumentos é uma forma de aceder às práticas concretas de formação, do professor de língua, que formará leitores literários, que muitas vezes são contraditórias com aquilo que se disse que se fazia. Compreender, por exemplo, se o teste, na

formação do professor literário que se pretende que seja leitor, é só de definições ou se é um portefólio, em que os alunos fazem comentários de livros, configurará, assim, práticas formativas do professor de literatura completamente distintas e mais (ou menos) consentâneas com o objetivo daquela formação, com mais capacidade de se formarem os tais leitores que se pretende formar.

Antes de passarmos a uma análise mais aprofundada, parece-nos bastante curioso que, apesar de durante a entrevista os docentes terem mencionado vários instrumentos de avaliação, quando solicitamos a disponibilização de documentos (como instruções; perguntas, trabalhos, testes, recensões, dossiers...) todos, sem exceção, enviaram exemplares de exercícios de avaliação sumativa. No total foram recolhidos 11 documentos compostos por exercícios para resolver, geralmente chamados “testes”. Estes “testes” não têm todos o mesmo formato, já que 9 são exercícios convencionais para responder imediatamente e 2 permitem a consulta de documentos no momento da sua realização, sendo um destes dois realizado fora da sala de aula, ao longo de uma semana.

Compreende-se que seja mais fácil disponibilizar instrumentos de avaliação em folhas simples, mas parece bastante significativo o seu envio exclusivo, apontando, desde logo, mais para o predomínio da memorização e da acumulação de conhecimento testável o que, se calhar, não é compatível com a formação de leitores. Este facto parece reforçar os dados das entrevistas, onde já se tinha verificado a adoção maioritária deste tipo de instrumentos, chamados “testes”. Em termos de formação, a predominância do teste revela limitações porque, como referem Verhine & Dantas (2009, p.185) “testes (...) capturam, no melhor dos casos, apenas uma porção daquilo que deve ser aprendido ou conhecido ao final de um curso de graduação.” (p.185) Como tal, se recordarmos que estes docentes do ensino superior defendem que esta formação deve, em primeira instância, formar leitores, como pode um teste refletir esse processo? Estes testes podem ser muito úteis e válidos para avaliar conhecimento, mas, como referem Verhine & Dantas (2009, p. 186), “habilidades e competências são dificilmente captadas através de exames padronizados, escritos”.(p.186) Assim, o teste, numa formação de um professor, leitor de literatura, que se pretende de conhecimento alargado, de visões, de relações, se calhar, é problemático porque, como se disse, é limitado.

O tipo de perguntas e as instruções apresentadas, nos 11 testes analisados, permite concluir que a avaliação tem maioritariamente a ver com dois grandes âmbitos: os saberes declarativos e os saberes processuais;
Permitimo-nos, assim, dizer que há dois grandes tipos de testes, uns que avaliam saberes processuais e outros que avaliam saberes declarativos. Os que avaliam saberes declarativos dão privilegio, em termos de pontos, a perguntas como:

> Assinale com V (verdadeiro) ou F (falso) as afirmações que se seguem:
>
> No álbum narrativo ou no "picturebook" contemporâneo, é de assinalar, quer ao nível verbal, quer no domínio pictórico, a evidente qualidade dos processos técnico- compositivos a par da enorme diversidade de registos criativos, embora, não raras vezes, se descure a primeira componente e se hipervalorize a segunda.
>
> [Instrumento de Avaliação 9]

Nestes, encontramos questões que visam definições simples de conceitos (com recurso a perguntas de Verdadeiros e Falsos; perguntas diretas; perguntas de escolha múltipla...).
Os que valorizam saberes processuais têm questões mais variadas e mais abrangentes, onde se privilegia, em termos de pontos, perguntas como a que se segue:

> Elabore um texto cuidado e fundamentado onde proceda à análise e interpretação do texto transcrito, tendo em conta, entre outros aspetos que julgue pertinentes, os seguintes:
>
> - modo, género e subgénero
> - tema e motivos
> - mensagem e moralidade
>
> (...) [Instrumento de Avaliação 8]

Neste tipo de questões exige-se a demonstração, por parte dos alunos, das suas competências analítico-críticas relativamente a um texto literário (integral ou excerto), maioritariamente, disponibilizado pelo professor.
Assim, a análise dos 11 instrumentos permite concluir que estes apresentam dois eixos, predominando os testes que privilegiadamente avaliam saberes declarativos e outros que avaliam, em menor escala,

saberes processuais:

| | Saberes Declarativos | Saberes Processuais |
|---|---|---|
| I.A. 1 | 33% | 67% |
| I.A. 2 | 50% | 50% |
| I.A. 3 | 90% | 10% |
| I.A. 4 | 75% | 25% |
| I.A. 5 | 50% | 50% |
| I.A. 6 | 83% | 17% |
| I.A. 7 | 83% | 17% |
| I.A. 8 | 60% | 40% |
| I.A. 9 | 100% | 0% |
| I.A. 10 | 25% | 75% |
| I.A. 11 | 40% | 60% |
| **Média** | 62% | 38% |

*Tabela 1. Saberes avaliados por instrumento de avaliação.*

O peso que adquirem em cada um dos testes de avaliação permite concluir que os saberes declarativos são mais valorizados e que estão presentes mesmo quando, aparentemente, o que se pede é um exercício de escrita criativa que poderíamos pensar mais processual:

> construa uma pequena narrativa breve (máximo de 12 linhas), em que a índole do fantástico esteja patenteada.
>
> [Instrumento de avaliação 10]

Curiosamente, é um caso em que o processual se junta ao declarativo. No entanto, apesar de se pedir um texto de "criação literária", este é maioritariamente de aplicação de conhecimentos.

Se a escrita literária de facto é aceitável e defensável pois, como refere Silva (2013), tem condições de possibilitar uma função de autoria cujo deslocamento de saberes assenta na criatividade:

> É pois pelo trabalho com a criatividade [...] que permite deslocamento dos sentidos, emergência de outros e novos sentidos, que os alunos teriam oportunidade de ocuparem a função-leitor e função-autor. (Silva, 2013, p. 106).

Agora, juntar a aplicação dos saberes declarativos pode vir a perturbar

tudo isso.

É significativo, também, que um dos testes disponibilizados solicite uma análise de texto em que este é escolhido pelo aluno:

> Vá a uma biblioteca, livraria ou à sua estante e escolha um livro para crianças. Adote-o. A partir do livro que adotou responda às questões deste teste, elaborando um texto único(...)
>
> [Instrumento de avaliação 5]

Em nosso entender, este tipo de avaliação é, como se disse significativo porque tem condições para promover uma atitude positiva para com a literatura e a leitura (aspeto tão reforçado como importante pelos professores entrevistados) que os testes anteriormente apresentados não apontam.

Assim, professores com conceções de Educação Literária que apontam para uma valorização da formação de leitores literários habituais e do fomento do gosto pela leitura, utilizam, como principais instrumentos de avaliação, testes de avaliação de conhecimentos, de definições, de avaliação de saberes declarativos. Mesmo em outros casos que são, aparentemente, híbridos (pois temos questões que são até de escrita criativa), os conteúdos declarativos ganham sempre privilégio. Esta avaliação aponta, assim, para o privilégio, na formação de professores, dos saberes declarativos face às competências e às atitudes, facto que não parece ir ao encontro do professor de Literatura que se quer formar.

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## Alfabetizar y aprender a estudiar integrando prácticas del lenguaje y ciencias sociales

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PALABRAS CLAVE: alfabetizaciones, integración, aprender a estudiar, aprendizaje continuo.

RESUMEN:
La escuela, en todos los niveles, se propone socializar a las nuevas generaciones y favorecer la constitución de hábitos de aprendizaje que favorezcan la construcción de conocimientos significativos para participar de la cultura desde una ciudadanía crítica, para acceder a estudios superiores e integrarse al mundo laboral. A partir de estas consideraciones, en 2015- dentro del PNFP (Programa Nacional de Formación Permanente) en Argentina- desarrollamos, en la provincia de Buenos Aires, el curso *Alfabetizar y aprender a estudiar integrando Ciencias Sociales y Prácticas del Lenguaje* en el que destacamos la importancia de trabajar de manera integrada en el plano institucional y en el áulico. Así como el concepto de alfabetización- en lectura y escritura- constituye un eje articulador de estos propósitos, aprender a estudiar se constituye en un aspecto central en este proceso para facilitar la integración de las áreas y la significatividad del conocimiento para todos los niveles de enseñanza. Relataremos en este trabajo la experiencia del curso, la nuestra y la de los docentes. Esperamos reflejar la búsqueda de estrategias para promover la lectura- en diversos y variados soportes- de textos, de imágenes, de situaciones; y, además, la preocupación por alcanzar, desde la transversalidad de las áreas, la articulación de la adquisición del lenguaje con los contenidos disciplinares. Consideramos que es el aspecto central para facilitar ese proceso de alfabetización y de aprender a aprender que dura toda la vida.

INTRODUCCIÓN:

La función socializadora de la escuela promueve- en todos los niveles -la generación de hábitos de aprendizaje que, al impulsar un conocimiento significativo, permiten tanto la participación en la cultura desde el ejercicio de una ciudadanía crítica, como el acceso a estudios superiores y la integración al mundo laboral.

Estos propósitos suponen la **alfabetización** en las diversas dimensiones en las que transcurre la experiencia vital. Consideramos que la misma es un proceso permanente que excede los tiempos que ofrece la escuela, que se produce a lo largo de la vida de los sujetos. Es en este proceso en el que se construyen y reconstruyen nuevas competencias para comprender la compleja realidad del mundo. Por eso la escuela debe fomentar el tratamiento de estrategias/recursos que acompañen ese proceso, que beneficien la autonomía a partir de la reflexión y la toma de decisiones sobre el propio aprendizaje.

La escuela comienza esta labor desde el nivel inicial hasta la conclusión del nivel secundario cuando cada alumno egresa con el bagaje y las herramientas que le permiten desempeñarse de manera autónoma en el plano personal, comunitario, académico y laboral. Se torna necesario, entonces, que trabaje de manera integrada en dos planos: en el institucional y en el áulico.

En el plano institucional se debe propiciar la articulación y coherencia entre los tres niveles (inicial, primario y secundario) y dentro de cada uno. En el plano áulico, es central que se diseñen de manera graduada, recurrente y espiralada estrategias de enseñanza a partir de situaciones que generen hábitos de aprendizaje significativo y autónomo.

Desde este enfoque, tanto las Prácticas del Lenguaje como la enseñanza de las Ciencias Sociales se encaminan en esa dirección. El lenguaje como resultado de una construcción que realiza el sujeto a partir de las experiencias de vida con los otros en un momento histórico, estructura el pensamiento y configura pautas culturales propias de un grupo de pertenencia y determina formas de ver e interpretar el mundo. Por eso, la adquisición del lenguaje como la manifestación cultural fundamental es un derecho que permite a las personas ejercer la ciudadanía e integrarse a la sociedad participando para transformarla a partir del involucramiento crítico y reflexivo.

En el mismo sentido, las leyes de educación y los documentos curriculares nacionales y provinciales proponen que el área de Ciencias Sociales en la escuela primaria acompañe a los alumnos en el proceso de comprender la compleja y dinámica realidad social en la que viven. Entendemos que esta comprensión, clave para construir conocimientos significativos y contextualizados de los fenómenos sociales, requiere de las competencias del lenguaje, del análisis de las prácticas del lenguaje, y su reflexión.

Pensamos que, así como el concepto de alfabetización constituye un eje articulador de estos propósitos, el de **aprender a estudiar**, es un aspecto central en este proceso para integrar las áreas, los niveles de enseñanza y la **significatividad** del conocimiento. También consideramos que es necesario partir de la **experiencia** para acercar a los alumnos a la construcción, cada vez más autónoma, de conocimientos nuevos y variados, que incluye ponerlos en contacto con lenguajes más específicos, en distintos soportes, que les permitan comprender y explicar el mundo que los rodea.

Consideramos que para avanzar en estas propuestas es pertinente y necesario, evidenciar la **transversalidad** como forma de trabajo docente que va más allá de relacionar temas desde las distintas áreas. Es una manera de pensar los procesos de enseñanza y de aprendizaje que implica un modo de posicionarse ante ellos no solo mediante los contenidos sino, también, a través de todas las estrategias y recursos disponibles a la hora de actualizar los quehaceres áulicos y extraáulicos. Esta transversalidad favorece su implementación en la alfabetización de lectura y escritura de manera conjunta.

Desde la experiencia en campo en la formación, hemos observado que se trabaja mucho en las instituciones, pero no siempre se logra integrar las áreas, ni se aprovechan los recursos empleados en las mismas, ni se alcanzan las expectativas planteadas. Por eso, este proyecto planteaba que la formación continua desde las didácticas específicas debía complementarse con la conformación de equipos intra e interciclo en las escuelas tal como promueven los generalistas.

Al diseñar el curso buscábamos recuperar las prácticas áulicas para promover la reflexión sobre las mismas. También- como ya afirmamos- queríamos fomentar “experiencias” que les permitieran vivenciar el proceso que transitan los alumnos en la alfabetización y así actualizar la **doble conceptualización** de la que habla Delia Lerner (2011), es decir,

que los docentes pusieran en juego sus competencias como si fueran sus propios alumnos. Esto permitiría revisar sus preconceptos, sus estrategias, sus obstáculos al momento de buscar resoluciones a las propuestas y reflexionar para tratar de prever las vivencias de los alumnos y anticipar decisiones didácticas. La doble conceptualización promueve el análisis crítico de la propia práctica docente, de los criterios que fundamentan el trabajo de los maestros en distintas situaciones áulicas, con los diferentes grupos a cargo, y no perder de vista la relación entre el objeto de enseñanza y los contenidos que corresponden. Posicionarse desde este abordaje apuntaba, también, a superar algo que es muy frecuente en las aulas. Al momento de pensar las clases los docentes suelen partir de las actividades. Quedan relegados los contenidos y los propósitos/objetivos. Se cae, entonces, en priorizar el hacer por hacer y se pierde el sentido y la significatividad de las prácticas pedagógicas. Las estrategias que empleáramos en los encuentros debían reflejar todas estas cuestiones.

A partir de estas consideraciones, en 2015- dentro del PNFP (Programa Nacional de Formación Permanente en Argentina)- desarrollamos, en la provincia de Buenos Aires, el curso *Alfabetizar y aprender a estudiar integrando Ciencias Sociales y Prácticas del Lenguaje* para el nivel primario en el que destacamos la importancia de trabajar de manera integrada en el plano institucional y en el áulico.

El proyecto **proponía** aportar, por un lado, instancias de actualización disciplinar en Ciencias Sociales y en Prácticas del Lenguaje. Por otro, centrarse en instancias de reflexión sobre las prácticas de enseñanza de cada una de las áreas, en el trabajo de articulación y planificación de estrategias conjuntas que colaboren/colaboraran en la alfabetización y aprender a estudiar. Los propósitos incluían focalizar en los modos organizativos del tiempo didáctico y las posibilidades para su implementación en el aula; propiciar situaciones de enseñanza y de aprendizaje y evaluación de prácticas de lectura, escritura, oralidad y aprender a estudiar; promover la problematización de la realidad social y su comprensión a partir de los conceptos- herramientas propios del área de Ciencias Sociales. Ya señalamos el papel de las competencias lingüísticas como base sobre la que se despliegan otras (a las que aportan todas las áreas), de tipo académico y laboral, constitutivas de un ciudadano activo que interactúa con el mundo. Por todo ello, buscábamos generar recursos para la implementación y desarrollo de un aprendizaje autónomo.

En relación a los **contenidos** los consideramos como contenidos en construcción; en tal sentido fueron abordados no respondiendo a un orden prefijado sino, más bien, reestructurando la organización y secuencia de trabajo sobre los mismos según el progreso de los encuentros. Los **ejes temáticos** sobre los que se desenvolvió esta construcción fueron: las estrategias metodológicas; la integración de las áreas en la escuela primaria; la comprensión de la realidad social desde los conceptos-herramientas de las Ciencias Sociales; prácticas de lectura, escritura, oralidad y reflexión sobre el sistema de escritura; la experiencia cotidiana como vía de acceso al conocimiento y la problematización de la realidad social como disparador de la construcción del conocimiento; variedad de recursos y fuentes: diversos modos de abordarlos para enseñar a estudiar (cuadros comparativos, líneas de tiempo, toma de notas, dictado al docente); el aporte de las TICs; la evaluación como parte de los procesos de enseñanza y de aprendizaje.

Llevar a cabo esta propuesta requirió de la puesta en práctica de situaciones didácticas que actualizaran la diversidad en todos sus aspectos: diversidad cultural, de fuentes (materiales, visuales, audiovisuales, orales, escritas, icónicas), de recursos, de estrategias, de experiencias, de textos. Esta diversidad debía facilitar los diferentes estilos de aprendizaje de los alumnos y dar en parte cuenta de ellos. Aprender a leer implica leer no solamente textos escritos, sino también imágenes y situaciones. El trabajo de lectura de imágenes fue, entonces, un punto fundamental del curso. La lectura y la escritura nos llevaron a otra idea central: la **hipertextualidad**, característica, junto con lo visual, de la cultura digital que media hoy todo proceso de aprendizaje, al ser constitutiva del contexto en el que avanza nuestra civilización.

En síntesis, a partir de la puesta en práctica del proyecto, el docente emprendería procesos de enseñanza que atendieran a esa diversidad desde una praxis donde se reflexionara de manera continua en torno a la alfabetización en el área desde distintas acciones/procedimientos y también modos de organizar el tiempo didáctico.

En cuanto a la evaluación del curso, pensamos diferentes instancias que aportaran información de lo que ocurría en los encuentros. La reflexión sobre los criterios e instrumentos de evaluación empleados promovería el conocimiento de que es parte de los procesos de enseñanza y de aprendizaje en su totalidad.

Relataremos en este trabajo la experiencia del curso, la nuestra y la de los docentes. Esperamos reflejar la búsqueda de estrategias para promover la lectura- en variados soportes- de textos, de imágenes, de situaciones; y, además, la preocupación por alcanzar, desde la transversalidad de las áreas - sin que cada una pierda su especificidad-, la articulación de la adquisición del lenguaje con los contenidos disciplinares.

Antes de referirnos a los procedimientos que diseñamos para el curso, sería pertinente que nos detuviéramos en las siguientes cuestiones. Una, prioritaria, es estimar que la alfabetización en primer ciclo debe orientarse a partir de la lectura y producción de textos orales y escritos a pesar de que los niños no manifiesten autonomía total en relación con la lectura ni la escritura. El docente será quien más lea y escriba hasta tanto el sistema no esté aprehendido por los alumnos. En una segunda reflexión podríamos destacar que, en el primer año, los niños comienzan el proceso de aprender a aprender. Es en esta etapa cuando se debe asegurar y fomentar el aprendizaje de las competencias básicas que sean el inicio de nuevos aprendizajes que les posibiliten construir contenidos significativos en el área de Ciencias Sociales y en las otras. Por último, en el segundo ciclo se complejizarán todas las actividades de indagación desde la profundización de la lectura y la escritura con el desarrollo de procesos cognitivos como: diferenciación, comparación, identificación, análisis, síntesis, comprensión, interpretación, cotejo, evaluación. Para eso sería preciso en las aulas y en el curso:

- Promover la investigación con sus pasos: delimitación del problema, hipotetización, búsqueda y análisis de fuentes, realizar conclusiones, socializar los resultados.
- Trabajar con diversas fuentes y objetos
- Favorecer la relación entre los ámbitos donde circulan producciones literarias: biblioteca, librerías, museos, galerías, internet.

Por eso definimos un trabajo cooperativo, con el que los equipos docentes se comprometieran a establecer acuerdos que se sostuvieran en el tiempo y permitieran compartir concepciones de prácticas pedagógicas, estrategias participativas y criterios de selección de proyectos pedagógicos. Dichos acuerdos promoverían oportunidades múltiples para poner en uso los principios democráticos y desalentarían el ejercicio de acciones discriminatorias, autoritarias.

Propusimos la capacitación docente a través de un ateneo. Este formato posibilita la problematización de los propios quehaceres, su desnaturalización y la reflexión sobre los mismos en función de la articulación y planificación de estrategias conjuntas de alfabetización y aprender a estudiar. Estimamos que es una manera de compatibilizar las prácticas de la formación con los principios en los que se la fundamenta. En el caso de que las instituciones lo hubiesen requerido, podrían haberse visitado las escuelas para complementar desde el campo las propuestas de renovación e integración. El formato ateneo no fue autorizado por el Programa Nacional que aprobó el proyecto. Se convirtió entonces en un curso de nueve jornadas de tres horas reloj que, de todas formas, permitió un trabajo reflexivo y recursivo de doble conceptualización.

Se retomaría parte de lo realizado hasta el momento en capacitaciones en Prácticas del Lenguaje y en Ciencias Sociales en la Región y se trabajaría desde la experiencia y saberes de los docentes poniendo en práctica la diversidad de recursos y estrategias que fundamentan el enfoque de ambas áreas. Además, se aprovecharía el material incluido en el blog conjunto de las formadoras. Este blog sería otra instancia, muy pertinente, de comunicación y reflexión sobre alfabetización, lectura y escritura.

*El día a día de Alfabetizar y aprender a estudiar*

El 24 de septiembre de 2015 comenzamos el curso en el CIIE (Centro de Capacitación, Información e Investigación Educativa) de Alte. Brown, provincia de Buenos Aires, con cuarenta y un docentes- en su totalidad mujeres-. Los encuentros se extendieron hasta el 19 de noviembre de 2015. Como consideramos que el ateneo favorece la articulación entre las prácticas, la experiencia de los propios docentes y la reflexión sobre las mismas, decidimos diseñar estrategias que nos permitieran obtener en los encuentros, las ventajas que ofrece ese formato.

Iniciamos cada jornada con la lectura de un texto. Había en esta práctica más de una intencionalidad. Por un lado, era una manera de dar la bienvenida al trabajo, un recibimiento que marcaba el comienzo de un tiempo diferente, de una experiencia que se distinguiría de lo acontecido en ese día (a muchas docentes las llevó a la infancia, a épocas cuando eran escuchas de textos leídos/narrados por algún familiar o por sus maestros, con la consiguiente emoción del recuerdo recuperado). Por otro, operaba como instancia de promover una lectura placentera y

que también facilitara una reflexión para ir adentrándonos en el trabajo de la jornada. Por último, pretendíamos hacer conocer textos que, tal vez, las docentes no leyeran ni para ellas ni para sus alumnos, por causas diversas. De esa forma, acercábamos bibliografía, en muchos casos, totalmente nueva para las maestras.

Dividimos cada encuentro en tres o cuatro momentos en los que se diferenciaban las estrategias y recursos puestos en juego en función del o los objetivo/s concreto/s para ese día. Las dos capacitadoras siempre trabajamos junto a las docentes de manera alternativa y complementaria. Evitamos la superposición, sin embargo, cada una estaba atenta a la recepción que hacían de lo que se estaba diciendo, aportando comentarios o procurando precisiones sobre las inquietudes que surgieran. Si una exponía en algún tramo de la jornada, la otra se ocupaba del registro (aunque fuera de manera escueta) de lo que acontecía. Esto lo hacíamos de modo explícito, como parte de las vivencias que se sucedían en el día y se constituía en insumo sobre el cual reflexionar. Se ponía en juego un recurso y su posterior análisis, se tomaba registro de lo que ocurría para luego retomarlo cuando fuera necesario o pertinente. Buscamos promover situaciones en las que, las propias docentes vivenciaran experiencias de alfabetización y aprendizaje que favorecieran la comprensión de lo que se actualiza en estos procesos en los alumnos (doble conceptualización).

El **primer encuentro** fue clave por varias cuestiones. En principio, era la presentación del curso, en la que debíamos plantear los contenidos, las características y modalidad de cursada y la evaluación. En otro sentido buscábamos que las actividades previstas expresaran claramente el tipo de metodología que implementaríamos por lo que procuramos que recuperaran experiencias de su trayectoria escolar. Además, el registro del encuentro y alguna actividad concreta conformarían la evaluación diagnóstica que aportaría la información para rediseñar las estrategias a implementar en lo sucesivo.

Dividimos este encuentro en cinco momentos. En el primero, leímos el texto **Candela** de Iris Rivera. Registramos los comentarios espontáneos para retomarlos al final de la jornada. En el segundo momento realizamos la evaluación diagnóstica a partir de una reflexión grupal en torno al concepto de *ALFABETIZAR* y sus variadas dimensiones y al modo en el que se lo actualiza en las aulas. Procuramos problematizar a partir de las afirmaciones de los docentes. También, en pequeños grupos, promovimos

el intercambio en torno a *APRENDER A ESTUDIAR* y a la *integración* de las áreas. Luego, propusimos una puesta en común y tomamos nota de la actividad para recuperarla al final.

En el tercer momento generamos un trabajo grupal de lectura de imágenes (las proyectamos para que el grupo las compartiera) a partir de una serie de preguntas orientadoras. Debían escribir un texto breve. Compartieron su producción y discutimos entre todas acerca de cómo aparecían conceptos centrales al área de Ciencias Sociales en el trabajo de lectura de imágenes. Para reforzar esto ilustramos con nuestro blog, *Entre prácticas y reflexiones*, desde algunas entradas referidas a la lectura, las imágenes y la problematización de contenidos.

En el cuarto momento retomamos la reflexión, esta vez en torno al formato del curso y su instrumentación. Para el siguiente encuentro les propusimos que analizaran críticamente estos aspectos y los relacionaran con sus propias prácticas en el aula. Sugerimos que observaran alguna de ellas y realizaran un registro para compartir. También aconsejamos la elaboración de un diario o bitácora que reflejara la experiencia individual en el curso.

En los cinco minutos finales retomamos- a partir del registro del encuentro- los diferentes momentos, destacando lo más significativo de cada uno y la importancia de enseñar a preguntar, es decir, problematizar.

A partir de este encuentro, procuramos conservar cierta estructura semejante en los siguientes, justamente para que en la reiteración aparente, se viera la implementación de la recursividad que implica retroceder para avanzar espiraladamente, complejizando de manera gradual los contenidos que iban poniéndose en práctica.

Así, todos los encuentros tuvieron un inicio parecido, con la lectura oral de un texto por parte de una de las formadoras. El segundo momento de cada jornada, a partir de la segunda, consistía en la revisión del trabajo, de los comentarios, del análisis/de la reflexión sobre los contenidos, actividades y estrategias empleadas en el encuentro anterior de forma somera. Pretendíamos no solo avanzar desde ese punto sino también recuperar lo fundamental de la propuesta para quienes no hubiesen seguido y entendido totalmente lo realizado o hubiesen inasistido. Estrategia didáctica para que a su vez la replicaran con sus alumnos durante las clases y que implementamos, como ya fue dicho, sistemáticamente hasta

finalizar la capacitación. Implementación a veces, oral; otras, en forma escrita; de manera individual o en parejas o grupal. La agrupación o no fue otra estrategia que variaba en función de que *vivieran* la diversidad para considerarla y la trasladaran como recurso en las aulas.

En general en el tercer momento de los encuentros recurrimos de manera frecuente a diversas publicaciones de nuestro blog ya que por un lado, abordábamos contenidos pertinentes al encuentro y por otro, el recurso las familiarizaba con herramientas digitales y promovía su uso. En otras ocasiones, en este tiempo proponíamos trabajo en grupos o de comunicación de los registros de las docentes y reflexionábamos sobre las prácticas que mostraban desde el enfoque propuesto en el curso.

En algunos encuentros definimos un cuarto momento para trabajar grupalmente o para ampliar algunas cuestiones que hubieran surgido de jornadas anteriores. En todos los encuentros promovimos en el cierre una recuperación de los registros de lo hecho en el día, la consideración acerca de los avances y dificultades que se hubieren presentado. Además dábamos la consigna para la semana siguiente.

A continuación compartimos un punteo de los principales contenidos de cada encuentro y algunas especificaciones de las estrategias puestas en juego.

En el **segundo encuentro** pedimos a las docentes un breve escrito para recuperar la jornada anterior. Con el análisis de entradas del blog-estrategia a la que ya nos referimos- procuramos familiarizarlas con la herramienta y destacar la importancia de enseñar a preguntar, del **trabajo grupal**, su significatividad y relación con la subjetividad y las emociones. Reflexionamos sobre las diferencias en los procesos de lectura y de escritura y establecimos con claridad que la alfabetización no implica solo el aprendizaje del sistema de escritura sino la competencia que permite a un alumno estar, permanecer y manejarse autónomamente en toda la escolaridad.

A partir del contenido migraciones-que atraviesa la curricula de Ciencias Sociales-abordamos estas cuestiones mediante el análisis de variadas fuentes (escritas, visuales, sonoras y recursos virtuales). Al revisar los registros tomados por las docentes destacamos la relación de ese material con las prácticas de lectura y escritura, con estrategias para aprender a estudiar, con la problematización de los contenidos y fenómenos de

Ciencias Sociales. Comparamos las prácticas desplegadas en estos encuentros con las actualizadas en el aula. Fue necesario aclarar que la consideración de las emociones no implica desborde ni procesos de análisis psicológico.

En el **tercer encuentro** profundizamos sobre el acercamiento desde la subjetividad y las emociones como medios para promover la problematización y la construcción del conocimiento de la realidad social. Para eso acudimos a la lectura de imágenes y de publicaciones del blog -esto, otra vez, como insistencia pedagógica, con la intención de que se usara habitualmente-. Los registros de las docentes aportaron a la discusión acerca de estrategias para enseñar a estudiar con ejemplos de los contenidos curriculares y las prácticas de lectura y escritura intervinientes. Fue importante la diferenciación de efemérides y contenidos propios de las Ciencias Sociales. Les pedimos que para el encuentro siguiente implementaran en el aula alguna de las problemáticas puestas en juego hasta el momento o que analizaran alguna situación desde este mismo enfoque y lo registraran.

En el **cuarto encuentro** analizamos y comentamos entradas del blog *Quehaceres lectores y Modalidades lectoras.* Recuperamos-con referencias al diseño curricular y a material del blog- la discusión del encuentro anterior en torno a la distinción entre conmemorar (efemérides) y enseñar Ciencias Sociales. Esta diferenciación nos permitió enfatizar la tarea de alfabetización y de aprender a estudiar que se realiza de manera integral e integrada desde Ciencias Sociales y Prácticas del Lenguaje.

En el **quinto encuentro** les solicitamos a las docentes una actividad escritural sobre dos cuestiones del Diseño Curricular en relación a las Cs Sociales. Pretendíamos el conocimiento de especificidades del área y el trabajo con el lenguaje escrito que sería revisado y corregido, previa exposición en el pizarrón, por el grupo total en ítems puntuales: atención a la consigna, a la manera de expresarse, a qué sacar/añadir/reemplazar, a las repeticiones no pertinentes, y, por último, a los elementos gramaticales.

En el **sexto encuentro** enfatizamos en la actividad con escritura y contenidos de las dos áreas. Hablamos de: sistematización y comunicación de la información en diferentes soportes- entre otros, cuadros comparativos de doble entrada; elaboración de relaciones entre

conceptos; indicadores de avance; corrección ortográfica y sintáctica. Terminamos de ajustar la consigna para el trabajo final (grupal) y para la evaluación individual. El trabajo consistía en la elaboración de una secuencia didáctica en la que se integraran las prácticas de lectura, escritura y oralidad a partir de contenidos de Ciencias Sociales. Deberían implementar en el aula las secuencias planificadas.

El **séptimo encuentro** lo dedicamos a la resolución de la consigna final-la grupal-, a las consultas sobre las dudas que iban generándose, a la reflexión sobre distintos aspectos que la tarea les requería.
En el **penúltimo encuentro** las maestras presentaron los trabajos finales en forma grupal. Fueron comentados por ellas y por nosotras. Finalmente los recibimos para la revisión en profundidad ya en nuestros domicilios. Reflexionamos sobre la jornada y aclaramos dudas sobre la evaluación individual del próximo encuentro.

En **la última jornada** entregamos los trabajos finales con la devolución correspondiente por escrito. Oralmente, relevamos las cuestiones sobre las que podíamos comentar/opinar. Tomamos la evaluación individual en la que les solicitamos a los docentes la elaboración de un texto reflexivo acerca de los siguientes aspectos:

- Proceso de aprendizaje personal a lo largo del curso (expectativas, temores, participación, cambios, prioridades a trabajar)
- Evaluación del curso (propuesta, desarrollo, intervenciones de las formadoras)
- Aspectos a destacar y a modificar en relación al curso.

Finalmente, llevamos a cabo la devolución personalizada y completa mediante la casilla de correo de las maestras. Esa devolución implicó consideraciones generales para todas; y otra, para cada grupo, con comentarios específicos sobre cada trabajo. En la reflexión general, nos referimos, por un lado, a los logros y dificultades que expresaron en la evaluación individual del curso. Por otro, a lo que fueron los logros y las cuestiones pendientes sobre las que se podía/ puede seguir trabajando.

CONCLUSIONES:
¿Cuál es la evaluación del curso? Los propósitos con los que lo elaboramos fueron los criterios que consideramos para su evaluación. Empleamos diferentes instrumentos que nos aportaran la información para realizar las conclusiones y poder definir maneras de continuar con la

propuesta. Entre esos instrumentos consideramos los trabajos grupales y las reflexiones individuales de las docentes y los registros que escribimos en cada encuentro.

En las reflexiones individuales aparecen una serie de cuestiones comunes. La mayoría destaca **dificultades** en cuanto a planificar y organizar secuencias (integración y relación de contenidos, objetivos, estrategias, actividades), integrar las áreas, encuadrar la propuesta y trabajar con una propuesta de evaluación acorde al enfoque planteado.

Relevamos una serie de **logros**:

- el trabajo con lo emocional,
- la lectura de imágenes y sonorizaciones,
- la reflexión sobre las prácticas,
- la implementación de estrategias permanentes como la lectura inicial,
- la valoración de la pregunta como herramienta de problematización de la realidad para construir conocimiento,
- una nueva mirada de cada una de las áreas que favoreció su integración al romper con estereotipos y concebir de otra manera la alfabetización,
- el reconocimiento de la importancia-al menos desde lo teórico- del recorte de contenidos para el diseño de la planificación,
- el trabajo grupal a partir de la lectura y reflexión sobre el Diseño Curricular.

Algunas docentes valoraron positivamente que estuvieran presentes dos capacitadoras frente al curso. Tal vez esto pueda considerarse un paso adelante para concebir otro tipo de dispositivo de enseñanza fundado en el trabajo grupal y colaborativo cuya importancia se difunde desde lo teórico, pero no suele reflejarse en prácticas concretas.

Por nuestra parte, enfatizamos una serie de logros significativos. En primer lugar, el mantenimiento de la asistencia. La altura del año (cercana al fin del ciclo lectivo), la cantidad de encuentros, entre otros, son factores que suelen dificultar la continuidad y permanencia en los cursos. El grupo había podido superarlas por lo que les solicitamos una reflexión sobre por qué lo habrían logrado. Fue destacable el seguimiento de lecturas y de la bibliografía, las visitas al blog, la búsqueda de material que habían realizado, las producciones escritas. Observamos una buena dinámica en el trabajo grupal y un notable avance en dar cuenta oralmente de

cuestiones propias y de la subjetividad.

En Ciencias Sociales observamos que el enfoque que centra la enseñanza del área a partir de las efemérides está todavía muy arraigado. Para superar esta problemática puntualizamos la necesidad de actualizar el conocimiento que los docentes tengan de los contenidos de Ciencias Sociales y la importancia de trabajar desde los indicadores de avance. Así se favorecerían estrategias que fomenten la significatividad del conocimiento de la realidad social y se evitaría la proliferación de actividades que no guardan relación con los contenidos y los objetivos propuestos. El trabajo transversal con el lenguaje es fundamental en este sentido. En general, reiteramos que no se encontraba fuerte relación entre contenidos, objetivos y actividades.

En relación a Prácticas del Lenguaje, hicimos notar que la transversalidad a la que se alude de manera frecuente es más discursiva que actualizada. Enfatizamos que, al igual que en Cs Sociales, los contenidos son fundamentales. Esos contenidos están presentes en el Diseño Curricular a lo largo de todo el Nivel Primario pero no de manera reiterativa sino en función de la recursividad y una complejización gradual y continua. Los contenidos básicos, simplificados, son escuchar, hablar, leer, escribir. Eso implica que exigen focalización de aspectos. También destacamos, dada la forma en la que están enunciados en el Diseño, la necesidad de diferenciar contenidos de actividades y de objetivos/propósitos. En Prácticas los contenidos son quehaceres; de ahí la confusión. Les ejemplificamos con una consigna en particular-contenido, objetivos/propósitos, actividades-.

Pensamos que el curso despertó inquietudes y explicitó dudas y problemáticas que circulaban de manera latente pero incidían en las prácticas en el aula. Aún con los obstáculos que puedan estar presentes en el dispositivo escolar las ideas de trabajo colaborativo, de la presencia de más de un docente frente a cada grupo, de la conformación de equipos pedagógicos, de la integración de áreas arraigaron en las docentes. Somos conscientes de que un curso no basta para generar cambios profundos, que generar e implementar prácticas diferentes lleva tiempo. Sin embargo, creemos que las experiencias del curso iniciaron un proceso en estas docentes en los términos que plantea la doble conceptualización. Esto es, **las maestras ejercieron prácticas de lectura, de escritura, de estudiar, de alfabetizarse-seguir alfabetizándose, en realidad-propias de cualquier lector/escritor/estudiante para poder vivenciar**

**los quehaceres, poder reflexionar sobre ellos, y poder conceptualizarlos como también analizar las situaciones didácticas en las cuales se dieron. Esas experiencias permitirían una réplica prevista y planificada criteriosamente en las aulas en las que actuaran.** Si bien el curso no volvió a darse en 2016 - se dio un impasse en los programas por cuestiones de gestión-, lo acontecido en él nos valió como insumo para continuar el desarrollo del blog y pensar alguna nueva propuesta en el mismo sentido.

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# Narrativas escolares y blogs educativos para el aprendizaje de la competencia docente. La mirada profesional en el aprendizaje de la lectura y la escritura

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PALABRAS CLAVE: Mirada profesional, Competencia docente, Narrativas Escolares, Blogs Educativos, Didáctica de la Lengua y la Literatura.

RESUMEN:
Esta investigación presenta el desarrollo de la competencia docente en alumnado de la Facultad de Educación de la Universidad de Alicante entre los años 2015 y 2017. El objetivo central de esta competencia es desarrollar la mirada profesional en la formación docente, para identificar cómo se produce el aprendizaje en las diferentes etapas y en las distintas áreas de conocimiento. Para desarrollar dicha competencia encontramos distintas herramientas que permiten a nuestro alumnado identificar los contenidos y objetivos que se desarrollan en el aula. Entre ellas hemos seleccionado dos, las narrativas escolares y los blogs educativos, para analizar sus posibilidades en el desarrollo de la mirada docente en el aula de lengua y literatura. Las primeras nos permiten conocer la experiencia directa de nuestro alumnado ante una clase real durante su periodo de prácticas. Los segundos nos ofrecen múltiples perspectivas para mostrar situaciones de aprendizaje y fomentar la competencia docente desde distintas perspectivas.

INTRODUCCIÓN Y MARCO TEÓRICO:
En la formación inicial del profesorado, las nuevas perspectivas educativas en el siglo XXI proponen múltiples transformaciones en la manera de afrontar las interacciones en el aula y la descripción del proceso de enseñanza-aprendizaje. Además, el desarrollo de las Tecnologías de Aprendizaje y el Conocimiento (TAC) nos proponen nuevos enfoques educativos como el Conectivismo (Siemens, 2006) donde la tecnología e Internet son instrumentos fundamentales en los

procesos de aprendizaje. Además, estos cambios solicitan una mayor flexibilidad del profesorado a la hora de tomar consciencia de lo que ocurre a su alrededor para conducir de manera efectiva su clase (Mason, 2002). La habilidad de identificar las distintas situaciones de aula, en cualquier área de conocimiento, se convierte en un requisito importante en la formación inicial del profesorado, para que en el futuro, ayuden al desarrollo de las competencias del alumnado. Según esta corriente, la conceptualización e identificación de contextos para el desarrollo de la competencia "mirar profesionalmente" se torna fundamental (Mason, 2002; van Es, 2010; van Es y Sherin, 2002). Esta competencia permite al profesorado en formación observar y reflexionar sobre las situaciones de enseñanza-aprendizaje de una manera profesional durante su formación inicial, siendo las áreas centradas en la lengua y la comunicación fundamentales.

En el ámbito de la formación docente, propio de los Grados en Maestro de Educación Primaria e Infantil y el Máster de Profesorado de E. Secundaria, la conceptualización e identificación de contextos para el desarrollo de esta competencia profesional se torna fundamental. Encontramos un amplio número de investigaciones recientes (Jacobs, Lamb y Philipp, 2010; Fernández, Llinares y Valls, 2012; Sánchez- Matamoros, Fernández y Llinares, 2015) sobre esta competencia (*profesional noticing*) que indican que el desarrollo de esta competencia no es una tarea fácil para el futuro profesorado y muestran distintos contextos para su desarrollo. Gran parte de nuestro marco teórico parte del área de Didáctica de la Matemática (Ivars y Fernández, 2015), con constantes aportaciones que plantean nuevas perspectivas de análisis de esta competencia, que se muestra muy compleja, pero rica en resultados (Zapatera, 2015 y Buforn, 2017).

Nuestra propuesta aplica dicho enfoque y algunos de los modelos de investigación citados a la Didáctica de la Lengua y la Literatura, siendo una propuesta pionera en nuestra área. Esta competencia se articula a través de tres destrezas interrelacionadas (Jacobs, Lamb y Philipp, 2010):

- Identificar las estrategias usadas por los estudiantes
- Interpretar la comprensión puesta de manifiesto por los estudiantes
- Decidir cómo responder teniendo en cuenta la comprensión de los estudiantes

Las dificultades encontradas en el desarrollo de esta competencia

profesional, las descripciones de las narrativas escolares y las múltiples posibilidades de los blogs educativos nos muestran un campo de investigación en pleno desarrollo, con beneficios directos en la formación inicial de los futuros docentes de lengua y literatura. El siguiente trabajo examina las posibilidades de ambas herramientas en dos etapas distintas. En primer lugar partimos del análisis de las narrativas escolares del alumnado de Educación Primaria durante su segunda estancia de Prácticas. En segundo lugar se analizan los blogs y las narrativas del alumnado del Máster de Formación del Profesorado. En ambos casos se estudia cómo el alumnado identifica el desarrollo de la competencia en comunicación lingüística, de la comprensión lectora y de la educación literaria, con especial atención al proceso de la lectura y la escritura en el alumnado escolar de las dos etapas obligatorias.

La conceptualización de la competencia docente o "mirar profesionalmente" ha sido abordada en diversos trabajos que podemos resumir en los siguientes aspectos o fases principales Mason (2002):

- intencional noticing
- marking and recording
- recognizing choices
- validating with others.

Por otro lado, respecto a las destrezas necesarias que debe desarrollar el alumnado en esta competencia, van Es y Sherin (2002) las resumen en tres:

- identificar aspectos relevantes de la situación
- utilizar el conocimiento del contexto en el que se desarrollan para reflexionar sobre las interacciones que suceden
- realizar conexiones entre lo acaecido en el aula y los principios generales sobre los procesos de enseñanza-aprendizaje
- (Traducidos por Fernández *et alii*).

Ambas perspectivas señalan la importancia de los procesos de identificación de los aspectos relevantes en las situaciones de enseñanza- aprendizaje en cada materia y en la interpretación de los mismos basándose en unas referencias teóricas previas, obtenidas en la etapa formativa, que avalen las decisiones de acción a tomar. El profesorado en formación debe partir de descripciones específicas en el aula para llegar a interpretaciones basadas en evidencias que demuestren

un aprendizaje concreto.

Para poder analizar el desarrollo de esta competencia nos podemos valer de distintos contextos de investigación, definidos por la herramienta de análisis que queramos utilizar. En el siguiente diagrama observamos las experiencias precedentes, basadas en el uso de *Videoclips*, *Reuniones de Grupo*, *Debates virtuales*, *Blogs* y *Narrativas Escolares*. Hemos destacado estas dos últimas y las aportaciones concretas desde el área de lengua y literatura castellana:

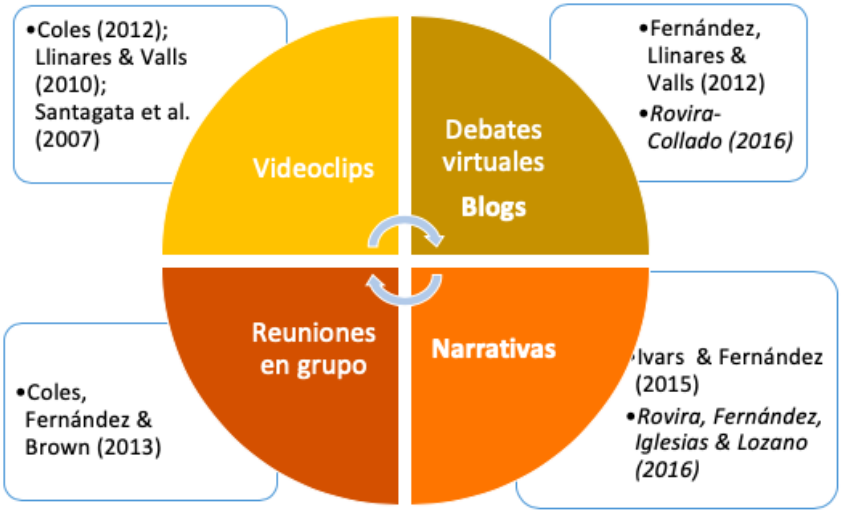


*Fig. 1. Ampliación de contextos de investigación sobre competencia docente. Fuente: Ivars & Fernández.*

*Metodología. Participantes y herramientas.*

Esta investigación tiene su precedente en el Proyecto I+D *Cómo potenciar el desarrollo de la competencia "una mirada profesional" en la formación inicial* (GV/2014/075) de la Conselleria d'Educació, Cultura i Esport de la Generalitat Valenciana en el que cuatro investigadores proponían distintas vías de fomentar la competencia docente a través del Practicum en los grados de Educación Infantil y Primaria (Fernández, Iglesias, Lozano y Rovira, 2017). En ella se analizaban las narrativas escolares durante el *Practicum II* de 54 alumnos de los Grados de Educación Primaria y Educación Infantil. Estas prácticas forman parte de su último año de

formación. Durante el período de observación, se solicitó a los participantes que describieran narrativas (Webster, 2007) en las que se identificasen situaciones de enseñanza-aprendizaje relativas a la Competencia Matemática; y la Competencia en Comunicación Lingüística (noviembre-diciembre 2014). Esta aproximación interdisciplinar y los resultados preliminares destacaban la utilidad de ofrecer una narrativa estructurada para la reflexión educativa de nuestro alumnado (Rovira, Fernández, Iglesias y Lozano 2016).

Con posterioridad, y como primer contexto concreto de esta investigación, se han utilizado narrativas con dos grupos de *Practicum II* del grado en *Magisterio de Educación Primaria* (n=44 narrativas), obtenidas entre noviembre y diciembre 2016, en distintos centros escolares de la Provincia de Alicante, pero exclusivamente centradas en contenidos relacionados con la Competencia en Comunicación Lingüística y con la Competencia lectoliteraria. Las narrativas escolares como herramienta de investigación educativa acogen la riqueza y la variedad de relatos e interpretaciones de los participantes en el contexto educativo (Huber, Caine, Huber y Steeves, 2013) y especialmente en el periodo de prácticas escolares. Las narrativas son “la forma primaria por la que le es dado sentido a la experiencia humana” (Polkinghorne, 1988 en Bolívar, 2002) y nos permiten comprender la manera en la que el profesorado, modelo del alumnado en prácticas, organiza su trabajo y actúa en los contextos profesionales (Huchim y Reyes, 2013). Además, el hecho de que las narrativas permitan a los docentes manifestar su pensamiento sobre la enseñanza-aprendizaje de las matemáticas o de cualquier otra área de conocimiento, es una evidencia de su relación con su propio aprendizaje como profesorado en formación (Connelly y Clandinin, 1990).

Paralelamente, entre 2014 y 2015 se realizó una investigación específica sobre los blogs educativos como herramienta para el desarrollo de la mirada profesional. Como punto de partida se analizaban una serie de blogs educativos y sus posibilidades para la formación del alumnado, partiendo de los espacios más generalistas a las propuestas concretas centradas en aspectos lingüísticos o literarios (Rovira-Collado 2016).

Para esta investigación también se ha desarrollado un análisis concreto de las aportaciones del alumnado en los blogs de la asignatura *Investigación, Innovación y Uso de las TIC en la Enseñanza de la Lengua y la Literatura*, del Máster de Formación del Profesorado, accesibles a través de los metablogs docentes que sirven de modelo al alumnado:

- http://didacticalenguayliteraturaua2015.blogspot.com.es/ (57 alumnas/os, 8 blogs de alumnado, más de 400 entradas)
- http://didacticalenguayliteraturaua2016.blogspot.com.es/ (44 alumnas/os 7 blogs de alumnado, más de 300 entradas).
- http://didacticalenguayliteraturaua2017.blogspot.com.es/ (35 alumnas/os, 6 blogs de alumnado, más de 200 entradas).

Muchas de las aportaciones de este alumnado se pueden seguir a través de las etiquetas utilizadas en distintas redes sociales, que nos sirven también para diferenciar cada curso: *#INVTICUA15, #INVTICUA16* e *#INVTICUA17*. Este análisis se basaba en los indicios del desarrollo de la mirada profesional en un ámbito distinto al anterior, donde el alumnado egresado proviene de distintas carreras, principalmente del grado de *Español Lengua y Literaturas* (Filología Hispánica), generalmente con una formación didáctica inferior al grado de *Educación Primaria*, pero con conocimientos filológicos muy superiores y que impartirán contenidos de lengua y literatura en niveles de Educación Secundaria y Bachillerato, superiores a los anteriores. El carácter profesionalizante de este máster entronca directamente con la mirada profesional, objetivo central de nuestra propuesta.

Además, en el último curso se propuso la práctica concreta de narrativas como una práctica más de la asignatura, para que respondieran sobre su estancia en prácticas entre febrero y marzo de 2017, como podemos ver en la siguiente imagen:

*Imagen 1. Práctica 7. Narrativas escolares en #INVTICUA17 Fuente: http://didacticalenguayliteraturaua2017.blogspot.com.es/2017/04/practica-7-narrativas-escolares.html*

RESULTADOS:

Este trabajo se ha diseñado como una investigación global, para el análisis de la competencia profesional en nuestra área de conocimiento y a través de dos herramientas distintas, por lo que consideramos necesario presentar los resultados por separado para luego poder comparar la importancia de esta mirada docente en ambos grupos.

*Narrativas escolares en Practicum II de Primaria*

Para el primer ámbito de la investigación, narrativas escolares en el *Practicum II* de Educación Primaria, se han seleccionado 12 narrativas de la segunda recogida de muestras de 2016 (44 muestras), como modelos de descripción, reflexión y actuación educativa en el área de lengua y literatura. En todas ellas se demuestra un conocimiento adecuado de los contenidos desarrollados en el aula observada y una descripción aceptable del proceso de enseñanza-aprendizaje. Según la estructura de la narrativa que hemos entregado a nuestro alumnado, podemos destacar las respuestas generales a los siguientes ítems en las narrativas del *Practicum II:*

- Describe la situación:
  - Descripción acertada de las actividades de lengua y/o literatura seleccionadas, desde primer curso a sexto de Primaria.

- Identificación del aprendizaje lingüístico o literario por parte del alumnado.
- Recogida de múltiples ejemplos de la actuación del profesorado, generalmente valorados como modelos positivos a seguir.

- Interpreta la situación:
  - Recogida de los objetivos específicos del área de Lengua y Literatura trabajados.
  - Identificación de ejemplos del profesorado y preguntas y respuestas del alumnado escolar, evidencias que muestran el aprendizaje que se está realizando, es decir que los/las estudiantes comprenden los contenidos explicados.
  - Completa la interpretación de la situación señalando otras competencias básicas trabajadas e información relacionada con el currículum oficial.
- Completa la situación
  - Proponen actividades complementarias para mejorar el desarrollo de la competencia en comunicación lingüística y la competencia lectoliteraria.

*Blogs y Narrativas #INVTICUA*

En el segundo ámbito de actuación, con veintiún blogs de alumnado a lo largo de tres años (INVTICUA) del Máster de Formación del Profesorado analizados y casi mil entradas, se han identificado ciento treinta aportaciones donde se muestran evidencias del desarrollo de la mirada docente, aunque no se pedía una reflexión específica concreta y no se hacía referencia a su periodo de observación durante las prácticas. Por ejemplo:

- A la hora de buscar información en la red sobre materiales educativos en repositorios como Slideshare aparecen enlaces apropiados y una reflexión sobre su utilidad en el aula como material en abierto y colaborativo.
- Los espacios educativos reseñados, webs y blogs de otros docentes en activo, siempre suelen denotar esa mirada docente.
- La selección de vídeos educativos recogidos en algunas entradas de los blogs se centra en la reflexión e innovación docente.
- Se destaca la necesidad de integrar el uso de las TAC en su práctica docente, idea muy de acorde con la base teórica de la asignatura en la que se analiza la mirada profesional.

- Por último, las reflexiones sobre sus capacidades actuales y su futuro docente muestran un interés por desarrollar su competencia profesional.

Como hemos mencionado, también durante este curso #INVTICUA17, se ha pedido una práctica específica centrada en el uso de una narrativa estructurada, muy similar a las utilizadas en Educación Primaria y referida también a su periodo específico de prácticas en Institutos de Educación Secundaria. En estas se confirman las hipótesis anteriores, que responden a la formación previa del alumnado y encontramos una descripción más concreta de contenidos lingüísticos y literarios, con la utilización de muchos más recursos y referencias, pero un menor interés por la cuestión didáctica, con menos vocabulario específico relacionado con el currículum y los contenidos pedagógicos.

En este caso, la reflexión metalingüística de algunos ejemplos demuestra el mayor conocimiento en estos aspectos del alumnado egresado de Filología. También el concepto de Educación Literaria es destacado en varios ejemplos, sobre todo después de haber cursado en los meses precedentes otra asignatura del Máster: *Formación del lector literario*. La importancia del fomento a la lectura, en niveles superiores, sí aparece como preocupación en alguna de las narrativas recogidas en este curso.

DISCUSIÓN Y CONCLUSIONES:
Aunque los resultados de ambos ámbitos son amplios y sugerentes, podemos encontrar varias diferencias. En primer lugar, las narrativas son un instrumento estructurado con un completo corpus teórico detrás, que nos permiten extraer una información más definida que confirme el desarrollo de la mirada profesional durante las prácticas de ambos grupos (*Practicum II Primaria* e *#INVTICUA17*), y la adquisición de contenidos específicos de distintas asignaturas. En el marco de la investigación precedente se propone un análisis cualitativo de las narrativas con resultados estructurados (Fernández, Iglesias, Lozano y Rovira-Collado 2017).

Por otro lado, los blogs analizados muestran esa competencia docente a través de múltiples entradas pero consideramos necesario aplicar el modelo de las narrativas en entradas específicas para estructurar los resultados. Podemos considerar un éxito la introducción de una entrada específica este curso ya que ha despertado el interés del alumnado y se han sentido “más docentes” con esta práctica.

En segundo lugar, las diferencias de formación previa de ambos ámbitos, así como la etapa de trabajo observada (Educación Primaria o Secundaria) también aparecen reflejadas en los resultados. Las narrativas escolares de Primaria son más ricas en descripción didáctica, con contenidos, objetivos y tipología de actividades perfectamente analizadas. En cambio, tanto los blogs docentes de Secundaria como las narrativas de este curso, muestran un mayor interés en los contenidos curriculares del área de Lengua y Literatura Castellana. Se presta mayor atención al tema tratado que al desarrollo didáctico por lo que demuestra que es necesaria una mayor formación en aspectos educativos.

Como ya hemos comentado, este trabajo sucede a múltiples investigaciones desarrolladas en otras áreas, principalmente en Didáctica de las Matemáticas. Las aportaciones de esta área definen nuestra investigación y nos abren nuevas vías de análisis para el análisis de la competencia docente desde el área de Didáctica de la Lengua y la Literatura. La ampliación a niveles superiores, como el Máster de Formación del Profesorado, que impartirá docencia exclusiva de Lengua y Literatura Española en Educación Secundaria supone una nueva perspectiva de análisis ya que este alumnado ha recibido una formación inicial distinta y los contenidos lingüístico-literarios que impartirán son más complejos, por lo que investigar en la mirada profesional en esta etapa es imprescindible.

A través de esta línea de investigación se están diseñando nuevas experiencias para los próximos cursos, con la participación directa de profesorado en activo y recogida de muestras más amplias para poder ofrecer datos más estructurados.

Si la competencia comunicativa es fundamental en cualquier aprendizaje y para “aprender a aprender” y la Educación Literaria es un nuevo modelo de acceso a la lectura y la literatura, la mirada docente debe ser un aspecto a tener en cuenta para la Didáctica de la Lengua y la Literatura en todos los niveles educativos.

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# La lectoescritura como praxis inclusiva y de empoderamiento cultural. Un enfoque desde la pedagogía sistémica transgeneracional

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*Nelia nikiknelia sensontle ikuika,*
*tototl tlen se tsontli itoskaj,*
*nelia nikiknelia nopa xoxoktetl*
*uan nelia tlen kualtsin*
*ininajuiyaka xoxchimej,*
*sanke notlakaiknin ya ika*
*nochi noyoltsin nikiknelia.*

*Amo el canto del cenzontle,*
*pájaro de cuatrocientas voces,*
*amo el color del jade*
*y el enervante perfume de las flores,*
*pero más amo a mi hermano el hombre.*

(Jose Nicanor)

PALABRAS CLAVE: Fomento, lectoescritura, inclusiva, empoderamiento, pedagogía sistémica transgeneracional.

RESUMEN:
En la presente comunicación se muestran experiencias de talleres y conferencias para la promoción de la lectoescritura en países Iberoamericanos. Experiencias que tuvieron como denominador común un enfoque desde la Pedagogía Sistémica Transgeneracional (Hellinger y Olvera, 2010; Traveset, 2007; Sánchez, 2013) que dotó al fomento lectoescritor de una perspectiva que reconoce y fortalece los vínculos culturales del discente con su contexto y orígenes, y promueve la inclusión de la diversidad.

La praxis metodológica, fue tomada en sentido freidiano, como la dialógica entre teoría y práctica. Praxis guiada por los principios de reconocimiento y honra de la genealogía y de las lenguas y literaturas vernáculas de los y las participantes para la consecución del principal objetivo que guiaba tanto las conferencias como los talleres: percibir la lectoescritura como un hecho educativo cercano y confiable que genera bienestar, conocimiento,

empoderamiento cultural y desarrollo personal en el /la lector/a.

Los talleres estuvieron dirigidos al profesorado de educación infantil y primaria, bibliotecólogos y promotores culturales; en España, Costa Rica, México, Panamá y Perú entre los años 2006 y 2017.

INTRODUCCIÓN:
La presente comunicación está dividida en dos grandes bloques temáticos y un tercero más reducido de conclusiones. El apartado número 1 corresponde a la fundamentación teórica del proceso metodológico de los talleres, desarrollados en el bloque 2.

Tanto el primero como el segundo, son síntesis y recapitulaciones de los ciclos de conferencias y talleres impartidos en los países citados.

Entre ambos bloques temáticos se da una interacción sistémica y dialógica, cuyo fin último es promover la lectoescritura desde una dimensión primordialmente lectora, por ello utilizaremos el concepto fomento lector y lectoescritor como sinónimos, dado que los objetivos de los talleres es impulsar ambas competencias, pero las actividades desarrolladas en la mayoría de los países fueron enmarcadas en el ámbito institucional del fomento a la lectura.

*Fundamentación metodológica*

La competencia en comunicación lingüística es prioritaria en las políticas de los sistemas educativos Iberoamericanos y europeos, y lo es porque la lectura y la escritura son herramientas básicas y principales en todo aprendizaje, son los cimientos para la adquisición de todas las demás competencias. Leemos y escribimos: matemáticas, ciencias naturales, literatura e historia y también en valores multiculturales, interculturales y de atención a la diversidad porque asimismo en la lectura presentimos distintas formas de mirar y traducir el mundo.

Cada persona, cada grupo, cada comunidad necesita hablar y escribir sobre su identidad: de sus haberes, de sus sentires, de sus recursos, sus historias y sus proyectos. Definiéndose así en la lectoescritura en relación con los otros, como instrumento de socialización en un contexto cultural concreto.

La palabra que se escribe o lee, nos habla siempre de los valores y

contravalores de las gentes que las habitan. Habito mis palabras como habito la tierra que nombro y las gentes con quien hablo y de quien hablo. Las palabras son el mayor instrumento de trasmisión cultural. Por ello, desde que los seres humanos pudieron atraparlas en la memoria de la escritura, todas las formas de educación y, posteriormente, los sistemas educativos se esforzaron por fomentar los hábitos lectores en los educandos, especialmente la lectura de aquellos textos literarios considerados como "buenos" por estar, tanto formal como ideológicamente, en sintonía axiológica con la cultura predominante. Llegamos así, a esa función reproductora de la educación de la cultura que tan explícitamente expuso Émile Durkheim en 1922 en la primera adición de Educación y sociología:

> "La educación es la acción ejercida por las generaciones adultas sobre aquéllas que no han alcanzado todavía el grado de madurez necesario para la vida social. Tiene por objeto el suscitar y desarrollar en el niño un cierto número de estados físicos, intelectuales y morales que exigen de él tanto la sociedad política en su conjunto como el medio ambiente específico al que está especialmente destinado…consiste en una socialización metódica da la joven generación" (1975, p. 53).

Hasta aquí todo bien, relativamente, dado que la función de la educación, en el siglo XXI, consideramos que debe ir más allá de la trasmisión reproductora, y sobre ello, volveremos más adelante. Decíamos, que todo bien, si el decurso de la historia no nos hubiera mostrado que las sociedades y pueblos tienden a someter e imponerse culturalmente sobre otros, a fin de ampliar sus bienes materiales y dominios, así como protegerse de sospechados peligros para su valores y estilos de vida. Es lo que el politólogo Enrique Vega llama el *catropropismo*

> "o tendencia instintiva al dominio o control de los otros, uno de los motores permanentes y universales que subyacen en las tendencias históricas de los pueblos a dominar a sus vecinos y lejanos y para que les sirvan y la apropiación de sus recursos (imperialismo, colonialismo, expansionismo) y la tendencia histórica de los pueblos a liberarse de esta servidumbre o eleuterotropismo en la búsqueda de nuevos equilibrios." (2011, p.34-35).

Es en esta tendencia catroprópica, donde la educación ha jugado y juega un papel protagónico en todas las culturas dominantes, lo jugó en la antigüedad en Iberia, que con la hegemonía del imperio romano se impuso la cultura greco-romana a la que posteriormente se sumó el judeo cristianismo, a su vez hegemónico. En el caso de los países latinoamericanos, donde se han desarrollado las experiencias tallerísticas,

ha sido el dominio de la cultura criolla de origen hispano, frente a las culturas autóctonas indígenas.

*De la lectoescritura como práctica reproductora a la lectoescritura como praxis liberadora. Experiencias en Latinoamérica.*

Si algo define las sociedades latinoamericanas es la multiculturalidad: "Somos indígenas, negros, europeos, pero sobre todo somos mestizos. Somos griegos e iberos, romanos y judíos, árabes, cristianos y gitanos. Es decir, vivimos en espacios donde múltiples culturas se encuentran" (Fuentes, 1997, p. 526). Y ¿cómo es el espacio de encuentro de estas diversidades culturales en la dimensión del fomento lector en los países donde se desarrollará el taller?, esta fue la pregunta seminal a la hora de diseñar los talleres para educadores/as y bibliotecólogos/as a demanda de instituciones educativas de España, Costa Rica, México, Panamá y Perú. Como habíamos tenido otras experiencias similares en otros países, el diseño partió del a priori de que los modelos de fomento lector, en la mayoría de los casos, no incluían las lenguas y textos vernáculos como instrumentos metodológicos motivadores. Por el contrario, había un predominio de textos literarios exógenos y culturalmente dominantes y, en muchos casos, lejanas a los valores culturales autóctonos, lo que hoy nos remite a una suerte de catroprópismo cultural.

Si como dijimos Durkheim, como padre de la sociología de la educación en la Europa colonial y dominadora, nos habla de las virtudes de la práctica educadora como reproductora y preservadora social de la cultura; Freire, pedagogo brasileño, adoptado como padre de la educación popular, nos refiere la educación principalmente como praxis liberadora.

> "La Educación Popular se contrapone a la educación formal. Esta última entiende a los participantes del proceso educativo como recipientes que pueden ser llenados de conocimientos. Se caracteriza por ser una práctica autoritaria y de traspaso unilateral de conocimiento, sin reflexión ni crítica. La Educación Popular o liberadora, en cambio, se caracteriza por ser un espacio de diálogo, encuentro y reflexión. A través de la superación de la contradicción educador - educando, nadie educa nadie, sino que todos se auto educan y generan conocimiento popular y colectivo (Freire, 1989, p.54)

Entendemos la praxis educativa con un sentido freiriano -sin desmerecer su función preservadora de la cultura- en tanto que la reflexión y la acción tienen una relación sistémica, como unidad indisoluble, como pareja semántico-práctica. La negación de una de las dos desvirtúa la praxis,

transformándola en subjetivismo alienante (Freire, 1989).

La reflexión y la acción en los seres humanos deben estar al servicio de una educación inclusiva que dé un lugar de dignidad a todas las culturas y lenguas sin que nadie sienta que sus raíces y maneras de nombrar el mundo son minusvaloradas o excluidas. El "existir humanamente es pronunciar el mundo, es transformarlo. Los hombres no se hacen en el silencio, sino en la palabra, en el trabajo, en la acción en la reflexión" (Freire, 1972, p. 104.). Palabra que hablada, leída o escrita, bebe tener significado y sentido como motor de cambio positivo personal y colectivo. Palabras, textos y lecturas que fortalezca y empoderen a quien lee.

*Empoderamiento cultural y fomento lector.*
Desde el enfoque transgenealógico, la aceptación satisfactoria de lo que se es y de cómo se ha llegado a ser, es decir, de los orígenes culturales y genealogía de las personas, está en la raíz de lo que entendemos por empoderamiento personal y colectivo.

Una prueba lírica de la anterior afirmación es el poemario de título tan sugerente para nuestro trabajo de empoderamiento cultural, como *Canto a mí mismo*, de Walt Whitman, poeta de la inclusión de lo local-universal, de lo diverso y plural. En el siguiente fragmento se dibuja el proceso sistémico del empoderamiento personal a través del un diálogo antropoético. Inicia con el reconocimiento gozoso de ser con la otredad en el contexto de pertenencia transgeneracional para construir de nuevo el yo:

> Yo me celebro y yo me canto,
> Y todo cuanto es mío también es tuyo,
> Porque no hay un átomo de mi cuerpo que no te pertenezca
> […]
> Mi lengua, cada átomo de mi sangre, hechos con esta tierra, con este aire,
> Nacido aquí, de padres cuyos padres nacieron aquí, lo mismo que sus padres,
> […]
> El que degrada a otro me degrada,
> Y todo lo que se dice o se hace vuelve a mí al fin.
> A través de mí surge y surge la voluntad creadora, a través de mí, el torrente y el índice.
> Digo el primordial santo y seña, hago el signo de la democracia,
> ¡Por Dios! No aceptaré nada que no sea ofrecido a los demás
> en iguales condiciones.

En este mismo sentido y desde el ámbito de la cooperación educativa para el desarrollo el empoderamiento es visto por Murguialday, a Pérez y Eizaguirre (2012) como un proceso para la liberación y el bien estar personal y colectivo por el cual "las personas fortalecen sus capacidades, confianza, visión y protagonismo como grupo social para impulsar cambios positivos de las situaciones que viven."

El empoderamiento es por tanto un proceso psicosocial, que surge como filosofía al abrigo de la educación popular desarrollada en los años 60 por Paulo Freire. Muy ligado a los denominados enfoques participativos, para promover el desarrollo de las personas y las comunidades.

Son tres las dimensiones sobre las que trabajar los procesos de empoderamiento: a) la personal, como desarrollo del sentido del yo, de la confianza y la capacidad individual; b) la de las relaciones próximas, como capacidad de negociar e influir en la naturaleza de las relaciones y las decisiones, y c) la colectiva, como participación en las estructuras políticas y acción colectiva basada en la cooperación, (Friedman, citado por Murguialday, a Pérez y Eizaguirre, 2012)

En este sentido, los Talleres para el fomento lector, que estaban dirigidos al profesorado, bibliotecólogos y promotores culturales incluyeron estas tres dimensiones. Partimos de textos personales, elegidos o escritos por los y las participantes, textos para comentar y compartir con las relaciones próximas en propio taller, iniciándose así el proceso de diálogo intercultural con la otredad. Y, finalmente, valorar y consensuar colectivamente los textos más representativos de las culturas próximas o lejanas.

De manera socioafectiva, los textos trabajados cobraron significado y sentido para los educandos porque de acuerdo con Penac, "El Verbo leer no soporta el imperativo. Aversión que comparte con otros verbos: el "amar" ..., El verbo "soñar" ..." (2005, p. 11). En este sentido, la misión de los talleres fue dejar en la cabeza, en el corazón y en la psique de los asistentes una huella placentera de la lectura y la escritura para recurrir a ella siempre como fuente de gozo e inclusión de lo autóctono con lo universal. Leer primero lo que se ama para amar/se y amar más, es la condición imprescindible para trascender de lo local a lo universal y viceversa. Medio indefectible para desarrollar un proceso de empoderamiento cultural. Entendido este como el proceso de reconocimiento y validación de la cultura autóctona desde abajo hacia

arriba (Freire, 1992).

Así mismo, entendemos la lectura como un acto de comunicación voluntario que establece un diálogo y/o "tirálogo". Diálogo, entre lector/a o receptor/a y el autor/a o emisor/a y "triálogo", permítanme el término, entre los dos anteriores y el lector consigo mismo. Un buen texto siempre tiene algo de espejo intercultural en el que poder mirarnos, mirara los otros y mirar las diversas formas de vida, más allá de las intenciones de quien lo escribió.

*Proceso para la selección de textos literarios*

Para la consecución del objetivo principal tanto de los talleres como de las conferencias, *percibir la lectoescritura como un hecho educativo cercano y confiable que genera bienestar, conocimiento, empoderamiento cultural y desarrollo personal en el /la lector/a*, era necesario seleccionar los textos partiendo de las realidades inmediatas dotadas de sentido y significado para el/la lector/a.

Si se trata de niños lecto escritores o adultos, como ya hemos dicho, los primeros textos los deberían traer los propios talleristas, aunque se traten de obras de la tradición oral no escrita. Cuando trabajemos con niñas y niños de educación infantil y en fase prelectora, si la elección la hace la educadora o educador, ésta debe hacerse honrando el contexto cultural y familiar de los infantes. Iniciar respetando siempre las lenguas autóctonas como canciones de cuna, canciones de dedos, coplas infantiles, rimas y poemas familiares. Por ello, será un acierto y satisfacción para los/as pequeños/as invitar a las familias (padres y/o abuelos y/o hermanos mayores) a participar presentando los primeros textos. Generaremos así en los infantes una confianza en la lectoesctitura que, desde entonces, asociaran también al hogar. Al mismo tiempo, el vínculo de cooperación con las familias de nuestros discentes o usuarios se habrá establecido. Es éste el principio seminal de la pedagogía sistémica, la creación de un subsistema colaborativo entre familia y escuela o centro educativo.

Después de la visita de las familias (de una a tres familias por día), es importante que la elección de los posteriores textos literarios sigan siendo cercanos culturalmente. Haciéndose de acuerdo a los niveles psicoevolutivos de los lectores. Cuanto más se acerquen los contenidos y las formas de los escritos al mundo cultural de nuestros educandos, mejor acogidos serán, porque estarán dotadas de significado y sentido para los

receptores.

El sentido de un texto tiene que ver, con la capacidad afectiva comprensiva del lector para vincularla a su propia vida; el significado, relaciona con la capacidad cognitiva y de entendimiento. A medida que significado y sentido se diversifican y amplían, al ir cumpliendo años, también las lecturas podrán diversificarse y ensanchar sus horizontes.

*Metodología de los talleres*

Los objetivos generales que nos planteamos en los talleres fueron:

- Fomentar la animación lecto escritora con el enfoque de la pedagogía sistémica hellingeriana
- Validar y honrar las raíces culturales de cada participante
- Acercar técnicas intertextuales de creación literaria los participantes

Y los principios metodológicos que los sustentaron fueron:

- La pedagogía de la gratitud (Sánchez, 2010, 2013)
- La pedagogía sistémica (Hellinger, 2010 y Olvera, 2010; Traveset, 2007, Sánchez, 2013)
- El proceso o enfoque socio afectivo (AMANI, 1996, 2000; APDH-Seminario de Educación para la Paz, 2017)

*La pedagogía de la gratitud (PG)*
El taller inicia con la claridad actitudinal de que cada trabajo lectoescritor, debe serlo, en primer lugar, de gratitud (pedagogía de la gratitud, Sánchez 2010, 2913) y honra a los países, ciudades, localidades, escuelas, bibliotecas y familias que tuvieron a bien confiar en nuestra labor y nos permiten profesionalmente seguir creciendo. También de esta actitud que marida con la transgenealogía cultural deviene la premisa de elegir textos locales para iniciar los talleres.

> La Pedagogía de la Gratitud (PG) en su práctica metodológica, incluye la condición de que desde la interacción correspondida con la otredad se impulsa la evolución humana porque de la misma guisa que la PG libera, puede fortalecer la vinculación con lo distinto diverso con la educación intercultural (Sánchez, 2010).

*La pedagogía sistémica transgeneracional*

Tomamos de la pedagogía sistémica hellingeriana, transgeneracional y fenomenológica, como fundamentación filosófica, la necesidad de que toda acción educativa debe realizarse incluyendo el/los sistema/s de pertenecía del educando, empezando por la inclusión de las propias familias y su genealogía.

> La Pedagogía Sistémica pone la atención en las personas, en sus historias de vida e intereses, en la dignidad de sus raíces, vengan de donde vengan, en las identidades y talentos, descubriendo información oculta que habla de la red de la que forman parte (Traveset,2007)

*El proceso socio afectivo (PSA)*

El PSA fue la herramienta metodológica que permitió el desarrollo dialógico entre teoría y práctica, con un contacto y reconocimiento a los participantes de sus emociones y sentimientos y de cómo estos podían motivar sus deseos lectores (APDH, 2017).

En PSA consta de tres etapas que se retroalimentan, identificadas, a su vez, con tres sustantivos: Sentir → pensar → actuar.

Se busca la vivencia de actividades y textos que emocionen positivamente al tallerista (sentir) para que seguidamente, y de forma inductiva, le permita reflexionar sobre las emociones y sentimientos que, finalmente le habiliten para construir el conocimiento (pensar), y, a su vez, le motiven para una acción propositiva lectoescritora (actuar).

*Estructura pedagógica de un taller tipo*

Seguidamente se refieren la secuencia estructurada de las actividades, las competencias, los contenidos y la evaluación de cada taller.

- *Proceso de las acciones*
  - *Dinámicas y actividades para la creación de un clima inclusivo entre los participantes del taller*

    a. Percepción afectiva del espacio. Movimientos para reconocer y agradecer el espacio de trabajo
    b. Dinámica de presentación
    c. Dinámica de distensión
    d. Juego de y confianza
    e. Juegos cooperativos

- *Distribución de las actividades por equipos para el acercamiento creativo al fomento de la lectura y la escritura*

  a. Acercamiento a la poesía
  b. Acercamiento a la prosa
  c. Recreación grupal intertextual
  d. Presentación de los resultados en gran grupo

♦ *Competencias pretendidas*

- Conocerán algunas técnicas de creación de un clima inclusivo y cooperativo favorable para los aprendizajes.
- Trabajarán desde la perspectiva de la pedagogía, sistémica transgenracional y de atención a la diversidad.
- A través de la literatura, experimentarán como herramienta metodológica de empoderamiento cultural el enfoque socio afectivo.
- Compartirán las experiencias, los conocimientos y los materiales producidos.
- Reflexionarán grupalmente en torno a la experiencia y los valores de respeto a la otredad.
- Propondrán situaciones de su desempeño profesional donde pueden implementar lo aprendido en el taller.

♦ *Temporalización*

16 horas de taller divididas en 4 sesiones de de 4 horas cada una.

♦ *Evaluación*

Cualitativa y formativa, de formato oral y grupal.

- ¿Cuándo se evalúa? - al final de cada taller

- ¿Quiénes evalúan? - autoevaluación de cada grupo y de cada participante y de la docente

- ¿Qué se evalúa? - contenidos actitudinales, cognitivos y procedimentales

Seguidamente, en formato ficha y a modo de ejemplo se muestra una de las actividades para acercar a los talleristas a la lecto escritura de la poesía.

**Título de la actividad:** *De la emoción al poema*

**Objetivos:**

- Crear un poema grupal a partir de la expresión emocional propia y de los/las otros/as
- Que los participantes se acerquen a la poesía
- Experimentarse como poetas
- Que los asistentes aprendan a ver la poesía en lo cotidiano
- Fomentar el gusto por la poesía
- Que los asistentes aprendan a familiarizarse con los sentimientos y emociones propias y a empatizar con las ajenas.

**Contenidos:**

- La poesía está presente en la cotidianidad en la naturaleza en los semejantes y ennosotros mismos y en nuestra genealogía y cada uno y cada una puede percibirla y escribirla
- Qué es un poema
- Construir un poema a partir de algo cotidiano y familiar
- La lectura en voz alta.

**Materiales y recursos:** observación, percibir, sentir, papel y lápiz

**Edades:** lecto escritores de todas las edades

**Temporalización:** de 15’ a 20’
**Agrupamientos:** recomendables entre 3 y 6 personas.

**Desarrollo:** Se leen poemas de la literatura autóctona y se comenta entre todas y todos lo que diferencia la prosa y poesía. Seguidamente, se insta a cada participante a que deje sentir cuáles han sido las experiencias, emociones y sentimientos que más huella les han dejado en la última semana. Una vez identificados estos, se les pide que los describan brevemente en un papel. Posteriormente, interactuando con todo el grupo, y de acuerdo a lo escrito, cada quien buscará al menos 2 personas más, con quien tengan en común emociones y sentimientos, y una vez agrupados, utilizando como materia prima las palabras consensuadas que expresan las emociones de todos/as y cada uno/a de los miembros del grupo, se escribirá un poema.
Finalmente, en voz alta, se leerán las creaciones y cada grupo compartirá brevemente cómo ha sido su proceso creativo.

**Variantes:**

Para fomentar el desarrollo de la creatividad y la intertextualidad se les puede pedir a los grupos que, además de leer el poema grupal en voz alta, lo dramaticen o, lo ilustren gráficamente o, le pongan melodías o, que busquen otras formas de expresión que les gusten.

**Fuente:** La autora

CONCLUSIONES:

Reconocer y honrar la pluralidad cultural a través del respeto y reconocimiento valioso de las literaturas autóctonas, se ha mostrado como un fundamento metodológico de motivación para fomentar la lectoesctituira. Prueba de ello, es la diversidad de países donde se ha puesto en marcha y su sostenibilidad temporal.

La pedología sistémica hellingeriana, al poner el foco en incluir y valorar a los/as lectores/as como seres de contextos culturales, intrageneracinales, intergeneracinale y trangeneracionales, se reveló como una herramienta valiosísima para la comunicación intercultural, de atención a las diversidades y de empoderamiento cultura de los/as lectores/as. Sin embargo, la mayoría de los sistemas educativos y programas de fomento lector, aún no contemplan este enfoque, que, lejos de ser disyuntivo con modelos de acento lúdico y creativo, es copulativo y complementario. En el de la Pedagogía sistémica, se pone el impulso didáctico en las literaturas e historias vernáculas como elemento motivador e incluyente que concilia muy bien con metodologías lúdicas y creativas.

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## As atividades de leitura/compreensão textual presentes na *coleção viver, aprender* de educação de jovens e adultos e a formação do sujeito-leitor

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PALAVRAS-CHAVE: Educação de Jovens e Adultos. Formação do leitor. Leitura. Compreensão de textos. Livro didático de Português

RESUMO:
O livro didático tem despontado como importante recurso utilizado no processo educacional brasileiro. Nesta direção, pesquisas também têm apontado que ele ocupa o segundo lugar dentre os livros mais lidos pelos brasileiros, logo depois da Bíblia. Neste contexto, esta pesquisa tomou como objeto de investigação os livros didáticos de Português (LDP) de a Coleção Viver, *Aprender*, destinada ao segundo segmento da Educação de Jovens e Adultos (EJA), com objetivo de observar se as atividades

propostas para a leitura/compreensão textual corroborava para a formação de um leitor crítico e autônomo. Sendo assim, fizemos um levantamento dos textos sobre os quais incidiam as atividades de leitura/compreensão textual e analisamos as atividades propostas. A análise nos fez perceber que a ênfase fora dada aos textos de cunho literário e recaiu em determinadas habilidades leitoras em detrimento de outras, as quais podiam contribuir de forma mais efetiva para a posição ativa do sujeito leitor de EJA.

INTRODUÇÃO:

Ao nos reportamos ao contexto educacional brasileiro no tocante ao segmento de Jovens e Adultos, concordamos com Di Pierro, Joia e Ribeiro (2001, p.58), de que este "é um campo de práticas e reflexão que transborda os limites da escolarização em sentido estrito". Isto significa dizer, ainda conforme esses autores, que quando se adotam concepções sob uma perspectiva mais restritiva do fenômeno educativo, o espaço relegado à educação de jovens e adultos pode ser entendido como sendo marginal ou secundário, sem grande interesse sob o ponto de vista da formulação política e pedagógica. E, também, de acordo com eles, se se observa o fenômeno educativo de forma mais ampla e sistêmica, a educação de jovens e adultos é vista sob outro enfoque: "como parte integrante da história da educação em nosso país, como uma das arenas onde vêm se empreendendo esforços para a democratização do acesso ao conhecimento" (idem, p.58-59). Neste contexto, situa-se, por exemplo, Programa Nacional do Livro Didático EJA (PNLD EJA), programa governamental, de âmbito federal, implantado a partir de 2011, e que é responsável pela avaliação dos LDs (doravante livros didáticos) de todas as áreas de conhecimento e, consequentemente, por sua aquisição, além de sua distribuição gratuita nas escolas públicas.

Nesta direção, vale salientar que LD "é ainda hoje, a principal ferramenta de professores e alunos, e ainda é o principal referencial educativo (Bittencourt, apud Torkarnia 2013)." Nesta perspectiva, de acordo com Batista, Rojo e Zúñiga (2005, p.47), o LD é "um dos poucos materiais didáticos presentes cotidianamente na sala de aula, constituindo o conjunto de possibilidades a partir do qual a escola seleciona seus saberes, organiza-os, aborda-os". E no que concerne ao exercício das práticas de leitura, são, ainda, os LDs que ocupam o segundo lugar dentre os mais lidos pelos brasileiros, logo depois da Bíblia, segundo

levantamento realizado pelo Instituto Pró-Livro1.

Compreendendo, então, tal relevância do LD para o contexto aqui exposto, é que optamos por tomar os LDP (doravante livros didáticos de Língua Portuguesa) destinados ao segundo segmento da EJA, como objeto de estudo, tendo como objetivo a análise das atividades de leitura/compreensão textual, a fim de verificarmos quais as habilidades de compreensão leitoras eram exigidas para a realização dessas atividades e se elas contribuíam para a formação de um sujeito leitor autônomo e crítico. Dessa forma, elegemos como objeto de investigação os LDP de a Coleção Viver, Aprender, que figura entre as três coleções aprovadas pelo PNLD EJA 2011, data da implantação do referido programa, visando contemplar os alunos do segundo segmento de EJA. Salientamos, ainda, que a referida escolha também teve como justificativa o fato dela ter sido adotada pelas escolas públicas em que a pesquisadora atuava. Nesta direção, traremos, no decorrer deste artigo, algumas reflexões de ordem teórica que embasou nossa pesquisa e, por fim, a análise da coleção dos LDP da coleção aqui já referida.

*A leitura em questão: algumas reflexões*

Se nos debruçarmos sobre o que dizem os estudiosos como Chartier (1999, 2001) Darnton (1986) no que diz respeito à história da leitura, perceberemos como, ao longo do tempo, foram se modificando os usos que se faziam da leitura, a valorização de determinados materiais que para isso se prestava e de como passamos da utilização do papiro para o livro como suporte de leitura. Neste sentido, é, igualmente, evidente que as mudanças em torno dos objetos da leitura, dos usos que dela fazemos e dos suportes dos quais lançamos mãos para a sua efetivação estão sempre em constante mutação. Constituem-se em exemplos que legitimam esse nosso dizer: as leituras passíveis de serem feitas em smartphones, nos tabletes, nas telas de nossos computadores, só para citar alguns. Esses suportes nos encenam determinados modos de ler. Não poderia ser diferente quando tomamos o livro didático como suporte para o exercício das práticas de leitura. Sendo assim, a leitura enquanto prática social, ao adentrar a escola, torna-se objeto a ser ensinado e, como tal, é, na maioria das vezes, nesse suporte no qual se debruçam professores e alunos. Desse modo, cumpre-nos refletir, inicialmente, nas concepções de leitura e, posteriormente, nas implicações da leitura

[1] Informação disponível <http://www.ebc.com.br/educacao/2013/02/livro-didatico-ocupa-segundo-lugar-dentre-os-mais-lidos-no-brasil>

quando tomada como objeto de ensino.

*Concepções de Leitura e modos de ler*

Refletirmos sobre a leitura como objeto de ensino na escola implica, inicialmente, fazermos algumas considerações no que se refere à definição da concepção de leitura. Koch e Elias (2009) afirmam que a concepção de leitura pode ser definida conforme a concepção de sujeito, de texto e de língua que adotamos. Sendo assim, de acordo com essas autoras, quando se concebe a língua como representação do pensamento, entenderemos o sujeito como um "ser psicológico, individual, dono de sua vontade e de suas ações" (Koch; Elias, p, 09) e o texto como um produto do pensamento do autor, cabendo, então, ao leitor um papel passivo, já que compete a este apenas "captar" essa representação mental, junto com as intenções do produtor do texto. Por esse viés, a leitura é concebida como uma atividade de apreensão das ideias do autor, desconsiderando-se, então, os conhecimentos do leitor, a interação autor-texto-leitor. "o sentido está centrado no autor, bastando ao leitor captar suas intenções (Koch; Elias, 2009, p.10)".

E quando compreendemos a língua como código, conceberemos o sujeito como ser predeterminado pelo sistema e "o texto é visto como simples produto da codificação de um emissor a ser decodificado pelo leitor/ouvinte, bastando a este, para tanto, o conhecimento do código, já que o texto, uma vez codificado, é totalmente explícito" (Koch, 2002, p.16) e, neste sentido, prossegue a autora, "o papel do "decodificador" é essencialmente passivo" (Koch, 2002, p. 16). Neste contexto, de acordo com Albuquerque (2006, p.32), "o texto é tratado como algo universal, autônomo, que não se insere em um contexto específico de produção que faz com ele tome certas características específicas, constituindo-se em determinado gênero". Ainda, segundo a referida autora, esta concepção de texto traz implícita a ideia de que todo o texto é dotado de uma ideia única, a qual precisa ser aprendida pelo leitor-aluno/professor, além de sinalizar, também, para a concepção de leitura como apreensão de um sentido único do texto. Mas, no sentido contrário, segundo o que nos é proposto por Koch (2002), quando a língua é concebida sob a perspectiva interacional (dialógica), em que os sujeitos são vistos como atores/construtores sociais, "o texto passa a ser considerado o próprio *lugar* da interação e os interlocutores como sujeitos ativos que – dialogicamente nele se constroem e são construídos" (Koch, 2002, p.17).

Ora, ainda de acordo com essa autora, essa última concepção de língua, de texto e de sujeito faz com que a compreensão deixe de ser entendida "como simples "captação" de uma representação mental, como decodificação de mensagem resultante de uma codificação do emissor" (Koch, 2002, p.17), e passe a ser percebida como:

> uma atividade *interativa*[2] altamente complexa de produção de sentidos, que se realiza, evidentemente com base nos elementos linguísticos presentes na superfície textual e na sua forma de organização, mas que requer a mobilização de um vasto conjunto de saberes (enciclopédia) e sua reconstrução deste no interior do evento comunicativo (Koch, 2002, p. 17).

Diante disso, fica evidente que "o sentido de um texto é, portanto, *construído* na interação texto-sujeitos (ou texto- coenunciadores) e não algo que preexista a essa interação (Koch 2002, p.17)". Em outras palavras, o sentido do texto é construído, levando-se em consideração o que está posto na superfície textual pelo autor e os conhecimentos do leitor que, durante o processo de leitura, deverá assumir um papel ativo, ou seja, uma atitude que exigirá dele a mobilização de estratégias, tais como seleção antecipação, inferência, verificação, que o auxiliem na construção do sentido do texto (Koch; Elias 2009).

E é essa a concepção de leitura, vista como uma atividade de produção de sentidos, que permeia os documentos oficiais que, de certa forma, são tomados como norte para o ensino de língua portuguesa pelas escolas brasileiras. Dentre eles, encontram-se os PCNs (Parâmetros Curriculares Nacionais), o Programa Nacional da Biblioteca Escolar (PNBE) e a Proposta Curricular para a Educação de Jovens e Adultos do segundo segmento do ensino fundamental.

Nesta perspectiva, convém reafirmar que essa concepção de leitura aqui discutida é fruto de uma "concepção sociocognitivo-interacional de língua que privilegia os sujeitos e seus conhecimentos em processos de interação (Koch; Elias, 2009, p.12)". Essa concepção, por sua vez, aponta para o texto como objeto de ensino de língua portuguesa, e, consequentemente, também aponta para a necessidade de que eles sejam utilizados, de forma efetiva, que sejam textos autênticos, pontuados por uma diversidade de gêneros e temas, o que, por sua vez, nos conduz a uma reflexão sobre o ensino da leitura na escola.

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[2] Grifos da autora

*A leitura como objeto de ensino: quais são as implicações?*

Quando nos remetemos ao ensino da leitura, considerando os textos propostos pelo LDP, não podemos esquecer de que a escolha dos textos é realizada pelos autores e editores com um objetivo didático e, por esse viés, são várias as possibilidades de exploração didática, porque um mesmo texto pode ser lido com diferentes objetivos (Bunzen, 2006). Desse modo, quando tratamos do ensino da leitura tomando como referência o conjunto de textos disposto nos LDP, não podemos de deixar de considerar esse viés.

Sendo assim, é importante que reflitamos sobre o que precisa ser considerado pelos autores dos livros didáticos na composição do conjunto de textos que devem compor os LDP, por entendermos que estes devem contemplar, como já salientamos, uma diversidade de gêneros textuais, mas uma "Diversidade que permita espelhar a multiplicidade dos objetivos de leitura e que represente (...) os diferentes modos de realização de leitura, os seus distintos valores e funções, assim se lhe retirando o que nela ainda pode ser visto como actividade culturalmente etnocentrada (Dionísio, 2000, pp. 141-142)".

Nesta perspectiva, Rojo (2010) nos chama atenção para o fato de que, por conta da globalização, o mundo contemporâneo depara-se com mudanças significativas no que tange aos meios de comunicação e à circulação de informação, em função do acesso às tecnologias digitais (computadores pessoais, celulares, entre outros). Por conta disso, destaca a autora, torna-se necessário considerar a multiplicidade de letramento com os quais convivemos neste mundo multissemiótico e, nessa perspectiva, "será necessário ampliar e democratizar tanto as práticas e eventos de letramento que têm lugar na escola como o universo e a natureza dos textos que nela circulam. (Rojo, 2010, p.438)".

Assim, em conformidade com o que nos diz Rojo (2010), a necessidade postulada pelo mundo contemporâneo com relação ao acesso aos mais diversos gêneros, considerando a multiplicidade de letramento, é colocada para escola, posto que "a escola pode e deve ser olhada em termos dos contextos de leitura em que introduz os alunos, dos sentidos em que os familiariza, quais ignora, que estilos estimula, que valores e atitudes promove (Dionísio, 2000, p. 41)". E nesta perspectiva, esta autora ressalta a importância do LDP, por considerá-lo um dos principais agentes de escolarização em nível de leitura, que através de "dispositivos discursivos

particulares, se constitui como um dos principais fatores da construção e da consolidação de uma comunidade de leitores (...) pelo discurso os manuais contribuem para a regulação, transmissão e representação dos saberes, capacidades e atitudes de leitura (Dionísio, 2000, p.91)". Por esse viés, Rojo (2004, p.1-2) chama atenção para que, mediante o LD, promova-se uma leitura cidadã, que significa "escapar da literalidade dos textos e interpretá-los, colocando-se em relação com outros textos e discursos, de maneira situada na realidade social; é discutir com os textos, replicando e avaliando posições e ideologias que constituem seus sentidos".

O sentido da leitura proposto por Dionísio (2010) nos permite perceber que não é apenas a coletânea de textos oferecida pelo LDP que promove a leitura cidadã, mas que é necessário que a isto se atrele as propostas de atividades de leitura que promovam o desenvolvimento da capacidade de leitura, que vá para além do que está presente na superfície textual, posto que exija um papel ativo do leitor, interagindo com o texto, construindo significados, avaliando, posicionando-se e etc. Sendo assim, as atividades de leitura se constituem como outro elemento a ser considerado no ensino da leitura, além da diversidade textual que deve ser oferecida pelos LDs. Desse modo, entendemos que as perguntas, tais como os textos selecionados pelos autores dos LDs, encenam determinados *modos de ler.* Nesta perspectiva, a referida autora também chama a atenção para os "enquadradores" discursivos, ou seja, para os enunciados introdutórios das perguntas referentes aos textos presentes nas atividades de compreensão de leitura. De acordo com ela, esses "enquadradores" se realizam em forma de asserções ou frases imperativas que fixam fatos de natureza variada, ou seja, "descrevem estados de coisas por recurso a outras formas linguísticas que dão aos estados de coisas descritos o valor de verdades inquestionáveis: /*Este texto é uma narrativa*/ (Dionísio, 2000, p. 192)".

A autora nos faz entender, ainda, que tanto as perguntas de compreensão sobre os textos como os "enquadradores" podem sofrer modificações de ordem linguística "de modo a manifestar distintas atitudes relativamente aos seus conteúdos proposicionais e/relativamente aos destinatários, com vistas à aquisição de saberes sobre os textos (Dionísio, 2000, p.193)". Por esse viés, entendemos que tanto as perguntas de compreensão de texto quanto aos "enquadradores" estão sujeitos a modificações que "revertem-se em diferentes graus de modalização que traduzirão a natureza mais ou menos normativa (e também prescritiva) do processo de leitura em

contexto pedagógico (Dionísio, 2000, p.193)". Sendo assim, acreditamos, como Fernandes (2010, p. 154),

> que tanto os enunciados introdutórios quanto as perguntas de compreensão formuladas pelos autores dos LDP podem moldar/direcionar não só os modos de ler, mas também acentuar o papel dos textos escolhidos para leitura, além de caracterizar o próprio leitor nesse processo de construção de sentidos considerados válidos para os textos lidos no contexto escolar.

É nessa esteira que pretendemos analisar os LDP destinados a EJA. Acreditamos que as atividades de leitura/compreensão textual presentes na coleção a ser analisada ensejam *modos de ler*, *modelo de ensino da aprendizagem da leitura.* Compreendemos que, por meio de determinadas atividades e não outras, determinados textos e não outros, emergem as concepções de leitor pretendido, e/ou idealizado, concepções de leitura, protocolos de leitura e de compreensão do texto.

*Percurso Investigativo*

Tomamos como objeto de estudo os LDP destinados da *Coleção Viver, Aprender*[3], aprovada pelo PNLD EJA 2011, destinada ao segundo segmento de EJA. Neste sentido, adotamos o procedimento de análise voltado tanto para as abordagens de natureza qualitativa quanto quantitativa, por entendermos que entre elas "há oposição complementar que, quando trabalhada teórica e praticamente, produz riqueza de informações, aprofundamento e mais fidedignidade interpretativa (Minayo, 2009, p.22)".

Essa ideia da complementariedade, conforme Santos Filho (2002, p.46), já é aceita por muitos pesquisadores educacionais, posto que estes "acreditam que as várias tradições de pesquisa são igualmente legítimas e não estão em conflito necessário". Considerando esse viés, Denzin e Lincoln (2006, p.20) entendem que "a pesquisa qualitativa, como um

[3] Vale salientar que A coleção Viver, Aprender é composta de 04 volumes. Cada volume corresponde a uma série dos anos finais do Ensino Fundamental. Assim, o volume 01 refere-se ao 6º ano, volume 02, ao 7º ano, vol. 03, ao 8º ano e, por fim, o vol. 04, que se destina aos alunos do 9º ano. Vale salientar que cada volume compreende os seguintes componentes curriculares: Língua Portuguesa, Língua Inglesa, Arte e Literatura, Matemática; Ciências humanas: História e Geografia, e Ciências Naturais, que correspondem às seis unidades que compõem cada um desses volumes.

conjunto de atividades interpretativas, não privilegia nenhuma única prática metodológica em relação à outra (...) nem possui um conjunto distinto de métodos ou práticas que seja inteiramente seu". É nesta direção que os referidos autores destacam que a pesquisa qualitativa oportuniza aos pesquisadores "uma ampla variedade de práticas interpretativas interligadas, na esperança de sempre conseguirem compreender melhor o assunto que está ao seu alcance (Denzin; Lincoln, 2006, p.17)".

Em face de essas considerações, quando nos reportamos para a análise do LDP, fizemos um levantamento de todos dos textos e das esferas de circulação/produção[4] de presentes nos LDP da referida coleção, independente de terem sido eles objeto sobre os quais incidiam ou não atividades de leitura/compreensão textual. Em seguida, esse mesmo procedimento foi adotado para os textos sobre os quais incidiam as atividades de leitura.

ANÁLISE DOS RESULTADOS:

Como já explicitamos anteriormente, na análise da coleção didática *Viver/Aprender*, fizemos um levantamento dos textos sobre os quais incidiam as atividades de leitura/compreensão do texto em conformidade com a esfera de produção e circulação deles e, em seguida, passamos à análise das atividades propostas.

*Um olhar para os textos sobre os quais incidem as atividades de leitura/compreensão textual*

Conforme já comentamos anteriormente, o ensino da leitura está fortemente relacionado aos objetivos propostos pelos autores/editores, que, por este viés também podem colaborar para orientar certos modos

[4] Aqui assumiremos a mesma perspectiva adotada por Rojo (2010) quanto à distribuição/classificação dos textos em conformidade com suas as esferas de circulação/produção. A autora em questão toma como base os estudos de Bakhtin (2003), para quem "as esferas podem estar mais ligadas à infraestrutura social, à ideologia do cotidiano, como as esferas cotidianas íntima, familiar, do trabalho – neste caso, povoadas sobretudo de gêneros primários –, ou à superestrutura social e às ideologias oficiais ou cristalizadas – caso em que farão circular textos em gêneros secundários –, como as esfera jornalística escolar ,científica, artística, literária, publicitária, dentre outras (Rojo, 2010, p.442)". Nesta perspectiva, então, Rojo nomeia três âmbitos de letramento: o das artes, os da divulgação científica, e da cidadania.

de ler, e consequente colaborar para determinada formação de leitor. É nessa perspectiva que passaremos analisar os textos sobre os quais incidem as atividades de leitura/compreensão textual presentes nos LDP destinados à EJA.

Assim sendo, ao nos debruçarmos sobre a análise destes textos, foi possível perceber que, embora a coleção contemplasse uma diversidade de textos, apenas sobre 50 deles incidiam as atividades de leitura/compreensão textual, o que pode ser percebido na tabela que se segue.

| Esferas de Produção/circulação | Nº total de textos | Gêneros correspondentes |
|---|---|---|
| Jornalística | 14 | Cartas do leitor, reportagem, artigo de opinião, notícia, depoimento. |
| Literária | 22 | Poemas, romance, narrativa de aventura, conto, crônica. |
| Cotidiana | 01 | Carta pessoal |
| Artes Plásticas e Visuais | 04 | Pintura |
| Didática | 04 | Texto informativo, texto dissertativo |
| Publicitária | - | - |
| Entretenimento | - | - |
| Divulgação científica | 05 | Texto filosófico, textos científicos, científicos, mapa. |
| Total de textos na coleção | **50** | |

*Tabela 1: Esferas de produção/circulação de textos sobre os quais incidem as atividades de leitura/compreensão textual. Fonte: Sulanita Santos (2014).*

Desse modo, em conformidade com o que nos mostram os dados da tabela, de um total de 50 textos destinados às atividades de leitura, 22 pertencem à esfera literária. Dessa forma, compreendemos ser evidente a opção por privilegiar o trabalho com os textos literários em detrimento de textos de outras esferas no trato com o eixo de leitura/compreensão textual, o que pode ter contribuído para que outros gêneros fossem relegados, a exemplo dos textos da esfera digital, entre outros. E, neste sentido, é pertinente chamar atenção para o fato de que, ao se dar maior destaque a certa esfera de produção/circulação de textos, isso poderá contribuir para que se realizem certas leituras, e não outras, conforme afirmara Rojo (2010). E ainda nos permite entender “as concepções sobre textos e leitores, sobre leitura e literatura e sobre o processo do seu

ensino-aprendizagem assim como dos valores a elas associados (Dionísio, 2000, pp.102-103)".

Ainda com relação ao que nos mostra a tabela, outro dado a ser pontuado é o quantitativo de textos disseminados ao longo da coleção para um trabalho com o eixo da leitura. Este parece ser incipiente, considerando que são apenas cinquenta textos a serem utilizados num período de 02 anos do Ensino Fundamental da EJA. Contudo, vejamos como as atividades de leitura/compreensão propostas por estes textos aparecem disseminadas na coleção em análise.

*Análise das atividades de leitura/compreensão textual*

Ao analisarmos as atividades propostas para a leitura/compreensão textual, nos demos conta de que boa parte das questões, em que se exigiam determinadas habilidades de compreensão leitora, estava em consonância com o que encontramos veiculado como critérios para análise dos LDP estabelecidos pelo PNLD e outras emergiram no decorrer de nossas análises. A tabela que se segue ilustra, então, a ocorrência dessas habilidades exigidas ao longo dos quatro volumes dos LDP.

| HABILIDADES DE COMPREENSÃO LEITORA | VOL. 01 | VOL.02 | VOL.03 | VOL.04 | TOTAL |
|---|---|---|---|---|---|
| 1. Retirar informações explícitas | 43 | 42 | 36 | 21 | 142 |
| 2. Identificar o tema ou ideia central do texto ou parte do texto | - | - | 05 | 02 | 07 |
| 3. Exploração das características do gênero textual | 07 | - | 13 | 01 | 21 |
| 4. Responder ao texto (extrapolação) | 13 | 05 | 20 | 07 | 45 |
| 5. Emitir opinião | 05 | 03 | 10 | 04 | 22 |
| 6. Interpretar frases ou expressões do texto | 08 | 12 | 14 | 06 | 40 |
| 7. Inferir informações | 13 | 11 | 57 | 29 | 110 |
| 8. Ativar conhecimentos prévios | 03 | - | 03 | - | 06 |
| 9. Explorar a intertextualidade | 01 | 01 | 04 | 01 | 07 |
| 10. Explorar recursos estéticos e expressões do texto | 03 | - | 11 | - | 14 |
| 11. Interpretar a posição do autor | - | 01 | 02 | - | 03 |
| 12. Estabelecer relações lógicas entre partes do texto (adição, oposição, explicação, conclusão) | - | - | 03 | 04 | 07 |
| 13. Exploração de imagens como elemento constitutivo de sentido | - | - | - | 01 | 01 |
| 14. Classificar o gênero textual e justificar sua classificação | - | - | - | 01 | 01 |
| 15. Pesquisar sobre autores de obras citadas no texto | 01 | - | - | - | 01 |
| 16. Levantar hipóteses | 06 | 03 | 04 | - | 13 |
| 17. Apreender o sentido do texto | - | - | 03 | - | 03 |
| 18. Resumir | - | - | 01 | - | 01 |
| 19. Identificar o objetivo do autor ao escrever o texto | 01 | - | 01 | - | 02 |
| TOTAL | **104** | **78** | **187** | **77** | **546** |

*Tabela 2: Habilidades de compreensão leitora presente nas atividades de leitura/compreensão textual e sua ocorrência em cada volume da coleção Viver, Aprender. Fonte: Sulanita Santos (2014).*

Em conformidade com o que observamos nesta tabela, é visível a ideia de que os autores da coleção deram ênfase a um trabalho de leitura/compreensão de texto em que se sobressaíram as habilidades referentes a *retirar informações explícitas* e à *inferência de informações,* que emergem também de forma bastante significativa, considerando o número de atividades que propõem, vindo em seguida as atividades voltadas para as habilidades *responder ao texto (extrapolação), interpretar frases ou expressões do texto, emitir opinião,* todas elas presentes sistematicamente nos quatro volumes da coleção. Diante disso, entendemos esses dados como sendo reveladores da preocupação dos autores em trabalhar no desenvolvimento de habilidades que possam conduzir os sujeitos leitores de EJA a uma posição mais ativa frente à leitura dos textos propostos, embora mereça aqui a ressalva quanto à forma significativa com que a habilidade referente a *retirar informações explícitas* é explorada na coleção, em detrimento das demais habilidades,

que apareceram pulverizadas em todos os volumes e que poderiam ter sido mais exploradas, de forma que houvesse um balanceamento nas habilidades de compreensão leitora exigidas pelas atividades propostas.

Ainda com relação a essas questões, que exploram a habilidade leitora e que não aparecem de forma tão contundente quanto àquelas as quais já nos referimos, fomos levados a refletir na ideia de que, se como isso, não se estaria dando uma contribuição pouco efetiva para a construção de sujeitos leitores autônomos e críticos. Neste sentido, pensamos que, se ao invés de se explorar efetivamente determinadas questões, em que se enfatizam determinadas habilidades para a compreensão leitora, em detrimento de outras, houvesse, igualmente, ou pelo menos semelhante, uma abordagem também significativa daquelas habilidades que aparecem de forma bastante incipiente ao longo da coleção. Afinal, como já vimos, o sentido do texto é construído numa parceria para o qual colabora, além do que está posto na superfície textual, um papel ativo do leitor, a partir do momento que faz uso das mais diversas estratégias que possam auxiliá-lo nessa construção (Koch; Elias, 2009), posto ser a leitura uma atividade interativa.

CONSIDERAÇÕES FINAIS:

Ao nos reportarmos para a análise dos LDP da *Coleção Viver, Aprender*, os resultados aqui expostos nos fizeram considerar ser insuficiente o quantitativo de cinquenta textos destinados às atividades de leitura/compreensão, considerando que eles servirão de base para os dois anos do Ensino Fundamental. Some-se a isso: o fato de essas atividades incidirem primordialmente sobre os textos literários, deixando de fora textos de outras esferas de produção/circulação, e ter como foco a exploração de determinadas habilidades leitoras, em detrimento de outras que podiam igualmente ter sido objeto de igual atenção. Acreditamos que essa configuração corrobora para delimitar, de certa forma, “um conjunto de possibilidades de leitura, de práticas de letramento possíveis e outro conjunto que não o é (Rojo, 2010, p.41)”, o que aponta, igualmente, para a necessidade de uma reflexão sobre LD que, conforme já salientarmos anteriormente, tem despontado como sendo relevante para o exercício das práticas de leitura, isso se tivermos em mente a contribuição mais efetiva que o LD pode proporcionar quanto à formação de um leitor crítico e autônomo de um segmento de ensino já muito marcado em seu processo de escolarização.

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## Conciencia lingüística en las prácticas de lectura y escritura de textos académicos

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PALABRAS CLAVE: Conciencia lingüística, competencia comunicativa, lectura y escritura, textos académicos

RESUMEN:
Al interior del grupo: Investigación social en Lenguajes y Culturas de la Universidad Distrital Francisco José de Caldas, se está realizando un proyecto de investigación sobre los procesos de lectura y escritura de textos académicos de las estudiantes de segundo semestre; de la observación , y el diagnóstico inicial en esta investigación, surgió la necesidad de determinar el avance en dichos procesos, por parte de las estudiantes de séptimo semestre por medio de una rejilla de autoevaluación, que buscaba evidenciar desde lo teórico, las habilidades

comunicativas que existen o están ausentes en las prácticas de lectura y escritura de textos académicos. Lo anterior con el fin de identificar, cuestionar y reestructurar las propuestas que plantean los maestros formadores de licenciadas/os en Pedagogía Infantil en los distintos espacios formativos, de tal forma que la lectura y la escritura dejen de ser un imperativo académico y se conviertan en prácticas conscientes de pensamiento, expresión y liberación.

INTRODUCCIÓN:

El texto presentado a continuación, muestra los resultados de un ejercicio realizado con estudiantes de segundo y séptimo semestre, planteado con el fin de determinar el avance en los procesos de lectura que se genera a lo largo de la formación académica dentro de la licenciatura en pedagogía infantil de la Universidad Distrital Francisco José de Caldas. El ejercicio mencionado, la comparación generada, y el análisis a partir de los resultados de la rejilla auto evaluativa realizada, se desarrollan a lo largo del texto en distintas categorías determinadas a partir de algunas de las preguntas que conformaron dicha rejilla, esto, por medio de gráficas y análisis según dichas categorías.

Finalmente, se hace un primer análisis a partir autores como (Cassany 2000) (Lomas 2007), los cuales han sido trabajados a lo largo de la investigación realizada en la universidad en relación a la conciencia lingüística, y se plantean conclusiones en torno a la importancia de que los procesos mencionados sean tenidos en cuenta por parte de maestros y alumnos en cualquier espacio de formación.

OBJETIVO:

Realizar una comparación de las estrategias que las y los estudiantes de segundo y séptimo semestre de la licenciatura en Pedagogía infantil develan en sus prácticas de lectura y escritura de textos académicos, a través de una rejilla auto-evaluativa de preguntas abiertas sobre dichas prácticas en relación a la conciencia lingüística.

DESCRIPCIÓN DE LA INVESTIGACIÓN O DE LA EXPERIENCIA PRESENTADA:

A continuación, presentamos los diferentes pasos realizados en el ejercicio aplicado a las estudiantes de ambos cursos de la licenciatura en Pedagogía Infantil.

La población con la que se trabajó contó con 70 estudiantes de segundo

semestre y 60 de séptimo semestre. A ambos grupos se les aplicó una rejilla de autoevaluación la cual consta de 9 preguntas con respuesta abierta, para cada proceso comunicativo, en relación a las estrategias y prácticas de lectura y escritura. Las preguntas planteadas a las estudiantes se consideraron pertinentes para evidenciar el tipo de prácticas específicas al momento de leer y escribir textos académicos.

El cuestionario se aplicó en el grupo de estudiantes de segundo semestre a partir de un encuentro en el aula en el que ellas escribieron sus respuestas en un formulario impreso. Para su realización, no se solicitaron los datos personales con el fin de que el conocimiento de estos no condicionara sus respuestas.

Para el caso de las estudiantes de séptimo semestre se usaron dos modalidades para responder el cuestionario: a algunas compañeras se les envió la invitación de Google Forms a través del correo personal para que lo cumplimentaran, y a otras se les entregó impreso en los encuentros que se tenían en los espacios académicos compartidos.

Una vez recogida la información, se procedió a hacer lectura de las respuestas obtenidas, y estas, fueron graficadas con el fin de evidenciar las distintas estrategias que las y los estudiantes de segundo semestre utilizan al momento de leer y escribir textos académicos.

A partir de las respuestas se realizó a cada pregunta una gráfica y su respectivo análisis correspondiente, para así reflexionar sobre las estrategias de lectura y escritura de textos académicos que utilizan las estudiantes en este nivel universitario.

Una vez realizada la lectura de los resultados aportados por la rejilla aplicada a los y las estudiantes de segundo semestre, y los análisis correspondientes a ello, surgió el interés de aplicar la rejilla a estudiantes de séptimo semestre y al cual pertenecemos porque dada la experiencia con este grupo, intuimos que se presentan las mismas situaciones, y se mantienen a lo largo de la carrera.

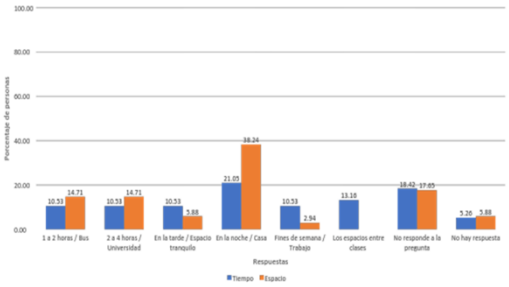
Fue así como se aplicó la misma rejilla de autoevaluación a nuestras compañeras de séptimo semestre. Se procedió a la lectura de las respuestas obtenidas, se realizaron las respectivas gráficas y análisis con el fin de evidenciar, y posteriormente poder contrastar las respuestas aportadas por cada grupo de estudiantes que permitieran establecer: si se

conservan estrategias, se evidenciaban nuevas formas de acceder a la lectura y escritura de los textos o si se transforman en otras más complejas.

Una vez realizadas las gráficas y los análisis correspondientes a cada semestre, se procedió a la lectura de las conclusiones generadas con el fin de comparar los procesos y resultados obtenidos en cada una de las preguntas. Posterior a la comparación y a partir de los análisis, se contrastaron las respuestas reflexionando a la luz de lo que se plantea acerca de la conciencia lingüística.

RESULTADOS Y/O CONCLUSIONES:

Los seis criterios tenidos en cuenta para el análisis de los resultados fueron: los tiempos y espacios designados para la lectura de los textos propuestos por los maestros, las marcas realizadas a los textos, los apoyos o ayudas que se producen para comprender las ideas que exponen los autores, la relación de los textos académicos leídos en los distintos espacios académicos, y, las acciones cuando se generan incomprensiones tanto de las ideas como de los conceptos y/o palabras de los textos.

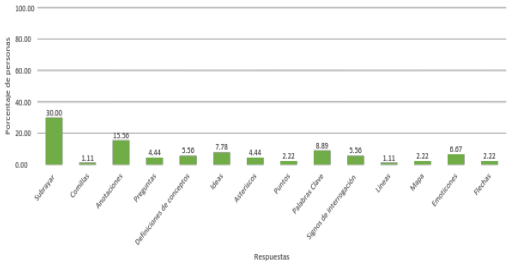


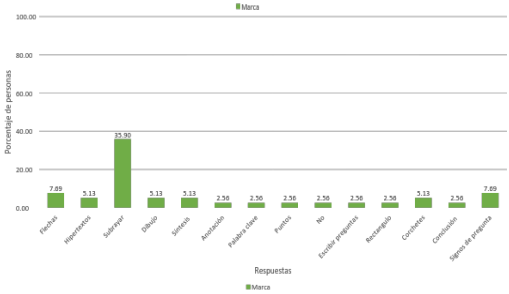

En primer lugar, y en relación con los tiempos y espacios designados para realizar las lecturas que asignan los docentes en los espacios académicos, encontramos que:

1. En algunos casos, se evidencia que los y las estudiantes, no dan respuesta a la pregunta planteada, exactamente en relación a la pregunta por el tiempo, el 18.42, y al espacio el 17,65.

2. Dentro de los espacios más comunes para abordar las lecturas, se encuentran la casa y la universidad, las/os estudiantes buscan espacios tranquilos en los que puedan concentrarse.

3. La mayoría de los y las estudiantes hacen lectura de sus textos la noche anterior a ser abordados en clase, justificando que así



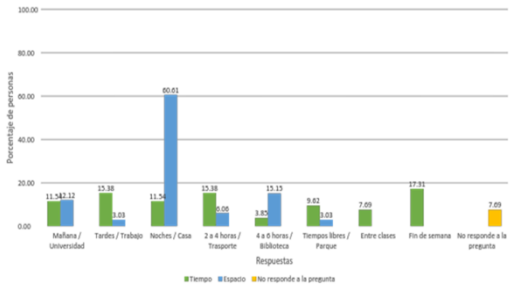




recordarán con mayor facilidad la lectura. En algunos casos, leen en el medio de transporte cuando van camino a la universidad. Así mismo, argumentan que cuando se enfrentan a texto largos, los leen por parte 1 o 2 semanas antes de la clase.

4. Los horarios de lectura se ajustan a sus horarios habituales de clase, y en mayor proporción hacen lectura de sus textos académicos en la noche.

En los resultados de Séptimo Semestre se encuentra que:

1. Las estudiantes de séptimo semestre hacen mayor uso de los fines de semana para realizar sus lecturas.




2. Hacen mayor uso de espacios como bibliotecas, sin embargo, el lugar de preferencia no cambia en relación con las/os estudiantes de segundo semestre, siendo sus casas por comodidad y facilidad, el lugar más usado para los ejercicios de lectura.

3. Se evidencia que el tiempo de lectura de las/os estudiantes aumenta, siendo mayor la cantidad de horas que emplean para esta actividad.

4. Los tiempos designados para leer, así como sucede en las/os estudiantes de segundo semestre, están sujetos a sus horarios de

clase, por lo tanto, los tiempos de lectura usualmente están en relación con la contra jornada.

En segundo lugar, y en relación a las marcas en los textos asignados, se encuentra que:

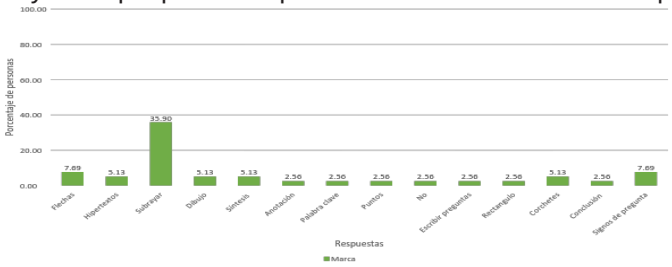
Segundo Semestre

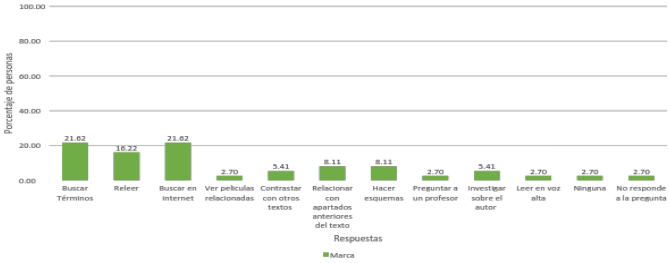
1. Dentro de las marcas más utilizadas, se encuentran: subrayar, hacer flechas, y colocar signos de pregunta en los apartados poco entendidos.

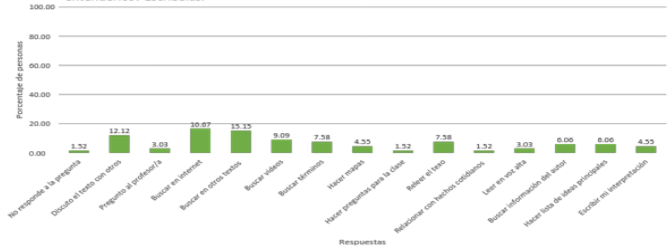
Séptimo Semestre

1. Las marcas más usadas por parte de los estudiantes de séptimo semestre son: subrayar, escribir palabras clave, y hacer anotaciones, se evidencia una mayor justificación de estas marcas, y estas giran en torno a un análisis más profundo, una mayor comprensión, unas conclusiones, posturas e inconformidades con lo que se plantea que consideran necesaria plasmar en sus textos, y la importancia que le dan a sus ideas y/o argumentos que cuestionan al autor.
2. Por otra parte, se evidencia el uso de emoticones por parte de algunos estudiantes, de los cuales hacen uso para mostrar los que les suscita la lectura.
3. La mayoría de las y los estudiantes de séptimo semestre, en la medida en la que mencionan las marcas que realizan, argumentan las razones por las cuales hacen uso de ellas.

En relación a la comprensión de las ideas que exponen los autores, y los apoyos o ayudas que producen para entenderlos se encuentra que:





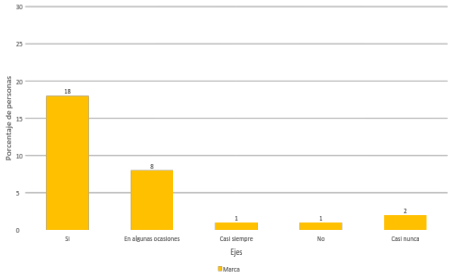

Segundo Semestre

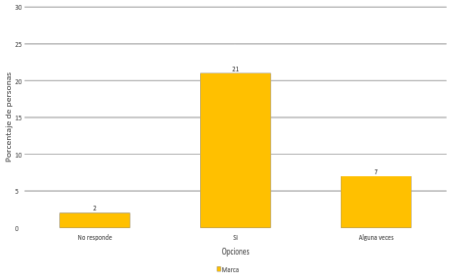
1. Dentro de lo más usado, se encuentra el internet, sin embargo, se usa para buscar términos

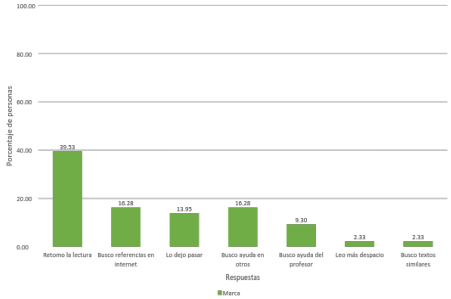
Séptimo Semestre

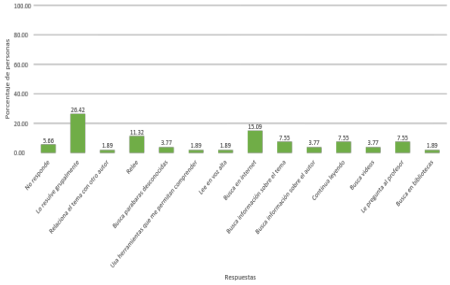
1. Una de las principales respuestas en todos los casos, tiene que ver con acudir a compañeros para resolver dudas que generan los textos
2. En los dos semestres se evidencia alto porcentaje de estudiantes que recurre a internet para solucionar o resolver sus incomprensiones, en este medio buscan otros textos que hablen sobre el tema, videos que les permitan entender, y/o definiciones que les permitan acercarse a las ideas del autor

En cuanto a la relación de los textos abordados en los distintos espacios de formación se encuentra que:




Segundo Semestre

Se evidencia que 18 personas lo relacionan, las razones son:

1. Lecturas anteriormente abordadas en su proceso de formación
2. Lecturas que abordan bajo las temáticas que se abordan en su semestre
3. Necesidad de contrastar diferentes posturas frente a las distintas corrientes de pensamiento

Uno de los estudiantes argumenta que “solo queda como un tema más flotando en el aire, como muchos de los temas que nos proponen”, cuando no puede relacionarlo con otros textos

Séptimo Semestre

Se evidencia que 18 personas lo relacionan, las razones son:

1. Es necesario, para relacionar, contrastar o contraargumentar otras posturas que han sido previamente trabajadas en otros espacios

En relación a las acciones al momento de percibir incomprensiones se encuentra que:

Segundo Semestre

1. Un alto porcentaje de estudiantes recurre a hacer una segunda lectura de los textos, siendo esta una de las principales opciones a la hora de comprender un texto, algunos de ellos mencionan en sus respuestas, que no acuden mucho a sus compañeros por pena a ser juzgados.
2. El 13,95% de estudiantes, en muchas ocasiones “deja pasar” lo que no ha comprendido justificando que muchas de las lecturas no son de su agrado, y lo importante es tener una idea general de lo que plantea el texto, ya que es un requisito para estar tranquilamente en la clase, es decir, tener una idea de lo que el autor quiso decir en su texto, por si llegan a preguntarle, o para poder opinar un par de veces.

Séptimo Semestre

Lo primero que dejan ver las gráficas, es que se duplican las estrategias para la comprensión de los textos, dentro de ellas se encuentran:

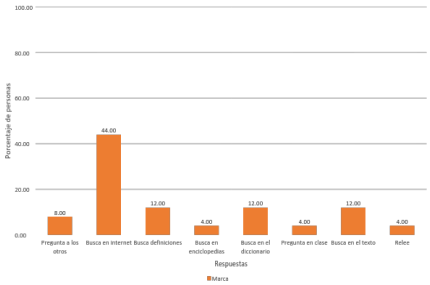
1. Consultar en bibliotecas.
2. Buscar información sobre el autor, para acercarse a su corriente de pensamiento, y leer teniendo en cuentas sus experiencias y posturas frente a distintos aspectos que determinan sus ideas.
3. Leer en voz alta.
4. Resolverlo grupalmente, en un alto porcentaje, se evidencia que las y los estudiantes de este semestre se apoyen en la mayoría de veces en sus compañeros, viendo en ellos y en las discusiones o aclaraciones que generen los diálogos que se puedan establecer, una oportunidad para aprender de los otros, de sus ideas y sus formas de ver distintas que complementan las propias.

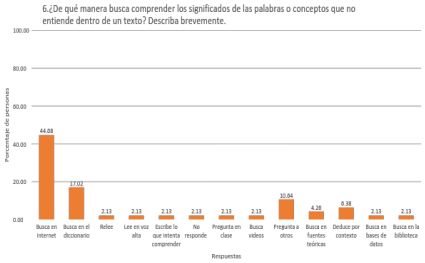
En los dos casos, se evidencia un alto porcentaje en relación a la búsqueda en internet, en donde la mayoría de estudiantes busca: definiciones, otros textos, resúmenes o reseñas de los textos, videos y/o palabras clave.
Se evidencia también que, en los dos grupos, un porcentaje importante en relación a otras opciones, deja pasar lo incomprendido, la mayoría de

justificaciones argumentan que quizá al momento de terminar la lectura, lo que no se ha comprendido puede ser resuelto por lo que continua planteando el autor.

En algunas ocasiones se menciona que las dudas que se tienen se llevan para ser abordadas en el espacio de socialización del texto, en clase, sin embargo, el abordaje que pueda dársele a estos cuestionamientos, siempre depende de la disposición del profesor para resolver inquietudes.

En relación a la búsqueda de ayudas para la comprensión de conceptos se encuentra que:




Segundo Semestre

En los dos casos, se evidencia un alto porcentaje que hace uso de internet como principal herramienta.
Se evidencia que algunos/as estudiantes hacen uso de enciclopedias, para resolver sus incomprensiones frente a los términos usados en las lecturas.

Séptimo Semestre

Nuevamente se evidencia un aumento de posibilidades para resolver problemas de comprensión por parte de las y los estudiantes de séptimo semestre, dentro de ellas se encuentran:

1. Acudir a una biblioteca
2. Buscar en bases de datos
3. Deducir según la lectura
4. Buscar fuentes teóricas
5. Buscar videos relacionados

6. Escribir lo que se intenta comprender
7. Leer en voz alta

Por lo anterior, y a la luz de los resultados en cada una de las preguntas planteadas, se establece como un factor fundamental para evaluar, replantear y reconstruir, el quehacer docente, el cual debe posibilitar en los espacios de formación el enriquecimiento de las habilidades comunicativas por parte las estudiantes.

Los resultados y los comentarios que hacen las estudiantes en relación a los procesos de lectura y escritura en los distintos procesos de formación a los que pertenecen y/o han pertenecido, dejan ver lo importante que es para ellos el punto de vista del profesor frente a lo que dicen, ya sea de forma oral o escrita, encontramos que a pesar de que se encuentran diferencias a grandes rasgos en cuanto a la necesidad de comunicar y expresar mejor las ideas, las formas de hacerlo que se van adquiriendo durante el proceso formativo, la comprensión y uso de la formas y/o estructuras, y las herramientas utilizadas para realizar o desenvolverse en los procesos mencionados, los resultados parecen estar enfocados a hacer por y para el docente, y tener como resultado buenas calificaciones.

De lo anterior se evidencia que incluso corregir los textos, releerlos, leer las lecturas una y otra vez para lograr comprenderlas, está sujeto a la necesidad de responder en la clase y al profesor, más allá del deseo de entender y comprender para aprender; y como lo propone (Cassany,2000. Pg 14) “la lengua en el aula se convierte en un conjunto de palabras con una ortografía determinada, en unas frases para analizar sintácticamente, en una cadena de sonidos a emitir de forma inteligible y expresiva, en unas palabras cargadas de antónimos y sinónimos, en listas de palabras clasificables según determinados criterios, la mayoría de veces morfológicos, y, en definitiva, muy pocas veces la lengua es un elemento vivo y útil para la comunicación”.

Es decir que, a pesar de que a lo largo del proceso de formación las y los estudiantes establecen nuevas formas de hacer tanto para el estudio de los temas, como para la construcción de diálogos bien sea orales o escritos en los que puedan comunicar en cada espacio formativo, y que reconocen la necesidad de entrar en diálogo con los autores teniendo en cuenta sus vivencias y experiencias, las intenciones de todo aquello tienen como base fundamental en un 90% una buena nota, el cumplimiento con el profesor/a, ser bien evaluado, entre otros, y no por el deseo de

comunicar o la conciencia de su proceso en el aprendizaje y comprensión cada vez más complejo de la lengua.

Teniendo en cuenta el principio de la conciencia lingüística propuesto por (Lomas,2017), el cual plantea que, si aceptamos que el conocimiento se crea a través de diálogo, en el que los individuos expresan y negocian su visión de mundo, deberemos admitir también que el conocimiento de una lengua requiere que los individuos hagan de ella objeto de reflexión y diálogo.

Podemos decir que la comprensión y uso de la forma y/o la estructura se van dando a lo largo del proceso, pero más allá de eso, surge la preocupación por el conocimiento y la conciencia de las habilidades que se tienen o no dentro de dicho proceso, de lo que se quiere expresar y de lo que otros están entendiendo cuando es expresado, por el contrario, se evidencia el desinterés ser comprendido, y las posibilidades de la escritura y la oralidad son entendidas como herramientas o requisitos para seguir avanzando en la formación. Por otra parte, existe incluso miedo por construir con otros y por compartir ideas, lo anterior se justifica desde el rechazo a ser corregidos.

En conclusión, puede evidenciarse una necesidad que debe ser suplida por parte de los formadores, no solo de la clase de lengua, sino desde las distintas áreas del conocimiento, el lenguaje y la comunicación deben ser entendidos como posibilidades de construcción, transformación y creación de nuevos horizontes, y no como herramientas mecánicas y necesarias para desenvolverse en cualquier espacio formativo.

Como lo propone (Daniel Cassany, 2000. Pg 14), las y los estudiantes “están muy lejos de darse cuenta y de entender que la lengua es la que utilizan cada día para comunicarse, jugar, hablar, estudiar, aprender.” Es claro para esta investigación, que lo anterior es consecuencia de un aplazamiento de los procesos de formación que vienen desde la escuela en relación a los procesos de comprensión y producción, en donde estas habilidades comunicativas representan un inconveniente en relación al desarrollo de procesos académicos más complejos como los que requiere el nivel universitario.

Por lo anterior, es necesario generar propuestas de uso consciente y reflexivo de la lengua en contextos académicos que impacten y transformen las prácticas de lectura y escritura en las y los estudiantes de

la licenciatura, puesto que serán éstos quienes generen procesos de aprendizaje enseñanza a niños y niñas sobre la lengua y la aprehensión de la misma, cuestionar y reestructurar las propuestas que plantean los maestros formadores de licenciadas/os en Pedagogía Infantil en los distintos espacios formativos, de tal forma que la lectura y la escritura dejen de ser un imperativo académico y se conviertan en prácticas conscientes de pensamiento, expresión y liberación.

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## Vidas de literacia: práticas de leitura e escrita de adultos "lletrados" em processos de reconhecimento, validação e certificação de competências

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PALAVRAS-CHAVE: Trajetórias de literacia; Biografias de adultos; Contextos de aprendizagem.

RESUMO:
Assumindo-se que o envolvimento em contextos de aprendizagem desencadeia mudanças nas identidades letradas dos indivíduos, pretende-se, com o desenvolvimento deste trabalho, responder à questão: *até que ponto são (e como são) desafiadas e transformadas as práticas de literacia vernáculas – i.e., práticas linguísticas não reguladas por normas institucionais – de adultos envolvidos em programas de educação e requalificação, como seja o processo de Reconhecimento, Validação e Certificação de Competências (RVCC)?*

Tomando por base os princípios teóricos que fundamentam a perspetiva social de literacia, caracterizam-se os percursos de vida de dois adultos que, em 2012, concluíram, no distrito de Braga (Portugal), o 3.º Ciclo do Ensino Básico pela participação no processo de RVCC. Por meio de métodos mistos de investigação, visa-se compreender continuidades e

descontinuidades entre as práticas de literacia dos sujeitos antes e após o processo formativo.

Entre as principais conclusões, destacam-se a diversificação e especialização dos mundos textuais dos adultos, com o acrescento aos seus *kits* de identidade de traços e valores que as comunidades letradas atribuem à leitura e à escrita.

*Literacias, vidas e aprendizagem – Enquadramento teórico e objetivos do estudo*

Numa altura em que o sistema económico capitalista, em aliança com as novas condições tecnológicas, instituía a produção e o processamento de informação como as principais causas da competitividade dos países (Castells, 2002), as preocupações em torno daquilo que os indivíduos sabiam ou não fazer comunicativamente com textos, por meio de textos e sobre textos adensaram-se de forma significativa na esfera pública. A sustentar tais preocupações estava a consideração de que para o ato interpretativo de qualquer tipo de enunciado concorriam particulares capacidades cognitivas que, tendo sobretudo que ver com um conhecimento da língua, se adquiriam, de uma vez por todas, em contextos de aprendizagem maioritariamente formais.

Nesse quadro, a população ativa portuguesa, ao deter baixos níveis de escolaridade, indiciava despossuir as competências de leitura e escrita necessárias para a resposta aos desafios colocados pela sociedade informacional. Por meio da implementação do programa Novas Oportunidades, em especial do processo de Reconhecimento, Validação e Certificação de Competências (RVCC), o Estado propôs-se elevar as qualificações dos adultos menos escolarizados, colocando-lhes a possibilidade de participarem em situações de aprendizagem mais ou menos formais e que instituíam a literacia como eixo essencial de ação.

Tomando em perspetiva um leque de estudos empíricos (Scribner & Cole, 1981; Heath, 1983; Graff, 1987) que desmitificam, por um lado, a relação de causa-efeito entre literacia e desenvolvimento económico-social e demonstram, por outro lado, ser simplista e redutor pensar a leitura e a escrita em termos de habilidades psicolinguísticas para atender às necessidades da vida em sociedade, o trabalho que aqui se apresenta norteia-se por um entendimento da literacia mais vasto, percebida enquanto práticas sociais de utilização da linguagem escrita a que as pessoas recorrem diariamente e que moldam os eventos de literacia, isto

é, os episódios observáveis onde a literacia assume um papel específico e em que os textos fazem parte das interações e dos processos de interpretação dos sujeitos (Barton & Hamilton, 1998). Em tais eventos, os modos como se usam os textos variam, podendo apresentar características, não apenas linguísticas, mais próximas ou mais afastadas das instituições sociais que definem o que é legítimo dizer e fazer com a linguagem. Nesse sentido, ser letrado num determinado domínio de prática é possuir e poder exibir um "bilhete de identidade" que inclui traços pessoais não apenas relativos às habilidades e processos de manipulação da palavra escrita, mas também os comportamentos, os valores, as crenças, os saberes, por vezes tácitos, sobre o que pode ser dito e feito, como e com que "acessórios" naquele domínio particular (Gee, 1996; Dionísio, 2006).

A possibilidade de adquirir, aprender e exibir os traços identitários do sujeito letrado resulta de vários processos de socialização, segundo as normas e as ideologias das instituições ou grupos que configuram os contextos onde os indivíduos atuam: "(…) We become who we are through participating in the communities around us. Learning and identity are therefore inseparable. (...) Identities are multiple, performed and continually reconstructed through engagement with others" (Miller & Satchwell, 2006, p. 138).

Entendendo-se, portanto, que é do envolvimento nos eventos de literacia que ocorrem nos diferentes domínios de prática – moldados não só por práticas dominantes, que apresentam características muito próximas de instituições formais como a escola, mas também por práticas vernáculas, geralmente pouco valorizadas porque enraizadas na experiência quotidiana – que os sujeitos edificam as suas identidades letradas, procura-se neste trabalho caracterizar o modo como a participação em processos de RVCC atuou na transformação das linguagens sociais de adultos pouco escolarizados, possibilitando, de caminho, a aquisição de novos modos de falar e de escrever em situação. Por meio da reconstituição das trajetórias de vida dos indivíduos, visa-se, assim, compreender as suas literacias num quadro de pressupostos em que avultam: a sua multiplicidade, dada a associação intrínseca a diversos domínios de vida; a sua natureza motivada, porque meio de outras práticas culturais mais vastas; a sua variabilidade e transformação, por ação de processos de aprendizagem essencialmente formais.

*Caleidoscópio de literacias: vidas letradas de adultos em processos de*

*RVCC – Estudo empírico*

*Metodologia de ação*

Na medida em que aqui se compreende a literacia enquanto conjunto de práticas ideologicamente construídas e moldadas por relações de poder, a opção por uma metodologia mista (Tashakkori & Teddlie, 2010) revelou-se a mais sensata para a construção de um entendimento sustentado e situado sobre as linguagens sociais de adultos pouco escolarizados, envolvidos em processos de ensino-aprendizagem mais ou menos formais. Pela combinação dos métodos *survey*, estudo etnográfico e estudo de caso (Coutinho, 2011), reuniu-se uma ampla variedade de dados empíricos que, correlacionados, viabilizaram a edificação de um retrato mais fiel e aproximado da realidade social em estudo.

Para a caracterização dos percursos de literacia dos indivíduos, a investigação, no seu desenho, contemplou dois grandes momentos, definidos pela relação dos sujeitos com o processo de Reconhecimento, Validação e Certificação de Competências: o antes e o após processo.

No primeiro momento, altura em que os adultos davam reinício à sua carreira escolar pelo ingresso no processo de RVCC, foi-lhes administrado um questionário sobre as suas biografias de literacia. Esse questionário, com vinte e oito questões organizadas em função de dois marcos temporais (o tempo de frequência da escola e o período de aí em diante), possibilitou a obtenção de dados úteis para a caracterização dos perfis de literacia dos sujeitos à entrada do processo de RVCC: desde as suas atitudes, valores e crenças sobre os usos sociais da leitura e da escrita, passando pelas suas práticas de linguagem em diferentes domínios, até às expectativas face ao processo formativo e ao desenvolvimento de novos e/ou reconfigurados modos de falar e de escrever em situação.

Tendo em vista a recolha de dados descritivos na linguagem dos próprios adultos bem como a complementaridade dos dados obtidos por via do questionário de práticas culturais e de literacia, no mesmo espaço temporal, realizaram-se entrevistas semiestruturadas (Bogdan & Biklen, 1994) com questões orientadas para aspetos mais específicos da relação dos indivíduos com as práticas de leitura e escrita no contexto das suas vidas: *No tempo em que andava na escola, em sua casa, quem lia e escrevia? Deixou de ler ou de escrever quando saiu da escola? Acha que o que sabe ler e escrever é suficiente para o seu dia a dia? Se tivesse mais habilitações, lia e escrevia mais e melhor?*

No período que se seguiu à conclusão do processo de RVCC, depois de direta e intensivamente se terem observado inúmeras sessões de orientação e formação para o reconhecimento e validação de competências, procedeu-se à realização de mais duas entrevistas dirigidas aos adultos: a primeira das quais teve lugar poucos meses depois de os sujeitos terem obtido o diploma do 3.º Ciclo do Ensino Básico e a última doze meses após esse evento. Com a realização destas entrevistas, procurou-se aceder a informações tão válidas e completas quanto possíveis sobre o modo como o processo de RVCC contribuiu para outros envolvimentos dos indivíduos com os textos nas várias esferas de atividade, nomeadamente as mais institucionais.

Constituindo-se enquanto produtos da tese de doutoramento em fase de conclusão "Histórias de literacia. Práticas de leitura e escrita de adultos em processos de RVCC" (FCT-SFRH/BD/93506/2013), os dados que aqui são mobilizados e discutidos dizem respeito a dois adultos do distrito de Braga, Portugal, que completaram o processo de Reconhecimento, Validação e Certificação de Competências de Nível Básico no ano de 2012. Para a composição desta amostra, e dada a existência de outros estudos de caso considerados na tese supracitada, tomaram-se como critérios de seleção a representatividade de género e de escolaridade de base dos sujeitos estudados – a relação dos casos com a literacia não fez parte da lista de critérios, por forma a garantir a validade interna da investigação.

*Identidades de literacia – Os estudos de caso*

Os dois adultos em foco, uma mulher – 'Marta' (49 anos) – e um homem – 'Jorge' (58 anos) –, são representativos de uma população que, vivendo o fenómeno do desemprego, possuía à entrada do processo de RVCC escassas habilitações académicas. Marta, como tantas outras mulheres de classes sociais baixas, completou o 4.º ano de escolaridade e abandonou a escola. Fazendo parte de uma família numerosa e de poucas posses, em que o salário de oleiro do pai dificilmente chegava para alimentar quatro filhos e a esposa constantemente doente, não teve outra alternativa senão o ingresso no mercado de trabalho aos 11 anos de idade. Já Jorge, filho de colonos portugueses em Angola, pelo contrário, depois de completar o 5.º ano liceal (o atual 9.º ano de escolaridade), teve a oportunidade de continuar o seu percurso escolar, mas, ainda assim, preferiu interrompê-lo.

Com 16 anos e a viver em Angola, tornou-se, então, empregado de serviços externos numa multinacional de venda de café e de maquinaria. Nesse posto de trabalho, assumiu, essencialmente, tarefas de teor administrativo, tais como a leitura e o preenchimento de documentos (talões de depósitos bancários, pedidos de registo automóvel, …), a receção e a distribuição de correio, a produção de relatórios de contas e de clientes. Por causa do seu caráter altamente reivindicativo, Jorge experimentou o mesmo cargo profissional em outras empresas, inclusivamente quando retornou a Portugal em 1975, pela altura da descolonização portuguesa em África. No período que antecedeu o seu regresso à terra natal, localizada no distrito de Braga, o sujeito viveu cerca de 25 anos em Lisboa, onde foi também gestor financeiro numa empresa de *leasing*.

Nessa empresa, teve à sua responsabilidade tarefas de renegociação de dívidas, de processamento de taxas de juro, entre outras atividades altamente especializadas. Embora se sentisse realizado no desempenho das suas funções, ao fim de 8 anos e por força de um desentendimento com a entidade empregadora, Jorge pediu a rescisão do seu contrato de trabalho e rumou ao Norte do país, onde passou a viver desde então. Em Braga, trabalhou como agente comercial de venda de café e como encarregado de montagem de parques infantis. Este emprego, na área da construção civil, foi, de facto, o último emprego que Jorge teve depois de ter pedido, à semelhança de outras situações no passado, a demissão.

Pelo exposto, é possível reconhecer-se que, à revelia das suas “básicas” qualificações académicas, o adulto em foco teve uma carreira profissional pautada por complexas e especializadas práticas de leitura e escrita, muitas das quais associadas a organizações formais como a escola: lia com frequência livros associados ao Direito do Trabalho e documentos legais; escrevia com regularidade relatórios, cartas e declarações. Nesse sentido, compreende-se que seja um erro tomar o nível de escolaridade dos indivíduos como uma referência (“a marker” ou “proxy”, segundo Barton, Ivanic, Appleby, Hodge, e Tusting (2007, p. 5)) daquilo que sabem ou não fazer com textos, por meio de textos e sobre textos, uma vez que “(…) we have evidence of how people develop their literacy capabilities independently of formal teaching: they learn by doing, they use strategies to teach themselves, and they draw on networks of support to scaffold their learning” (*idem*, p. 79). Os representantes do Estado português, ao terem determinado o ingresso de Jorge no processo de RVCC pela ausência de um diploma escolar com qualificações mais elevadas, incorreram, ainda

que indiretamente, nesse erro. Para evitar perder os seus benefícios sociais, nomeadamente o seu subsídio de desemprego, o sujeito não teve outra solução que não a de voltar, contrariado, aos "bancos da escola":

> Eu não me inscrevi! Fui obrigado! (…) Trabalho só até há poucos anos atrás eu brincava, eu escolhia todos os empregos que queria. Por isso é que agora o quererem-me pôr a tirar o curso… Pelo amor de Deus, pá! (…) Trabalhei na área financeira (…) nos escritórios mais modernos (…). Que não havia ninguém que entrasse para lá sem o décimo segundo ano e eu entrei com o nono. (…) Nunca ninguém duvidou das minhas habilidades. Só a única dúvida foi agora aqui. Esses aqui é que duvidaram.

Partindo do pressuposto de que as identidades dos indivíduos são produtos da sua história, mais e menos recente, a obrigação de ter de participar, novamente, em eventos formais de aprendizagem mostrou-se, aos olhos de Jorge, uma abjeta ação desprestigiante das suas experiências e atividades em distintas comunidades de discurso e em domínios de vida variados. Para além das práticas de leitura e escrita associadas à sua carreira profissional, Jorge familiarizou-se com outras formas culturais de utilizar a linguagem escrita através do envolvimento em outros contextos sociais de interação. Na esfera doméstica, e porque evidenciava uma maior confiança para lidar com aspetos técnicos da literacia e da numeracia – "A minha mulher é como se fosse uma filha também menor, porque não tem tanta apetência como eu para isto [para ler e escrever]. (…) Sou a pessoa mais capaz e a pessoa mais capaz é que toma conta" –, assumia como práticas frequentes o pagamento de contas, a comunicação de leituras de contadores, a produção de listas de compras, entre outras atividades que combinavam em si modos particulares de ler e de escrever.

Desde que ficou desempregado, também a leitura de livros de História e de Arqueologia ganhou o estatuto de práticas assíduas na vida diária de Jorge. Por essa via, pretendia tornar-se um arqueólogo amador com conhecimentos mais vastos e rigorosos no exercício da atividade, isto é, um "*expert*", segundo a definição de Barton e Hamilton (1998). Com o intuito de aprimorar a sua identidade de sujeito esclarecido, fazia igualmente questão de conhecer as obras literárias dos mais reconhecidos escritores do panorama nacional e internacional, lendo e colecionando livros de Eça de Queirós, Alexandre Herculano, Ernest Hemingway, Jack Kerouac, entre outros: "Esses livros criam muita capacidade às pessoas. Uma pessoa que leia mais é uma pessoa mais capaz!".

Pelo exposto, e colocando em foco o tipo de práticas de leitura e escrita que compunham o quotidiano de Jorge – práticas vernáculas, mas também, e sobretudo, práticas dominantes –, compreende-se que, à passagem pelo processo de RVCC, o mesmo não tenha associado quaisquer expectativas de desenvolvimento de novas e/ou melhoradas competências de literacia: "Mas isso não vem modificar nada, só me vai fazer perder tempo (…). Repare que eu leio muito bem! Não encontro ninguém que leia tão bem como eu. (…) E escrevo muito bem! Sem erros e tudo!". A somar a essa ausência de expectativas, a consideração de que, devido ao fator idade – "Tenho 58 anos, já estou arrumado! Deram-me o desemprego até aos 60. Estou arrumado! A mim, arrumaram-me!" –, nem com um diploma a certificar um nível de escolaridade mais elevado conseguiria voltar a ser profissionalmente ativo.

A perspetiva de Marta sobre o impacto do processo de RVCC na sua carreira de vida e de aprendizagem mostrou-se, porém, bastante diferente. Por ter interrompido o seu percurso escolar numa fase ainda muito precoce, tomou o regresso ao sistema de ensino como uma oportunidade para recomeçar a sua carreira profissional e, de caminho, expandir os seus conhecimentos e competências de literacia:

> Vim aqui para as Novas Oportunidades (…) para fazer o 6.º ano e, se puder, o 9.º (…), para conseguir ao menos ter uma coisinha melhor. (…) Eu queria saber mais. Queria, por exemplo, saber trabalhar no computador, saber escrever *e-mails*, essas coisas todas.

Em grande parte devido ao seu nível de escolaridade, Marta foi sempre uma "*blue-collar worker*", cujas tarefas profissionais poucas vezes a colocaram em contacto com textos escritos. Quando saiu da escola, o primeiro emprego que teve foi de empregada interna na casa de uma família com dois filhos menores. Nessa casa, para além de cozinhar e de limpar, dava banho às crianças, alimentava-as, levava-as à escola e ajudava-as com os trabalhos da escola. Por vezes, também lhes lia histórias de embalar. Pelo facto de, no exercício das suas funções, ter de passar longos períodos de tempo afastada dos seus entes queridos, Marta fugiu, literalmente, da casa onde servia para se tornar operária numa empresa de produção de bonecos de plástico, próxima da sua área de residência: "Aquilo era tudo em borracha, era para porta-chaves, era copinhos para meter gelados para as crianças… E eu o que fazia era pintar esses bonequinhos de borracha". Aquando da falência dessa empresa, voltou-se para a olaria e foi empregada numa fábrica de produção de objetos em barro. Com a crise económica do setor, a adulta

admitiu-se numa empresa de confeção de vestuário e aprendeu a ser costureira. Apesar de ainda ter servido em duas casas de família, depois de casar, já só trabalhou no setor da indústria têxtil, como maquinista especializada em corta e cose. Nessa função, só em algumas fábricas foi-lhe pedido que tomasse nota dos volumes de produção.

Na sequência de um desentendimento com uma colega de trabalho, Marta demitiu-se do seu último emprego com uma depressão nervosa. Contudo, ao invés de se ter rendido aos efeitos da doença, procurou ajuda para resolver o problema e encarou a situação de desemprego como uma segunda oportunidade para voltar a estudar. Com um certificado de habilitações mais elevadas, tentaria, então, aceder a um posto de trabalho mais qualificado e intelectualmente mais desafiante.

Para Marta, um emprego cognitivamente mais exigente englobava sempre a leitura de textos técnicos, a maioria dos quais com um vocabulário difícil, e a escrita de enunciados sintaticamente bem estruturados e sem erros ortográficos. Com efeito, e porque considerava que no seu quotidiano não tinham lugar práticas de literacia desse tipo – situação que atribuiu às suas parcas competências de leitura e escrita –, no início do processo de Reconhecimento, Validação e Certificação de Competências, conceptualizou-se enquanto sujeita "iletrada"; termo esse que se enquadra "(…) in a powerful dominant discourse which positions people in narrow educational terms as needing to learn a set of skills" (Barton et al., 2007, p. 5):

> Há aquelas coisas que nós não podemos dizer assim: "Ai, eu escrevo muito bem. (…) Eu leio muitos livros". Porque eu sei que não posso dizer isso. (…) Eu sei que vou precisar de muita ajuda. Eu sei que isto [o processo de RVCC] não vai ser fácil.

Nessa medida, e apesar de ler com frequência revistas, folhetos de publicidade, legendas de televisão ou até mesmo a Bíblia, e escrever com regularidade notas de leitura de textos religiosos, desabafos num diário e cartas para familiares e amigos, Marta não reconheceu nas suas práticas valor suficiente para se autorrepresentar como *insider* das comunidades letradas:

> Presentemente, até só estou a estudar a Bíblia. Não, não estou a ler mais nada. (…) Não vou dizer que leio, porque não leio. Não me desperta assim. (…) É só baseado nisso [na Bíblia e livros religiosos], porque livros de romances e assim não.

Porque enraizadas na experiência quotidiana, servindo propósitos diários, as práticas de literacia vernáculas são, assim, muitas vezes negligenciadas enquanto atividades de leitura e escrita, tão válidas e legítimas quanto outras: "(…) People (...) have rich literacy lives beyond the classroom (...). They have powerful reasons for reading and writing arising from the demands made on them by the state and other institutions, their responsibilities, their relationships, and their passions" (*idem*, pp. 78-79). E é, pois, nesse sentido, que se deita por terra a ideia de haver indivíduos "iletrados", quando todos, de uma maneira ou de outra, num contexto ou noutro, com ou sem habilitações académicas, se envolvem diariamente em eventos de literacia, adquirindo formas particulares de falar, ler, escrever, agir, valorizar e sentir.

Marta e Jorge, no momento em que davam entrada no processo de RVCC, usavam a literacia de diferentes formas e para diferentes efeitos, como parte das suas vidas enquanto desempregados à procura de trabalho, membros de família e de outras comunidades de discurso.

*Metamorfoses nas identidades letradas: os efeitos do processo de RVCC*

A teoria social de literacia concebe, como se viu, os usos de textos como atividades humanas de natureza social. Nesse quadro, a literacia é tudo aquilo que as pessoas fazem com a leitura e a escrita no âmbito dos eventos sociais que compõem o seu dia a dia. Tendo em conta que, nesses eventos sociais, a literacia é usada de diferentes formas para responder a diferentes propósitos ou finalidades, pressupõe-se que haja, por isso, diferentes literacias associadas a diferentes domínios de vida. Com efeito, os indivíduos, para adquirirem as linguagens sociais próprias dos diferentes domínios culturais, precisam de participar nas atividades dos grupos institucionais, de acordo com as suas normas e ideologias. Pelo exposto, compreende-se, então, que é pela participação nos eventos de literacia que ocorrem no seio dos organismos sociais que resulta a transformação das identidades letradas dos sujeitos; seus modos de ler, escrever, pensar, atuar, valorizar, acreditar e sentir: "(…) People are learning literacy practices through participating in them, not just through sitting in classes or other integrated provision" (*idem*, p. 75).

Ora, depois de Marta e de Jorge terem participado no processo de Reconhecimento, Validação e Certificação de Competências, um contexto social formalmente estruturado e caracterizado por eventos de literacia especializados, observaram-se mudanças no modo como se

relacionavam com os textos. Essas mudanças foram, no entanto, mais significativas no caso da mulher do que no caso do homem.

Tendo-se já constatado que a leitura e a escrita constituíam frequentes atividades no quotidiano dos sujeitos, depois do processo de RVCC, emergiram novas e reconfiguradas práticas de literacia nas vidas de Marta e de Jorge. Marta, porque se fez Testemunha de Jeová, passou a ler assiduamente a Bíblia e outros textos de caráter religioso. Ainda que tais atividades de leitura não fossem novas no contexto do seu dia a dia, o propósito que as justificavam era: se antes lia as escrituras sagradas como meio de cultivar a sua fé, no pós-RVCC lia-as com o intuito de se tornar especialista na comunidade religiosa de que fazia parte. Na busca por esse objetivo, escrevia com regularidade apontamentos e resumos dos textos bíblicos que estudava:

> Agora, desde que foi o processo, (…) estou a ter o estudo com estes senhores Jeová, que me fazem ir muitas vezes à Bíblia. Vou muitas vezes Bíblia e leio livros, mas é relacionado com a Bíblia. (…) Escrevo quando tenho estudo. Resumos e assim.

Embora a passagem pelo processo de RVCC não tenha contribuído diretamente para a decisão de Marta de se integrar no grupo das Testemunhas de Jeová, equipou-a com a confiança que precisava para participar mais ativamente em domínios de prática que lhe eram estranhos ou que lhe despoletavam algum tipo de receio: “As they built up confidence and self-esteem, they might begin to consider options which they did not feel were open to them before (...)” (*idem*, p. 133). Depois de concluir o 3.º Ciclo do Ensino Básico pela Iniciativa Novas Oportunidades, a adulta já se sentia à vontade para ir sozinha às compras, para gerir com autonomia as faturas e os orçamentos familiares. Até aí, somente o marido tratava desses assuntos. Na mesma linha, sentia-se mais capaz de comunicar com o Instituto do Emprego e Formação Profissional, bem como com outras repartições públicas. O sentimento de que, por causa do processo de RVCC, se tinha tornado numa pessoa mais esclarecida, com competências de leitura e escrita mais desenvolvidas, sustentava a confiança do novo “eu” social de Marta:

> Quando eu vim para aqui, naturalmente que ainda vinha muito fechada a muitas coisas (…). E, naturalmente, quando eu fui embora, já fui muito mais lúcida (…). Senti que realmente eu tinha capacidades dentro de mim que desconhecia. (…) Aprendi a escrever e a ler melhor e já me dá mais vontade para isso. (…) Nisso, [o processo de RVCC] valeu muito a pena.

Pelo exposto, percebe-se então que, ao envolvimento da adulta no contexto formal de aprendizagem, seguiu-se um envolvimento mais assíduo e seguro em eventos de literacia formais, moldados por práticas textuais dominantes. Essas práticas revelavam, com efeito, semelhanças com as desenvolvidas e valorizadas no processo de Reconhecimento, Validação e Certificação de Competências:

> [No estudo bíblico,] vamos à Bíblia procurar textos, depois temos livros onde tem os textos da Bíblia, onde (…) tem as explicações (…). A gente estuda e depois é assim: as perguntas que faz no livro vai acordo com a Bíblia e, então, nós vamos ver e ali tem as chamadas. Os números para nós irmos ver. E a gente vai ver e eu coisa. E depois pego numa reguazinha e sublinho (…) para deixar aquilo direitinho (…). Depois ela faz-me perguntas e eu tenho que lhe responder sem ir ver ao livro, sem copiar. Embora, às vezes, ponha assim umas coisinhas assim [*risos*].

Uma vez que aos modos culturais de usar a linguagem escrita subjazem particulares valores, crenças e atitudes, no processo de socialização com as práticas de literacia das instituições 'educação' e 'religião', Marta tomou como inúteis e desprestigiantes algumas das suas atividades textuais, nomeadamente a leitura de revistas cor-de-rosa e a escrita de desabafos no diário. Em consequência disso, excluiu-as quase por completo do seu quotidiano, com a argumentação de que não "ensinavam nada" e que era mais profícuo canalizar o tempo para tarefas cognitivamente mais exigentes, socialmente mais valiosas e espiritualmente mais aceites:

> A gente tem que fazer mudanças, tem que, pronto, manter uma certa postura (…), mudar o nosso comportamento, certas maneiras de falar, que, às vezes, há aquelas "cravalhadas" (…) e não pode! (…) Nós temos de andar dentro da lei que a Bíblia diz. (…) Porque, olhe, uma pessoa não pode fumar, uma pessoa pode entrar num cafezinho (…), mas não pode ficar ali a fazer sala. (…) E eu já há muito que não escrevo no diário e só de vez em quando leio "A Gente". (…) Tenho outras coisas para fazer.

Ainda que, com a frequência no processo de RVCC, Marta tenha conseguido expandir as suas competências (e práticas) de literacia, tal como havia ambicionado de início, não conseguiu, porém, cumprir com o principal objetivo de voltar a ser profissionalmente ativa. Por esse motivo, não pensava, tão cedo, voltar a participar em eventos formais de aprendizagem.

À semelhança de Marta, Jorge não fazia quaisquer intenções de voltar a

estudar. Tendo bem presente aquilo que sentiu quando teve de ingressar no processo de Reconhecimento, Validação e Certificação de Competências, não admitia a ideia de ter de passar por algo do género no futuro:

> Nah, eu fui obrigado! (…) Se não, não ia. Nem pensar nisso! Nada! (…) Eu é uma coisa que eu gosto de aproveitar bem é o meu tempo. E aquilo foi tempo perdido! Aliás, eu sempre lhes disse, de caretas! Sempre lhe disse a eles todos!

A sustentar essa sua posição, estava ainda a crença sobre a inutilidade dos processos educativos, mais concretamente do diploma escolar, para pessoas da sua idade e à procura de emprego:

> Tenho procurado [trabalho], tenho procurado! Claro que já não procuro… já não procuro de forma tão insistente como antigamente, não é? Porque já perdi a esperança, já sei que não vou… Na minha idade não há hipóteses! Podem gostar muito de mim, mais ui, idade, quê?! (…) Repare uma coisa: para uma pessoa… (…) o documento é importante, ter aquele documento das habilitações. Hoje em dia é importante! Se quer trabalhar para, numa escola, na câmara municipal, tem que ter aquele documentozinho. Portanto, mas (…) considerando a idade, a idade da pessoa, pode ser interessante ou não. No meu caso, não! Devido à minha idade!

Tomando como pano de fundo a vida de Jorge, nomeadamente a semelhança entre as suas práticas de literacia e as desenvolvidas no âmbito do processo de RVCC, percebe-se que o mesmo não tenha notado, por ação da sua participação no contexto de aprendizagem, mudanças na forma como, até então, se relacionava com os textos escritos: “Ó pá, não trouxe nenhumas. (…) Aquilo não serviu de nada! Eu sempre disse isso desde o início. (…) Não teve qualquer influência em mim aquilo que lá andei a fazer. A mínima influência!”. Em todo o caso, não deixou, por isso, de evidenciar que, devido às sessões de Tecnologias da Informação e Comunicação, havia aprendido a utilizar, com maior eficácia, o computador e, nesse sentido, havia-se implicado em novos modos de usar a leitura e a escrita. Dando aplicabilidade aos novos conhecimentos, Jorge passou a comunicar com a filha, emigrada em Londres, pela *internet* e a fazer uso da rede informática para saber mais acerca de História e de Arqueologia: “Uso [o computador] para fazer assim coisas. Faço, olhe, uso agora o *Skype* para falar com a minha filha, que foi para Londres. (…) E uso isso e a *internet* para fazer, para fazer buscas e não sei quê”.

À exceção dessas novas práticas de literacia, o quotidiano do indivíduo não ficou a pautar-se por outras formas de ler e de escrever, diferentes das que tinha no início do processo de RVCC. Nessa medida, continuavam, por exemplo, a fazer parte da sua rotina diária a leitura de clássicos da Literatura – "Um tipo tem que ler o Eça de Queirós! (…) Eu já tirei aquele [livro], portanto, para ler, aquele pequeno que está ali. Aquele velho que está ali, já o tirei do lugar para começar aquele" – e a escrita de notas e de cartas – "Estes dias, escrevi uma carta elaboradíssima à mão. (…) Se vir um anúncio [de emprego] interessante numa coisa, escrevo uma carta. Se for preciso, estou uma manhã a escrevê-la (…) para ir bem elaborada".

Posto isto, fica então evidente porque, na perceção de Jorge, o seu regresso à "escola" não se traduziu em (expressivas) transformações na(s) sua(s) identidade(s) de literacia. Afinal de contas, a aprendizagem "(...) can only have an impact on people's lives and futures if they perceive that it can do so" (*idem*, p. 23).

CONSIDERAÇÕES FINAIS:

Ao longo deste estudo, e a partir de casos concretos, foi possível demonstrar que as competências técnicas de ler e de escrever constituem apenas um aspeto das práticas de literacia. Apesar de Marta e de Jorge terem tido percursos escolares curtos, os eventos de literacia em que se envolviam eram de natureza múltipla e variada. Fora dos contextos formais de aprendizagem, usavam a leitura e a escrita como aliadas na resposta a tarefas do dia a dia, no desempenho dos seus papéis sociais de trabalhadores, membros de família e de outras comunidades: "(…) Attending classes (…) does not mean that people lead illiterate lives. In fact, they participate in a wide range of activities, most of which are textually mediated and some of which involve complex and demanding communicative practices" (*idem*, p. 73).

Ainda assim, Marta, no início do processo de Reconhecimento, Validação e Certificação de Competências, julgou-se indigna de receber o título de "sujeita letrada", porque aquilo que lia e escrevia no quotidiano era diferente daquilo que considerava serem práticas de literacia válidas. Essa conceção de si saiu, naturalmente, legitimada depois de participar no processo formativo, visto que nele o que se valorizava era a leitura de livros e a redação de textos sintaticamente bem estruturados. Dado o cenário, percebem-se as razões que levaram Jorge a considerar a sua

passagem pelo contexto formal de aprendizagem uma nulidade na transformação da sua identidade letrada: aquilo que supostamente o identificaria como *insider* da comunidade educada já ele exibia antes de dar entrada no processo de RVCC. No caso de Marta, só quando achou que tinha, por fim, adquirido competências de literacia mais elevadas, as mesmas que, conjeturalmente, a possibilitariam de participar, sem dificuldades, em eventos de literacia formais, é que se concebeu enquanto leitora/escritora de textos: "Education changes people, and people use education to make changes in their lives" (Barton & Hamilton, 1998, p. 237).

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# Educación por la igualdad: concurso de literatura hiperbreve ilustrada contra la violencia de género

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PALABRAS CLAVE: Igualdad, educación en valores, violencia de género, convivencia, resolución de conflictos, expresión artística, concurso, marcha, posicionamiento ciudadano, transversalidad.

RESUMEN:
*Educación por la Igualdad* es una iniciativa educativa que se desarrolla en Córdoba y provincia, la organización del mismo la realiza el Centro del Profesorado Luisa Revuelta de Córdoba. Este proyecto está integrado por dos propuestas que como colofón desembocan en la conmemoración de la Jornada Internacional contra la Violencia hacia las Mujeres, establecida por la ONU el día 25 de noviembre (23 de febrero de 1994)[1].El propósito que fundamenta su desarrollo es dar sentido a la puesta en práctica al I Plan de Igualdad entre Hombres y Mujeres en educación en Andalucía que es nuestra herramienta para llevar a cabo las recomendaciones que la Ley Orgánica 1/2004, de 28 de diciembre, de Medidas de Protección Integral contra la Violencia de Género, hace para que se cumplan en el ámbito educativo, concretamente en los centros escolares dentro los diferentes niveles educativos de nuestro ámbito de actuación.

Los objetivos que se pretenden alcanzar con la puesta en práctica de este proyecto son la detección y la prevención de la violencia de género desde el ámbito educativo, ser conscientes y rechazar la violencia de género en cualquiera de sus manifestaciones; física, psicológica, sexual y social partiendo de la concienciación del alumnado de las etapas educativas de infantil, educación primaria, educación secundaria obligatoria, bachillerato,

[1] Es mediante esta declaración donde se reconoce que es de carácter urgente una aplicación universal a la mujer de los derechos y principios relativos a la igualdad, seguridad, libertad, integridad y dignidad de todos los seres humanos, y proclama la señalada Declaración sobre la eliminación de la violencia contra la mujer e insta a todos los estados miembros a que hagan todos los esfuerzos para que sea universalmente conocida y respetada.

educación post-obligatoria y educación permanente, unido a la formación en el respeto de los derechos y libertades fundamentales y de la igualdad entre hombres y mujeres, así como en el ejercicio de la tolerancia y de la libertad dentro de los principios democráticos de convivencia de la mano de dos actividades que se materializan con la manifestación artística y social de la comunidad educativa cordobesa con la participación del alumnado, de los niveles anteriormente especificados, en el VIII Concurso de Literatura Hiperbreve Ilustrada contra la Violencia de Género y la Marcha: Educación por la Igualdad (manifestación en las calles de nuestra ciudad donde participan; alumnado, profesorado, familias, representación de diversos colectivos cordobeses que apuestan por la igualdad, la libertad y la concienciación ciudadana).

KEY WORDS: equality, values education, gender violence, peaceful living together, conflict resolution, artistic expression, contest, march, citizens' commitment, cross-curricular issues.

ABSTRACT:
*Education for Equality* is an educational initiative organized in the province of Córdoba Teacher Training Centre (Centro del Profesorado de Córdoba). This project consists of two proposals that lead to the commemoration of the UN International Day for the Elimination of Violence Against Women on the 25th November. The aim of this project is to implement the *I Plan for Equality between Men and Women in Education in Andalusia*, which is our legal tool to realize the recommendations that the *Organic Act 1/2004, of 28 December, on Integrated Protection Measures against Gender* Violence proposes for the realm of education, and more specifically for the different educational stages in the schools in our geographical area.
The main goals of this project are the diagnosis and prevention of gender violence in the educational sphere; an increased awareness and rejection of gender violence in any of its potential embodiments (physical, psychological, sexual and social expressions) among students at pre-primary, primary, secondary, non-compulsory and permanent level; and education in such realms as respectful attitudes towards fundamental rights and liberties, equality between men and women, and the cultivation of tolerance and freedom in the framework of democratic principles governing human communities. This is made possible by two educational initiatives that seek to integrate the artistic and social skills of the students from the schools of the whole province taking part in the "VIII Short Creative & Illustrated Writing Contest Against Gender Violence" and

the “Education for Equality March” (i.e., a demonstration in the streets of Córdoba, the capital city of the province, showing the commitment of students, teachers, families and representatives from a number of associations that seek to fight for equality, freedom and responsible citizenship).

*El proyecto “Educación por la Igualdad”*

El impacto social que tiene la violencia de género en nuestra sociedad hace evidente la necesidad de seguir impulsando la enseñanza mixta y la coeducación. La coeducación es un claro y decisivo factor para la prevención de la violencia de género a largo plazo y precisa de actuaciones específicas para su eficacia inmediata. Para contribuir a la erradicación de la Violencia de género desde la educación se precisa seguir trabajando desde los centros educativos y otros agentes socializadores y seguir invirtiendo en políticas educativas que promuevan la igualdad.

Andalucía es un reconocido referente en políticas de igualdad, concretamente en políticas educativas para el fomento de la igualdad, el desarrollo de la coeducación y la prevención de la violencia de género. Enmarcamos nuestra proyecto dentro de este contexto: *“Educación por la Igualdad”* contiene dos propuestas que se desarrollan en el ámbito educativo de los centros escolares de Córdoba y provincia desde hace ocho años, la actividad se idea desde un taller que pretende dar ideas de aplicabilidad eminentemente práctica al profesorado de nuestro ámbito para que den sentido a las actividades que se realizan en todos los centros educativos para la conmemoración del día 25 de noviembre: Jornada Internacional contra la Violencia hacia las Mujeres, el taller de este curso ha sido *“Herramientas didácticas para la detección y la prevención de la violencia de género*”, el que ha superado en aforo recomendado y ha tenido una excelente valoración por parte de las y los docentes asistentes al mismo.

La preparación de todas estas actividades se funde con la participación en el VIII Concurso de Literatura Ilustrada contra la Violencia de Género, en el que hacemos una inmersión en el atractivo universo de la expresión artística y literaria, los alumnos y alumnas llevan a cabo actividades de escritura sobre temas relacionados con los sentimientos, las expresión de las emociones, la igualdad entre hombres y mujeres y la violencia de género. Estas formas de expresión se ensalzan a través de la participación

en este concurso.

La idea es que el alumnado reivindique o denunciarlas sinrazones de lo cotidiano a través sus poemas visuales o sus relatos. Estos recursos literarios trabajan sobre el mensaje abriendo o multiplicando los sentidos que se muestran en la ilustración que los acompaña. Nuestro reto es la unión del compromiso social al arte desde edades tempranas para ser conscientes de que la violencia de género no es un acontecimiento casual, ni un su suceso puntual, sino un problema social que ocurre en todas las culturas y en todas las clases sociales. De ahí la necesidad de una reconstrucción subjetiva de la realidad, de un cambio de percepciones a nivel social que denuncie, no consienta, rechace la violencia hacia las mujeres desde un nivel de localidad a un nivel global; en este lugar llamado mundo.

*Imagen 2. Cartel de la presente edición del Concurso*

El concurso establece dos modalidades de participación, *haiku o microrrelato*, y tres categorías distintas:

- Educación Infantil, Educación Primaria y Educación Especial.
- Educación Secundaria Obligatoria.
- Bachillerato, Educación Post-Obligatoria y Educación de Personas Adultas.

Los centros participantes oscilan entre 80 y 100 cada curso escolar, como se ha mencionado anteriormente el carácter provincial hace que esta actividad se haya hecho popular y emblemática en los centros de Córdoba y provincia.

El concurso ha celebrado su octava convocatoria el presente curso escolar 2014-2015 y las imágenes que aportamos son las más significativas de las últimas
ediciones.

La entrega de premios se ha realizado en las últimas convocatorias en el Salón de Actos del CEP "Luisa Revuelta de Córdoba", pero en otras ocasiones ha sido en la calle (en la Plaza de Las Tendillas o en La Corredera) dentro de la Marcha: Educación por la Igualdad.

*Imagen 3. Cartel de la Marcha: "Educación por la Igualdad"*
*Fuente: Cartel realizado por Mª Dolores Jiménez Valiente, asesora del ámbito artístico del CEP de Córdoba.*

*Enlaces interesantes para conocer "Educación por la Igualdad" en la web:*

- Recurso: Calendario de Educación por la Igualdad (curso escolar 2010-2011)
- Anuncio del VIII Concurso de Literatura Hiperbreve Ilustrada contra la Violencia de Género

- Acta del Pleno del Ayuntamiento con motivo del 25 de noviembre de 2014.
- Vídeo de la Marcha " Educación por la Igualdad" ,realizada por alumnado y profesorado el IES Trassierra de Córdoba.
- Pleno de la Diputación del 24 de noviembre (Diario digital La Vanguardia) y en córdoba información .com
- Hoja informativa nº 32 del Gabinete Técnico Provincial de la Delegación Territorial de Educación, Cultura y Deport de Córdoba; donde se anuncia nuestro Proyecto.

*Red de instituciones colaboradoras*

- El Instituto de la Mujer; con la concesión de dos premios especiales al mejor haiku y mejor microrrelato.
- La Unidad de Violencia sobre las Mujeres de la Subdelegación del Gobierno en Córdoba entregará un premio especial para los dos mejores trabajos que desarrollen el tema de la prevención de la violencia de género en la adolescencia.
- La Plataforma Cordobesa contra la Violencia a las Mujeres.

JUSTIFICACIÓN:

La violencia contra las mujeres es problema actual, no podemos ocultarlo ocurre en todas las cultural, dentro de todos los niveles socioeconómicos, en todos los niveles académico-profesionales y comienza a hacerse visible en la etapa de la adolescencia. Desde la escuela, el alumnado tiene que expresarse y manifestar sus sentimientos contra esta lacra social. Enmarcamos el proyecto educativo que se presenta dentro de las recomendaciones que la Ley Orgánica 1/2004, de 28 de diciembre, de Medidas de Protección Integral contra la Violencia de Género, hace para que se cumplan en el ámbito educativo, concretamente en los centros escolares dentro los diferentes niveles educativos de nuestro país:

- La Educación Infantil contribuirá a desarrollar en la infancia el aprendizaje en la resolución pacífica de conflictos
- La Educación Primaria contribuirá a desarrollar en el alumnado su capacidad para adquirir habilidades en la resolución pacífica de conflictos y para comprender y respetar la igualdad entre sexos.
- La Educación Secundaria Obligatoria contribuirá a desarrollar en el alumnado la capacidad para relacionarse con los demás de forma pacífica y para conocer, valorar y respetar la igualdad de oportunidades de hombres y mujeres.
- El Bachillerato y la Formación Profesional contribuirán a desarrollar

en el alumnado la capacidad para consolidar su madurez personal, social y moral, que les permita actuar de forma responsable y autónoma y para analizar y valorar críticamente las desigualdades de sexo y fomentar la igualdad real y efectiva entre hombres y mujeres.

- La Enseñanza para las personas adultas incluirá entre sus objetivos desarrollar actividades en la resolución pacífica de conflictos y fomentar el respeto a la dignidad de las personas y a la igualdad entre hombres y mujeres.

A continuación, trataremos de describir cómo el proyecto "Educar por la Igualdad" supone una actividad educativa innovadora, motivadora y de calidad que favorece la educación en valores, la coeducación a través de un compromiso ideológico y una apuesta por la justicia social.
*¿Cuáles son los objetivos de "Educar por la Igualdad"?*

Con la práctica de las ideas que se derivan de este proyecto, pretendemos que el alumnado, el profesorado y las familias alumnado vayan tomando conciencia de que la violencia de género y el maltrato a las mujeres son actuaciones negativas que no hacen sino empañar nuestra convivencia pacífica en sociedad. Nuestro alumnado tiene que ser consciente de que este problema es real y que debe expresarse en su contra. No podemos evolucionar como seres racionales si seguimos volviendo la mirada ante estas noticias, por eso, la redacción y el dibujo como actividades propias del curriculum escolar, son las formas de expresión idóneas para que el alumnado pueda comunicar sus sentimientos y sentir su vergüenza ante semejantes barbaridades.

Así pues, el promover condiciones escolares que favorezcan prácticas educativas que destierren estereotipos de dominación y dependencia se ha erigido como estandarte de este proyecto y de su concreción.

De lo expuesto surge la necesidad de que el alumnado, el profesorado y las familias desarrollen un andamiaje de valores que les aporte recursos para conseguir:

- Ser sensible ante una realidad cruel con algunas mujeres.
- Desmontar mitos y estereotipos absurdos que han llegado incluso a justificar actos violentos contra la mujer.
- Ver la relación entre hombres y mujeres como un hecho natural e igualitario.
- Expresar sus sentimientos y emociones a través de la redacción, la

poesía y el dibujo.

- Valorar el trabajo de sus madres y el esfuerzo que hacen muchísimas mujeres para realizar un trabajo fuera de casa y en su hogar.
- Poner fin al silencio y denunciar la violencia.
- Promocionar cambios culturales, usos, costumbres, roles y funciones.
- Ejercer la participación ciudadana activa.
- Colaborar con diferentes colectivos y organizaciones de nuestro pueblo y nuestra ciudad.
- Darse cuenta de que la coeducación es una herramienta para conseguir la Igualdad.
- Usar lenguajes para la Igualdad.
- Fomentar la creación de productos culturales no sexistas.

*¿Cuál es la metodología y la estructura del Proyecto "Educar para la Igualdad" y cómo fomenta las competencias básicas para la vida cotidiana?*

La violencia contra las mujeres es una manifestación de las desigualdades entre hombres y mujeres que afecta no solo a la integridad física de las mujeres, sino también a su dignidad. En la actualidad se vive un proceso de concienciación del problema de la violencia de género, que ha dejado de tener un carácter privado o doméstico para pasar a convertirse en una preocupación de orden social y gran calado, como muestra el proyecto que presentamos es parte de este posicionamiento de la ciudadanía.

El presente proyecto se realiza durante el primer trimestre de cada curso escolar y consta de las siguientes fases:

- Reunión previa para organizar el Concurso de Literatura Hiperbreve Ilustrada contra la Violencia de Género, se revisan las bases, se seleccionan las palabras que se incluirán en la redacción de los haikus y los microrrelatos.
- Elección de la canción común para el alumnado, y el itinerario de la marcha en el centro de la ciudad.
- Presentación de las palabras elegidas al alumnado y explicación de cómo se harán los trabajos y cuándo se recogerán (bases del concurso). Esta edición las palabras elegidas han sido: azul, empoderarse y mandala.
- Presentación de la canción y trabajos/actividades sobre la misma.
- Selección previa de trabajos por parte del profesorado. Selección

definitiva en el CEP.

- Entrega de premios y lectura de los diferentes formatos de redacción premiados.
- Marcha con batukada y lectura de un manifiesto realizado por alumnado y profesorado de educación primaria y otro de educación secundaria.
- Asistencia al Pleno de la Diputación de Córdoba el lunes día 24 de noviembre a las 11:00 horas, con motivo del día 25 de noviembre contra la Violencia de Género.
- Asistencia al Pleno del Ayuntamiento el día 25 de noviembre a las 18:00 horas, con motivo del día 25 de noviembre contra la Violencia de Género.

La actividad fue diseñada en un encuentro previo que se realizó en el Centro del
Profesorado con las y los docentes que estaban interesados en llevar la actividad a sus aulas Las modalidades del concurso de literatura son, el microrrelato, el haiku y el cuento. Trabajo con la canción elegida: 'Yo me niego"' de Rosario Flores.

El fallo del jurado fue emitió el miércoles 12 de noviembre a través de una sesión en las que docentes expertos en el tema deliberan y emiten el fallo de los trabajos ganadores.

Se realiza una exposición con los trabajos premiados y los finalistas en el CEP Luisa Revuelta de Córdoba. La entrega de premios se realiza en el Salón de Actos del Centro del Profesorado, dando a las familias del alumnado premiado la oportunidad de participar en este emotivo encuentro.

La Marcha con batukada se celebró el día 25 de noviembre desde las 11:30 horas hasta las 13:00 horas por las calles del centro de Córdoba, contamos con la colaboración del Colectivo de los Yay@flautas de Córdoba, con la Plataforma Cordobesa contra la Violencia a las Mujeres, la Unidad de la Subdelegación en Córdoba contra la Violencia hacia las Mujeres y el Instituto Andaluz de la Mujer.

*La aportación al fomento de la educación en valores a través del Proyecto "Educación por la Igualdad".*

La finalidad es que la violencia en general deje de estar o parecer

normalizada dentro de nuestra sociedad y hacia las mujeres en particular, que la ciudadanía no le reste crueldad, que no haya argumento que la justifique, que deje de ser parte de nuestro paisaje social.

Nuestro cometido es buscar otra forma de organización de los contenidos escolares y a través de la movilización hacer visible que la violencia que afecta a las niñas, a las chicas y a las mujeres afecta a toda la sociedad.

*Aportación del Proyecto "Educación para la Igualdad" al desarrollo de la coeducación y a la puesta en práctica del I Plan de Igualdad entre Hombres y Mujeres en Andalucía.*

Estamos convencidos que nuestro proyecto dota del trabajo con perspectiva de género al aprendizaje, la concienciación, la formación y la implicación de toda la comunidad educativa que se impregna del trabajo en igualdad y el rechazo a la violencia en general, y en particular a la violencia machista.

Conlleva la promoción de actuaciones de detección y prevención de la violencia de género desde edades tempranas.

Es una red de relaciones que favorece la colaboración y el intercambio entre diversas instituciones a nivel local y provincial con el objetivo de trabajar de manera integral la igualdad.

Dota al profesorado de herramientas y recursos para incluir en los proyectos educativos acciones que fomenten la coeducación, el cambio de actitudes entre el alumnado así como la eliminación de estereotipos basados en la diferencia sexual.

En definitiva apuesta por una convivencia sana y una resolución pacífica de conflictos a nivel interpersonal y grupal trabajando desde la igualdad.

*¿Qué dimensión intercultural tiene "Educación para la Igualdad"?*

Este aspecto del proyecto y tratándose de una actividad que promueve y fomenta el posicionamiento social, la conciencia ciudadana y el rechazo a la violencia de género por parte de la comunidad educativa entendiendo que la violencia contra las mujeres es un fenómeno mundial y una de las consecuencias más brutales de las desigualdades económicas, sociales, políticas y culturales que existen entre los sexos.

- Educación en valores desde distintas materias de manera interdisciplinar y transversal.
- Conocimiento de la realidad de las mujeres en el mundo
- Conocimiento y tolerancia hacia otros valores culturales, sociológicos e históricos.
- Utilidad de las redes sociales y las tecnologías aplicadas al aprendizaje para detectar y prevenir la violencia de género en el ámbito educativo.

*Criterios y herramientas de evaluación utilizados.*

Para la evaluación se han realizado unas tablas en las que recogemos las siguientes evidencias que nos ayudarán a la realización de un seguimiento exhaustivo de toda la actividad:

1. Responsable de Coordinación de Planes y Proyectos (Plan de Igualdad)
   - Datos de la primera reunión.
   - Temas tratados.
   - Material aportado
   - Fecha de entrega de los trabajos.
   - Aportaciones y observaciones.

2. Equipo docente (Jornada Internacional contra la Violencia a las Mujeres: 25N)
   - La tabla de registro similar a la anterior.

3. Tutorías (25N)
   - La tabla de registro similar a la anterior.

4. Encuesta para el alumnado:
   - ¿Qué modalidad has elegido para participar en el concurso? ¿Por qué?
   - Comenta la ilustración que has realizado y la técnica utilizada.
   - ¿Estas satisfecho/a con el resultado? ¿Por qué?
   - ¿Cuál es tu opinión sobre los casos de violencia de género que se producen en nuestra sociedad?
   - ¿Cómo crees que se podría solucionar el problema?
   - ¿Conoces algún caso de violencia de género sucedido en tu

pueblo o ciudad?

- ¿Qué has aprendido tras la participación en este Concurso?

CONCLUSIÓN:

Teniendo en cuenta que el objetivo principal que pretendemos lograr es detectar y prevenir la violencia de género para que no ocurra, para que no se reproduzca, para que sea rechazada por las nuevas generaciones, tanto por las niñas como por los niños y que también nos basamos en el artículo 10 de la Convención sobre la Eliminación de todas las Formas de Discriminación contra la Mujer donde se recalca el importante papel de la educación cuando señala: *"Los Estados Partes adoptarán todas las medidas apropiadas para eliminar la discriminación contra la mujer, a fin de asegurarle la igualdad de derechos con el hombre en la esfera de la educación y en particular para asegurar, en condiciones de igualdad entre hombres y mujeres"*, nuestro proyecto está obteniendo unos resultados muy buenos.

Apreciamos en los alumnos y alumnas que sus sentimientos y su forma de ver actos de violencia están siendo modificados en tanto en cuanto se muestran más comprensivos y más respetuosos entre ellos y ellas. Asimismo, este proyecto está sirviendo de lazo de unión con las familias pues ellas ven muy bien esta labor que se lleva a cabo desde el centro educativo ya que permite su participación y colaboración en actos contra la violencia.

Por otro lado, al estar incluido dentro del Proyecto Educativo de los centros que cada curso escolar participa en el concurso y en a marcha, el alumnado lo acoge como una actividad dinámica e importante en el día a día de nuestra tarea educativa. Esperamos, pues, continuar con este estupendo proyecto para seguir cimentando buenos sentimientos de nobleza e igualdad.

Para finalizar aportamos los manifiestos que han sido elaborados el presente curso escolar:

Manifiesto de Educación Infantil y Primaria, realizado por el alumnado y el profesorado de CEIP Santa Bárbara de Cerro Muriano (Córdoba)

ELIGE BIEN; ¡ERES LIBRE!

*Sí; eres libre y él y ella,*

*y todas las personas.*
*Ser libre significa expresión, felicidad, comprensión…*
*y también decir **¡no!***
*no a la tiranía.*
*No a la ira.*
*No a la exclusión.*
*No al maltrato.*
*Eligen bien porque eres libre*
*di **¡no!***
*A los abrazos forzados*
*a los besos sin amor*
*a las miradas hirientes*
*a las palabras feroces*
*a los alientos oscuros*
*di **¡sí!***
*A los abrazos compartidos*
*a los besos con ternura*
*a las miradas comprometidas*
*a las palabras hermosas*
*a los alientos templados*
*¡Elige bien!*

Manifiesto de Educación Secundaria realizado por el Centro de Educación Concertada Séneca de Córdoba:

*Buenos días a todos y todas:*

*Hoy, nosotros, alumnos del Colegio Séneca, nos gustaría hablaros de Nerea.*
*Nerea podría llamarse Elena, María, Ana, Rosa o como tantas y tantas víctimas de esta lacra que es la violencia de género.*

*Pues bien, Nerea tiene 26 años de edad, es andaluza, estudia en una Universidad de su ciudad, es sociable y usuaria de las redes sociales, Twitter, Facebook o Instagram siempre están rondando en su mente. Es soltera, nunca le importó mucho tener pareja, aunque le da miedo encontrar la pareja inadecuada ya que leyó hace poco que el número de adolescentes maltratadas por varones en las aulas se ha triplicado, que 823 menores tuvieron que recibir ayuda psicológica por acoso y violencia contra ellas. Le llama la atención que este dato ha aumentado un 23% más que el año pasado. Ella tiene una mente brillante y decide acercarse al tema, quiere saber cómo está de concienciada la gente ante la violencia*

*de género. Se informa y estudia encuestas con resultados demoledores, ve cómo el 24% de los jóvenes cree que el lugar de la mujer es en la casa, que el 10% de los hombres adultos creen que son ellos los que deben de tomar las decisiones de la pareja, y lo más sorprendente es que el 50% de hombres y jóvenes varones piensan que una mujer aguanta bien el maltrato. Ver todos esos datos le estremece.*

*Nerea cada día desarrolla su afición por las redes sociales, en las cuales el 61% de las mujeres admiten haber sufrido malos tratos a través de ellas, con ellas se puede informar de las últimas noticias tanto en el panorama nacional como internacional. Puede leer las noticias y cada una es más denigrante que la otra. Un hombre de la localidad valenciana de Oliva mató a su pareja a martillazos el 28 de marzo de 2013, fueron 5 y delante de su hijo, de 8 años, finalmente este hombre recibió 15 años de prisión por haberla matado, aunque esos 15 años nunca devolverán a un ser querido a la vida. Ese niño que ahora tendrá 9 años nunca podrá volver a abrazar a su madre, todo esto sabiendo que su propio padre fue quien la mató.*

*Después de leer todas las noticias nacionales, entra en la sección internacional. No puede creer el texto de la pantalla. No entiende cómo la gente en Irán es capaz de atacar a mujeres con ácido. Su táctica es ir en moto y cuando ven a una mujer conduciendo en coche les arrojan el ácido, luego aceleran y salen corriendo. Hubo una víctima mortal, pero a los pocos días ya eran cuatro, la expresión de Nerea habla por sí sola, parece que ha visto un fantasma o algo parecido. Luego piensa: "afortunadamente, esto no es Irán". Pasa la tarde y está tumbada en el sofá pensando sobre todo esto, coge su teléfono y lo desbloquea abriendo Instagram. Publica una foto suya con una amiga y un seguidor comenta que quiere verla. Le da su número de teléfono y Nerea lo llama. Nerea y el chico congenian, de hecho empiezan a salir juntos, todos opinan que Nerea y Jaime hacen buena pareja. Ella siente una fe ciega por él.*

*Algún tiempo después se encuentran a pocos meses de su boda. Nerea siente ilusión por un lado, pero sombras comienzan a emerger. Jaime no suele hacer otra cosa que estar en el bar todo el día pero ella no actúa frente a eso. Un día él llegó a las 4 de la madrugada y ella le estaba esperando en el sofá, le preguntó qué estaba haciendo, él venía con la cara colorada de la bebida, y por su forma de actuar se veía que tenía ganas de discutir. Empezó una desagradable melodía de gritos.*

*Al día siguiente ninguno de ellos podía pensar qué había pasado, Jaime*

*le echa toda la culpa al alcohol y le promete que no volverá a ocurrir más. La situación se vuelve inquietante, Jaime le pide que si sale de casa le diga a todo el mundo que había tenido un accidente en la bañera. Esta situación se repite 6 veces y habla de lo ocurrido con su madre. Su madre decide denunciar pero Nerea se niega y, poco después, ocurre el fatal desenlace. Uno más.*

*Con esta historia, queremos animar a todos los que hoy estáis aquí para que nunca callemos ante un abuso, denunciemos, ya van 45 muertes este año, una de ellas de una menor, sólo 14 fueron valientes de denunciar, nunca sabemos hasta dónde puede llegar un abuso, 45 murieron ya, no queremos aumentar esa cifra, queremos disminuirla, a 0, y eso lo podemos conseguir. ¡Eso lo vamos a conseguir!*

*Denunciando, no callemos ante el maltrato, tenemos voz y voto, vamos a usarlo y a denunciar, para que no haya más casos de violencia de género, para hacer de esta sociedad más respetuosa con las mujeres, para no tolerar que alguien sufra un maltrato, para concienciarnos desde nosotros jóvenes y al resto de las personas, por una sociedad con menos violencia de género. Usemos nuestra voz.¨¡NUNCA SE ENTRA, POR LA VIOLENCIA, DENTRO DE UN CORAZÓN!¨.*

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# Una experiencia de prácticas de lectura y escritura con acogimiento de la diversidad de género

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PALABRAS CLAVE: género, lectura, escritura, docente-mediador, unidad didáctica.

RESUMEN:
Con el advenimiento del siglo XXI resulta importante vincular en los espacios de formación de los estudiantes para profesor una serie de reflexiones sobre la diversidad de género en el aula a través de los procesos de lectura y escritura. De acuerdo con lo anterior, el objetivo de esta ponencia es dar cuenta del proceso de construcción, implementación y evaluación de una Unidad Didáctica en el marco del proyecto *Desarrollo didáctico y tecnológico en escenarios didácticos para la formación de profesores que acogen la diversidad: factores para su implementación y su validación en la UDFJC*. Desde esta propuesta es posible afirmar que a partir de la comprensión del estudiante para profesor como mediador de las posibilidades semióticas y discursivas de la lectura y la escritura, se pueden establecer miradas que permitan el reconocimiento de las distintas manifestaciones de la diversidad de género, lo cual conlleve acogimiento de la diversidad en el aula.

INTRODUCCIÓN:
La presente ponencia se enmarca en el proyecto titulado *Desarrollo didáctico y tecnológico en escenarios didácticos para la formación de profesores que acogen la diversidad: factores para su implementación y su validación en la UDFJC* el cual tiene por objetivo “implementar y validar ambientes didácticos de aprendizaje, en escenarios naturales de formación de profesores en las áreas de lenguaje y comunicación, matemáticas y ciencias naturales, en y para la diversidad, de la UDFJC y de la Alianza de Universidades para el Desarrollo de la Educación y la Tecnología en Colombia” (Calderón, et. al. 2016). De acuerdo con esto, el

proyecto busca analizar las características de ambientes didácticos de aprendizaje (ADA) que acojan la diversidad y, en este caso en particular, se hablará de un ADA en el área de lenguaje.

Para alcanzar el objetivo propuesto y en el marco de la metodología de comunidades de práctica (Wenger, 2001), se diseñó el *Seminario de Formación de Profesores de Lenguaje y Comunicación – "Didáctica de la narrativa para la formación de profesores que acogen la diversidad"* el cual se llevó a cabo el primer semestre del año 2016. Este seminario partió del reconocimiento de la fundamentación teórica del Sistema Didáctico creado por la comunidad de práctica (se ha denominado CALE – Comunidad Alternativa en Lenguaje y Educación) para el área de lenguaje y comunicación (Referentes curriculares, Guía de integración TIC, Unidad didáctica, Taller de pluri-representaciones narrativas y la Cartilla Ambientes de aprendizaje) y contó con una capacitación para el desarrollo de cursos accesibles en ATutor. Como producto del seminario se buscó el diseño de unidades didácticas por parte de los docentes participantes, los cuales debían dar cuenta del trabajo adelantado hasta ese momento. En el segundo semestre de 2016 se dio paso a la implementación y observación de las unidades didácticas propuestas por los profesores asistentes al Seminario.

En esa medida, la experiencia que se socializa en esta ponencia es producto del ejercicio del *Seminario* mencionado anteriormente. La Unidad Didáctica (UD) objeto de esta ponencia se construye a partir de la reflexión gestada en dicho Seminario y busca que la formación de profesores en el área del lenguaje se pregunte sobre la diversidad y el acogimiento de la diversidad, ya sea esta de contenidos -múltiples posibilidades del concepto de narrativas-, de representaciones -sus pluri-representaciones en el aula de clase con apoyo en TIC-, de subjetividades: sí mismo/otro(s). Así, diversidad y diferencia

> [...] son tomados como conceptos de base epistemológica (ético-política) que impactan lo pedagógico y lo didáctico. Así mismo, como principios de acción integrados a la formación de profesores: conceptualizar la diversidad en educación como una condición de existencia tanto del ser humano que se educa, como de las instituciones educativas. Diversidad que se manifiesta de múltiples formas conformando un abanico de posibilidades de interacción educativa consigo mismo, con el otro y con lo otro" (Calderón et al., 2016, pp. 10-11).

De acuerdo con lo anterior, la UD se diseñó en el eje temático *Comunicación e interacción en contextos escolares código 4530,*

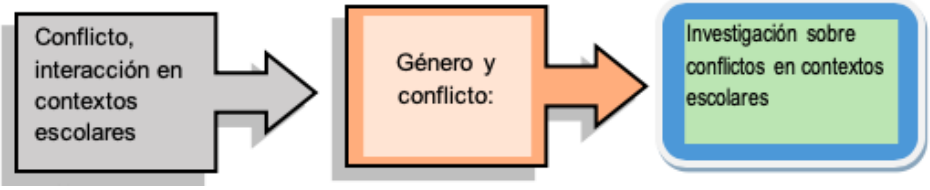
perteneciente al ciclo de profundización de la Licenciatura en E.B.E. en Humanidades y Lengua Castellana de la Universidad Distrital Francisco José de Caldas.

OBJETIVOS:
El objetivo del presente texto es dar cuenta del proceso de construcción, implementación y evaluación de una Unidad Didáctica (UD) en el marco del proyecto descrito anteriormente. A través de este proceso se destaca la importancia de comprender que el estudiante para profesor se conciba a sí mismo como mediador de las posibilidades semióticas y discursivas de la lectura y la escritura. Con base en dicho reconocimiento se pueden establecer miradas que permitan abordar la diversidad de género, lo cual conlleve acogimiento de la diversidad en el aula.

DESCRIPCIÓN DE LA PROPUESTA:

*El diseño de la UD.*

Para contextualizar esta Unidad Didáctica es necesario referir que el curso en el cual se ejecutó está dividido en tres grandes bloques que operan de forma secuencial, a saber: *1. Conflicto, interacción y comunicación en contextos escolares. 2. Género y conflicto. 3. Investigación sobre conflicto en contextos escolares.* La UD se desarrolló en el segundo bloque temático.




*Gráfica 1. Secuencia de bloques de contenido del curso*

El bloque uno se denominó “Conflicto, interacción y comunicación en contextos escolares”. En él se buscó conceptualizar y posicionar la noción de conflicto en el centro de las dinámicas de interacción en la sociedad como algo connatural a toda relación social; más aún, en contextos escolares. A partir de ello, se identificó el sentido de la comunicación y del rol del docente como mediador de diferentes tipos de procesos de interacción entre estudiantes, saberes, institución y en general la sociedad y la cultura, con énfasis en la faceta ética. Como esta reflexión sobre el

papel docente debe ir acompañada de aprendizajes prácticos, se promueve la apropiación de herramientas de análisis de conflictos como "el violentómetro", la rejilla de análisis de conflictos y el esquema actancial de Greimas, las cuales permiten y pueden facilitar la lectura de diferentes situaciones conflictivas en el escenario escolar. El aprendizaje conceptual y práctico de estas se llevó a cabo a través del ejercicio de aplicación que permitió que los estudiantes analizaran las maneras de actuar, pensar y sentir de personajes en tres películas de diferentes ámbitos culturales y sociales. Este trabajo se realizó en grupos de trabajo con el fin de facilitar el trabajo cooperativo.

Por su parte, el bloque dos: "Género y conflicto" hizo un recorrido desde lo experiencial y las creencias particulares de los estudiantes, pasando por la conceptualización sobre el género y políticas públicas colombianas de donde se desprenden saberes específicos para reflexionar sobre las experiencias y las creencias mismas. Luego, vino una etapa prospectiva en la que los estudiantes elaboraron propuestas para el abordaje el tema de género en contextos escolares. De esta manera, se ve el recorrido que va de lo narrativo hacia lo argumentativo, crítico y propositivo en tanto que es de vital importancia que cada docente en formación reflexione sobre sus creencias, saberes y responsabilidad como futuro maestro frente a los asuntos de género en el contexto escolar.
El bloque tres, "investigación sobre conflictos en contextos escolares" se apoyó en el trabajo autónomo por parte de los estudiantes con el fin de que indagaran en diferentes instituciones educativas algunos tipos de conflicto y la manera en que han sido abordados. Por eso, se hizo una labor de documentación, sistematización y presentación de los mismos. Cabe anotar que para esta propuesta fueron temas transversales a los bloques los siguientes aspectos:

- Realidad (es) y experiencias en la cotidianidad (comunicación y cultura)
- Diversidad y comunicación (identidad/ otredad/ alteridad)
- Interacción, educación e interculturalidad

RESULTADOS:
Los resultados de la implementación de la UD se pueden abarcar en tres grandes aspectos: a. El papel del estudiante para profesor como mediador en términos de creencias y saberes sobre género, b. Sobre el papel central de los procesos de lectura y escritura, desde un enfoque sociocultural y c. Sobre el diseño didáctico implementado: su pertinencia, fortalezas y

debilidades en términos pedagógicos y didácticos.

*Sobre el papel del mediador en términos de creencias y saberes sobre género.*

El curso *Comunicación e interacción en contextos escolares* tiene entre sus objetivos que el estudiante para profesor comprenda su papel de mediador en los procesos de interacción social de sus estudiantes, por encima de la idea común que lo sitúa como un transmisor de contenidos. Este objetivo deviene de las exigencias de la sociedad, en particular porque las dinámicas de la escuela están afectadas por muchas situaciones en las que se manifiestan conductas que configuran conflictos al margen del interés por apropiar saberes específicos de las disciplinas propuestas en los currículos; entre los que destaca la violencia y el maltrato en diversas formas por diversos motivos, como el referido al género.

El papel de mediador consiste en ofrecer estrategias que estimulen a los estudiantes a asumir por sí mismos el proceso de construcción de conocimiento. Esto significa que el constructivismo es la base conceptual sobre la que se que concibe el papel del docente como mediador, debido a que entiende el conocimiento en términos de proceso y no como producto terminado, como es el caso de las formas tradicionales de enseñanza. Por tanto, el conocimiento se va construyendo a través de diferentes momentos que el docente debe diseñar teniendo en cuenta principios tales como, que ese proceso debe partir de los presaberes de los sujetos, tal cual lo señala David Ausubel en su teoría del Aprendizaje Significativo. Así mismo, que las acciones de interacción de los estudiantes permite que el concepto de Zona de Desarrollo Próximo ZDP, tenga un papel fundamental en las dinámicas de trabajo escolar. En esa medida la integración de los nuevos saberes requieren que se trace una Trayectoria Hipotética de Aprendizaje THA con momentos definidos para que los presaberes sean redefinidos, cuestionados y los nuevos se integren de forma consciente mediante procesos de reflexión y conceptualización. Es por ello, que la unidad didáctica asume que en la ruta los presaberes se hacen conscientes a través de diferentes narrativas y los nuevos conceptos teóricos y legales entran en diálogo mediante acciones estratégicas que planifica y orienta el docente, en este caso mediante el diseño de las fases de la unidad didáctica.

En ese sentido se ha definido que el estudiante para profesor debe

aprender:

1. Que el rol del docente se centra en su actuación como mediador respecto a su saber disciplinar, así como en términos de formación de sujetos y ciudadanos en el marco de la responsabilidad y las exigencias sociales, históricas y de las políticas trazadas. En realidad este aspecto va más allá del curso y es un aspecto transversal a la carrera; para este curso se comprende que esa noción de mediación se apoya en principios éticos y de visión de mundo que el docente no solo comparte, sino que posiciona como ejemplo a partir de sus conductas. Razón por la cual los aspectos eje de la didáctica y de su comprensión parten de la identificación de las creencias sobre los conceptos de base, en primer lugar sobre lo que sería un docente ideal, sobre cómo entendemos los conflictos y cómo actuamos frente a ellos y, en último lugar, sobre cómo entendemos el género y cómo se debe actuar. Es en ese sentido, que las creencias afloran a través de diversas narrativas que se van analizando y reflexionando. Por último, se espera que la reflexión se amplifique mediante la conceptualización, de modo que sea posible interiorizar los conceptos a través del ejercicio consciente que valora las creencias propias y de la sociedad. De ese modo, un paso siguiente del mediador es proponer acciones en términos de promoción y prevención, según la *Ley 1620 de 2013, Ruta de atención escolar para la convivencia escolar.* La promoción se entiende como el mejoramiento de la convivencia y el clima escolar con el fin de generar un entorno favorable para el ejercicio real y efectivo de los Derechos Humanos, sexuales y reproductivos; a su vez la prevención consiste en intervenir oportunamente en los comportamientos que podrían afectar la realización afectiva de los derechos citados.

2. Que existen diferentes posibilidades semióticas y discursivas como medios para abordar el tema de género desde lo narrativo hacia lo conceptual. En este sentido, se comprende la perspectiva semiótica en términos de materialidad de los soportes narrativos y conceptuales empleados como recursos para la enseñanza, desde la cual la tarea es escoger diferentes formas textuales en las que se problematice el tema de género. La variedad en los códigos en que se configuran los textos tiene repercusiones en las dinámicas de la didáctica, ya que se dirigen a canales de aprendizaje diferentes: visual, auditivo y kinésico. En el curso se hizo lectura de diversos materiales tales como cuentos infantiles, crónica, comerciales y canciones que

responden a esta variedad textual en términos de soporte, de tipo de texto y de género. A partir de ellos, los diferentes procesos analíticos, reflexivos y de valoración conceptual permiten la construcción de sentido que pone en perspectiva las creencias particulares en el escenario de dinámicas particulares y diversas de construcción de subjetividad, reconocimiento y garantía de derechos en el marco de derechos y políticas nacionales.

3. Que mediante el dominio y la vivencia de los procesos de lectura y escritura se pueden establecer procesos de reconocimiento de las distintas manifestaciones de la diversidad de género, lo cual conlleve acogimiento de la diversidad en el aula. Esto se evidencia en que las acciones desarrolladas en esta unidad didáctica han hecho énfasis en el dominio de los diferentes niveles de lectura, no solo para la comprensión de los textos, sino porque los conflictos requieren que el mediador sea un hábil lector de estos. Por eso, para el plano literal se hace énfasis en el dominio de herramientas analíticas: esquema actancial de Greimas, cuadro de análisis de conflictos y violentómetro. De allí que los niveles interpretativo y crítico se apoyen en el rigor del anterior, por lo que es el primer nivel el que se debe desarrollar en profundidad, para poder interpretar y valorar de la mejor forma posible las motivaciones que impulsan las acciones y las reacciones en torno a las diferentes situaciones conflicto a partir de las cuales el docente actúa en términos de formador y garante de derechos y deberes frente al acogimiento de la diversidad.

*Sobre el papel central de los procesos de lectura y escritura, desde un enfoque sociocultural*

Analizar la lectura y la escritura desde un enfoque sociocultural implica partir del hecho de reconocer los usos y funciones de la lengua como una práctica social (Vygotsky, 1979). En esa medida, los procesos asociados a la lectura y la escritura se entienden como prácticas comunicativas de construcción de sentido en las cuales el sujeto lector-escritor pone en juego sus habilidades cognitivas en diferentes contextos de uso. Esto se traduce en el establecimiento de un objetivo comunicativo, la adecuación de los contenidos y la interacción con distintas formas semióticas para establecer el sentido de aquello sobre lo que se escribe o se lee.

En consonancia con lo anterior y, particularmente en lo especificado en el bloque dos, en la UD el papel que cobraron los procesos de lectura y

escritura fue protagónico. Estos procesos se incluyeron no solo con el propósito de acceder a distintas miradas a las concepciones de género –lo que Carlino (2002) llama alfabetización académica–, sino que se buscaba hacer partícipe al estudiante para profesor de los aspectos metacognitivos que cada uno de estos requieren y cómo cobran relevancia en la práctica pedagógica. A continuación se describen las fases relacionadas con los procesos de lectura y escritura:

| Fase | Objetivo | Procesos de lectura y escritura |
|---|---|---|
| 1. Experiencia individual y reflexión sobre la experiencia | Narrar una experiencia sobre género de forma escrita e individual. | Escritura de una experiencia sobre género (texto de una página de carácter individual)<br>Luego en binas se intercambiaron los textos y cada uno elaboró un texto reflexivo del compañero, con base en la tabla de análisis de conflicto. |
| 2. Experiencia de narración grupal sobre género<br><br>Construcción de sonoviso | Representar a través de un sonoviso una narrativa sobre género.<br>Unificar las narrativas en un relato para ser representado. | Se unificó un relato, el cual se hizo mediante dinámicas de trabajo cooperativo entre los estudiantes. El docente verificó que la narrativa se estructurara de forma correcta. En este punto la escritura tiene la función de convertirse en la escaleta o síntesis de lo que se quiere representar.<br>La siguiente instancia se ocupó de segmentar la narración en las principales secuencias. Este trabajo también se hizo con el acompañamiento del docente.<br>Después de tener identificadas y descritas las secuencias narrativas se procedió a hacer el desarrollo de la rejilla de guion, con las orientaciones técnicas.<br>En cuanto a la puesta en escena y la dinámica de edición, el docente no acompañó este proceso, fue por entero autónomo. Sólo se ocupó de la escritura verbal. |
| 3. Conceptualización | Abordar de forma teórica algunos conceptos referidos a género.<br>Analizar y reflexionar sobre dos comerciales políticos sobre el tema género en el marco de campañas electorales. | Cada grupo hizo presentaciones con esquemas conceptuales. Cada presentación fue asesorada y siguió una planeación escrita. Se socializó y se aclararon conceptos teóricos, no obstante tomó más tiempo del esperado porque existe dificultad para realizar una adecuada lectura analítica y luego comprender las relaciones internas de los conceptos.<br>Los estudiantes analizaron cómo la estructura narrativa de los comerciales fundamentaba el sentido de cada uno de ellos, uno en favor de los derechos de los homosexuales y otro como censura moral y prejuiciada. En este punto se observó cómo los componentes narrativos servían para argumentar los propósitos publicitarios. |
| 4. Conceptualización del sonoviso | Analizar la experiencia desde lo narrativo y desde el género | Cada grupo, de acuerdo con una guía de trabajo propuesta por el docente, realizó el análisis en los siguientes niveles:<br>**Nivel narrativo:** ¿cómo se construye el conflicto en el la narración hecha en el sonoviso?<br>**Nivel conceptual**: Explique desde conceptos teóricos la manera en que se presenta el conflicto de género en el sonoviso correspondiente.<br>**Nivel pedagógico**: a juicio del grupo ¿qué aspectos consideran se deben enseñar en el aula, sobre este tema de género? Y ¿qué conceptos y autores les serviría. |
| 5. Propuesta | Reflexionar sobre cómo abordar el tema de género en la escuela. | Elaborar un texto corto que respondiera a la pregunta ¿cómo abordar el tema de género en la escuela desde una perspectiva didáctica? Para ello, se elaboró una guía de orientaciones. |

*Tabla 1. Fases de trabajo del bloque temático No.2*

Ahora bien, a continuación se presenta solo una de las cinco fases propuestas anteriormente en relación con los procesos lectoescriturales y con la conceptualización del género en el aula de clase.

*Fase 1*

Para este ejercicio se propusieron los procesos de escritura desde el modelo de Hayes (1996) en donde es importante planear, textualizar y editar. Para ello, la consigna de escritura era narrar una experiencia de género que fuese propia o ajena a través de un personaje ficcional llamado Gren. Se acudió a este nombre por no tener una marca lingüística visible en cuanto a su género, de allí que su ambigüedad le permite al escritor jugar desde sus creencias. Veamos un fragmento de la textualización construida por una estudiante:

> Definitivamente no era la misma persona de antes. Me levanté rápidamente y me apresuré al cuarto de baño, las pequeñas gotas de agua me recorrían mientras yo sólo pensaba en la ropa que me pondría. Debía ser linda, debía causar sensación. Busqué el vestido de flores que me había puesto el día de navidad, mi mamá aunque no quería me lo compró, aún recuerdo su voz diciéndome – No, Julián, debes vestirte como lo hacen los hombres, con pantalones y camisas, los vestidos son para las niñas- pero ella, a pesar de todo me lo compró, siempre fue alcahueta conmigo, me complacía en todo, aquellas son las ventajas de ser única hija. Me puse aquel vestido, unos convers blancos y en mi cabello, el que compré por mercado libre y me quedaba divino, puse una hebilla color morado. Me vi en el espejo y nunca antes me había sentido tan yo, tan femenina, tan Gren (Lozano, 2016).

En el fragmento anterior, se parte de una experiencia de un joven transgénero y se reconoce su ansiedad al momento de compartir con el mundo su perspectiva de género. Ahora bien, esta historia está enlazada también con el primer bloque temático del curso: el conflicto y la interacción en contextos escolares. Al respecto, veamos otro fragmento:

> Crucé la puerta del colegio, con un buenos días saludé al celador, a mi profe Nubia que fue la encargada de vigilar la entrada, empecé a ver los rostros de mis amigos, en las canchas ya estaba Daniela y Laura, como siempre llegaban temprano, las saludé de lejos y no me respondieron, tal vez no me vieron, luego vi a Javier, mi mejor amigo, apresuraba su paso por el corredor de coordinación, corrí a abrazarlo, durante las vacaciones no nos vimos por lo cual tenía mucho que contarle, quería que viera mi vestido, que viera mi cabello, mis labios pintados perfectamente de color carmesí, pero Javier no me abrazó, me empujó con todas sus fuerzas

> pubertales. Caí al suelo, lloraba, mi vestido se había estropeado y Javier no me había abrazado, las lágrimas caían súbitamente por mis mejillas y con mi voz quebradiza le dije –Javier, no me reconoces, tantos años de amistad y no reconoces mis ojos, soy Julián o solía serlo, ahora soy Gren-. Los ojos de Javier recorrieron lentamente todo mi ser, ahora si vio mi vestido, mis convers y el rojo de mis labios, pero su mirada ya no era la de antes, me miró con desprecio, como a las cucarachas de la huerta a las que tanto él temía y en un gesto que no llegué a vislumbrar me escupió. –Es un marica, eso es lo que es, maricón de mierda- gritó Javier y todo mundo volvió sus miradas hacia mí. Yo, aún en el suelo, lloraba con más intensidad, sentía como mi corazón se desboronaba, no podía detenerlo. Me levanté y corrí fuera del colegio. No sé cuánto he corrido desde ese día (Lozano, 2016).

El conflicto de género en este caso se sitúa en la agresión hacia lo diferente. En el segundo componente de análisis de esta primera fase se buscaba consolidar la experiencia narrada y reflexionar en torno a los aspectos allí representados. Es en este momento de reflexión en donde se pone en juego la lectura crítica de la *Ley 1620 de 2013, Ruta de atención escolar para la convivencia escolar*, así como los aspectos de reconocimiento del conflicto y las concepciones frente a la diversidad de género, en este caso la diferencia conceptual frente a transgénero, transexualidad, homosexualidad. Así pues, el proceso reflexivo incluyó dos momentos: la lectura del material teórico de base del curso, la lectura de las narrativas individuales y la escritura que consignó las reflexiones críticas frente a la narración de una experiencia de género.

Cabe anotar que el proceso de lectura y escritura no acaba acá pues en las demás fases –las cuales por cuestiones de espacio no pueden ser abordadas en estas páginas– se realiza un continuo proceso de realimentación de la narrativa la cual pasa posteriormente a un formato de guion y, luego, a la realización audiovisual como sonoviso. Estas transformaciones superestructurales ayudan a configurar los propósitos de la escritura y posibilitan la reflexión frente a la importancia en la claridad de este proceso para que las audiencias finales puedan comprender los objetivos de los creadores. No obstante, es necesario tener en claro que en estos procesos de cambios superestructurales fueron acompañados de ejercicios de oralidad a través de los cuales se ponía en tensión los conocimientos frente a la conceptualización de la diversidad de género y cuáles serían las rutas de atención para evitar conflictos en relación con las nuevas feminidades y masculinidades en el territorio escolar.

*Sobre el diseño didáctico implementado: su pertinencia, fortalezas y debilidades en términos pedagógicos y didácticos.*

Abordar el tema de la diversidad de género en el aula de clase se presenta como un reto en la formación de estudiantes para profesor. En primer lugar, el reto está en reconocer las creencias propias que se tienen en torno al concepto de género y las implicaciones que estas conllevan. Así mismo se requiere entender cómo las concepciones sobre la lectura y la escritura inciden en los caminos que traza el docente para enseñar estos procesos, por ejemplo, mediante dinámicas de trabajo individual y cooperativo, ya que es muy importante promover ambas formas de manera complementaria; de igual forma sucede con las creencias sobre la diversidad de género y en cómo esta se puede abordar como tema de discusión y análisis en los espacios académicos. De acuerdo con esto, la UD partió del reconocimiento de dichas creencias en los estudiantes para profesor a través de una trayectoria hipotética de aprendizaje que trazó el camino desde lo narrativo experiencial hacia el proceso de conceptualización y argumentación del fenómeno estudiado. Este fue sin duda un gran acierto en el proceso pues a través de la escritura y reescritura de estas experiencias se fueron sentando las bases del reconocimiento de los *a prioris* de la diversidad de género.

El segundo reto está vinculado con el hecho de que esta UD abordó las prácticas de lectura y escritura desde un enfoque sociocultural en tanto prácticas situadas. Ello permitió tanto un análisis de los documentos conceptuales de base (aspectos teóricos del eje temático) como de los documentos construidos por cada uno de los estudiantes. En esta dinámica fue vital el trabajo del docente en su rol mediador, ya que mediante acompañamiento constante a cada grupo generó espacios de reflexión sobre la actividad de lectura o escritura que se venía desarrollando. Por ello, identificó que una de las dificultades radica en la capacidad de analizar un texto y comprender las relaciones internas, no solo en la lectura de textos teóricos, sino también en la construcción de narrativas como el sonoviso. Para tal fin se emplearon organizadores de información que permitieron mayor facilidad en el desarrollo de la acción de escritura o lectura.

Ahora bien, aunque se reconocen los conceptos teóricos de la diversidad de género, de los niveles de la lectura o de los procesos de la escritura, a la hora de operacionalizarlos se presenta una gran dificultad pues pareciese que la teoría y la práctica pertenecieran a planos diferentes de

la realidad. En cuanto a este aspecto es notable que se debe realizar una apuesta metodológica en la que no se gane solamente en el reconocimiento teórico sino que este pueda hacer parte de procesos de transposición didáctica ya que estos son vitales para la vida profesional. En esta didáctica se requiere planificar una fase que permita hacer dicha transposición de manera sistemática, con lo cual el dominio teórico se problematiza en términos pedagógicos y didácticos. Así pues, más allá de desarrollar actividades que busquen ampliar el conocimiento enciclopédico de los estudiantes para profesor se debe propender por desarrollar claridades frente a las aplicaciones didácticas y prácticas de dichos conceptos, con lo cual se hará énfasis en el papel del mediador.

CONCLUSIONES:

Realizar el abordaje de una temática como la diversidad de género en un grupo de estudiantes para profesor es un ejercicio valioso en cuanto se convierte en un doble objeto de estudio. Por una parte, ya que permite el reconocimiento de las propias creencias frente al tema y cómo a través del recorrido teórico y conceptual estas se van reconfigurando. Por otra, porque el ejercicio de acercamiento a las creencias y a los ejes conceptuales requiere de un proceso consciente de las prácticas de lectura y escritura las cuales no solo se configuran como puertas de acceso al saber teórico sino que también dan cuenta de rutas didácticas para cualificar los procesos de lectura y escritura en la escuela. Adicionalmente, cabe señalar que la escogencia de un corpus que evidencie diversidad textual en términos de soporte, género y tratamiento: videos de comerciales, crónicas escritas y canciones, permite mayor accesibilidad por parte de los estudiantes, ya que se dirigen a canales de aprendizaje diferentes, con lo cual se conjuga la diversidad en la manifestación semiótica y discursiva con la diversidad en los modos de aprendizaje. Así mismo, el trabajo cooperativo puso de manifiesto que para la realización de un objetivo como el sonoviso y los textos de reflexión y propuesta era necesario activar dinámicas de grupo que permitieran la resolución de conflictos internos, dada la variedad de intereses y formas de desarrollar las tareas propuestas, todo lo cual se evidenció en gran medida durante la labor de acompañamiento del docente. De esta manera, a partir del reconocimiento del estudiante para profesor como un mediador de las posibilidades semióticas y discursivas de la lectura y la escritura, al igual como de las dinámicas del trabajo cooperativo, sea secuencial, en paralelo y recíproco es posible acercarnos a distintas miradas y modos que conlleven el acogimiento de la diversidad en el aula de manera

efectiva.

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# Promover a equidade - repercussão das práticas de leitura (ler para aprender) na formação do professor-leitor

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PALAVRAS-CHAVE: Formação do professor-leitor; Ler para aprender: práticas leitoras e Equidade.

RESUMEN:
Entende-se que a forma como a leitura é trabalhada nos cursos de formação de professores já estabelece uma relação profissional e/ou social com a leitura. Objetivou-se averiguar o papel do curso de formação inicial de professores, enquanto possibilitador de práticas de leitoras. O estudo exploratório fez uso de metodologia de traço qualitativo, com delineamento em análise de conteúdo. Realizaram-se entrevistas semi estruturadas, com professores do curso de formação de professores de uma instituição particular, confessional. A relevância do trabalho esteve em discutir a repercussão das práticas leitoras na formação e desenvolvimento do professor-leitor. A análise e discussão dos resultados evidenciaram que os professores formadores preparados e com experiência no magistério superior possuem uma concepção de leitura e de leitor desenvolvida pela prática de leitores que são, no entanto, informaram procedimentos frágeis em suas práticas leitoras em ler para aprender. Não mencionaram o utilizar consciente dos mecanismos envolvidos no complexo processo de compreensão leitora, de forma a desenvolvê-los e/ou aperfeiçoá-los para que o futuro professor tenha condições de recriar, criticamente, os significados dos textos que circulam socialmente na escola e assim, promover a equidade na formação de novos leitores frente às demandas do mundo do trabalho e da participação cidadã.

INTRODUÇÃO:
Toda a informação é classificada, analisada, estudada e processada a fim de gerar conhecimento que, por sua vez, é cada vez mais provisório em função do acelerado ritmo de transformações da sociedade.

A escola – espaço formal de ensino em que ocorre o processo de

construção e reconstrução do conhecimento – deve ser substancial, interdisciplinar e cumprir um de seus objetivos, no aluno, a necessidade de seguir aprendendo, capacitando-o a compreender e atuar em uma sociedade. (Gimeno Sacristam, 2007: 64).

Entendemos que os cursos de formação inicial de professores devem favorecer situações variadas de leitura aos graduandos de licenciatura de forma a tornarem-se leitores competentes, e, por conseguinte, professores de leitura capazes de desenvolver essa competência em seus alunos. Segundo Foucambert (1997) formar-se professor é ter acesso aos instrumentos que possibilitam a formação de novos leitores.

Poucas pesquisas sobre leitura, entretanto, levam em conta a especificidade dos universitários e/ou licenciados que, apesar de resistirem a todos os mecanismos de seleção, aumentam o índice dos que não sabem, não gostam e não querem ler.

A Associação Nacional de Pós-Graduação e Pesquisa em Educação - ANPED, a Associação Brasileira de Leitura - COLE e o Encontro Nacional de Didática e Prática de Ensino - ENDIPE documentaram produções de programas de pós-graduação, destacando a urgência de conhecimentos na formação de leitores autônomos no ensino superior.

Os estudos realizados pelo Indicador Nacional de Alfabetismo Funcional - INAF (2016) mostram o efeito da escolaridade no alfabetismo. O ganho em termos de anos de estudo não tem correspondido, na mesma proporção, a ganhos no domínio das habilidades de leitura, escrita e cálculo. A grande maioria de quem chegou ou concluiu a educação superior permanece no grupo elementar (32%) e Intermediário (42%), enquanto apenas 22% situam-se na condição proficientes, isto é, elaboram textos de maior complexidade, com base em elementos de um contexto dado e opinam sobre o posicionamento ou estilo do autor do texto. Interpretam tabelas e gráficos envolvendo mais de duas variáveis, compreendendo elementos que caracterizam certos modos de representação de informação quantitativa, reconhecendo efeitos de sentido. Resolvem situações-problema relativas a tarefas de contextos diversos, que envolvem diversas etapas de planejamento, controle e elaboração, que exige retomada de resultados parciais e o uso de inferências.

A importância e relevância de nosso trabalho, uma vez que não constam

publicações nessa direção, esteve em **averiguar o papel do curso de formação inicial de professores enquanto possibilitador de práticas leitoras.** Julga-se que o professor formador, além de possuir conhecimentos sobre o processo de leitura, seja um leitor competente, atuando como um modelo para seus alunos.

O professor no diálogo leitor-texto-autor/contexto é o de provocador e/ou incentivador, no sentido de tornar o aluno sujeito do ato de ler (Freire, 1994: 20), produzir sentido e não reproduzir os sentidos protocolados (Silva, 2005: 42). O objetivo último de todo o mestre é transferir, progressivamente, para os alunos o controle de sua aprendizagem; é tornar-se desnecessário (Pozo, 2002: 273), disponibilizando-lhe estratégias para jogar com as possibilidades de previsão e confirmação de hipóteses em diferentes tipos de texto (Solé, 1998).

Entende-se a leitura como produção de sentidos que se efetua através de um processo de interação entre interlocutores; que se constituem na/pela linguagem. Nesse processo, acredita-se que são múltiplos os sentidos produzidos pelo leitor, que não apenas aqueles pensados pelo autor do texto, sendo estes constituídos na negociação entre esses interlocutores (Koch & Elias, 2006) e Kleimann (2000) e (2002).

O estudo exploratório ocorreu numa instituição particular, confessional de referência na cidade de São Paulo, SP, Brasil, reconhecida nacional e internacionalmente pela formação e atualização de educadores em todos os níveis de ensino em nosso país. Por meio de **metodologia de traço qualitativo, com delineamento em análise de conteúdo** realizaram-se entrevistas semiestruturadas com dez professores do curso de formação inicial de professores. As entrevistas foram feitas, individualmente, no próprio campus universitário e gravadas em MP3 para o registro em áudio.

*Quem são os professores formadores de outros professores?*

Os professores pesquisados lecionam na universidade, em média, há trinta e cinco (35) anos. Dos dez entrevistados, seis fizeram Escola Normal, nome dado ao curso de nível médio que formava professores polivalentes para a 1º à 4ª série do antigo Ensino Primário. Com a finalidade de aprofundar os estudos na área de Educação esses seis professores fizeram o curso de Pedagogia; sendo que dois desses seis fizeram, também, o curso de Psicologia e o de Enfermagem. Os demais professores fizeram: Filosofia (um), Letras (um), Serviço Social (um) e

Psicologia (um). Todos fizeram Mestrado e o Doutorado na área de Educação.

Lecionaram no Ensino Fundamental I, administraram escolas primárias e secundárias e lecionam no Ensino Superior, na Graduação. Alguns desses professores trabalham, também, em cursos de Especialização.

A atualização profissional é constante e se dá por meio de leituras gerais e especializadas, na preparação dos programas de disciplinas de Graduação e/ou Especialização, na elaboração de pesquisas, participação em congressos, na escritura de artigos, livros e/ou capítulo de livros. Os espaços de leitura que vivenciaram e/ou vivenciam são variados, lêem em casa, biblioteca, e-bibliotecas, livraria, faculdade, de forma individual e/ou em grupos de estudo. Lêem em língua materna e segunda língua muitos textos acadêmicos e não acadêmicos, assinam e/ou compram jornais e revistas. Lêem em papel e pela internet, no entanto preferem o papel.

Constituíram-se professores, estudando e praticando educação a cada dia, isto é, auxiliando as pessoas a construírem entendimento sobre as "coisas", analisando e discutindo ideias de liberdade, responsabilidade social e individual.

*Qual a concepção de leitura e de leitor dos professores formadores?*

O patrimônio simbólico do homem contém uma herança cultural registrada de diferentes maneiras, por meio de cores, de plantas, de animais, de expressões corporais, de emoções e da escrita, que faz da leitura uma via de acesso a essa herança, revelando-se como uma das maneiras de o homem situar-se no e pelo mundo a fim de dinamizá-lo.

Os professores entrevistados entendem a **leitura** como uma porta aberta para o universo, para conhecimento, para distração, para o lazer (Audry[1]). A leitura pode proporcionar prazer, mesmo sendo um livro didático (Mary) É uma forma de encontro com outras pessoas. Um encontro que estimula à reflexão, a atualização, a provocação e a calma (Lucy). Ler é a capacidade de fazer parte da história que se lê; "imaginar as cenas, os personagens, o significado deles num particular contexto; de uma mãe, de um pai, de uma criança, de um gari. Só assim, podemos dialogar com o

[1] Os nomes aqui citados são fictícios.

texto, rompendo preconceitos. O preconceito é fazer a leitura sem perceber o sentido o contexto do outro, do personagem" (Antony).

koch & Elias, (2006) e Kleiman, (2000) e (2002) informam: para que duas ou mais pessoas possam compreender-se mutuamente, por meio do texto escrito, faz-se necessário que seus contextos sociocognitivos sejam, pelo menos, particularmente semelhantes. O contexto sociocognitivo engloba vários tipos de conhecimentos; conhecimento linguístico, conhecimento enciclopédico, conhecimento da situação comunicativa e de suas "regras", conhecimento superestrutural ou tipológico, conhecimento estilístico, conhecimento de outros textos. Todos esses tipos de conhecimento estão arquivados na memória do leitor e do autor e necessitam ser mobilizados por ocasião do intercambio verbal.

Antony, Any, Kaká e Solange **defendem a leitura** como um "diálogo" entre o autor, o texto, leitor e contexto. Percebe-se uma aproximação para uma concepção de leitura em que o foco está na interação autor-texto-leitor/contexto (koch & Elias, 2006). O sentido/significado de um texto é construído na interação texto-sujeito (autor e leitor), e não em algo que preexista a essa interação. A língua parece ser entendida como dialógica e/ou interacional em que os sujeitos (autor e leitor) são vistos como atores, construtores sociais, sujeitos ativos que se constroem e são construídos pelo texto, considerando o próprio lugar da interação e dos interlocutores.

Pode-se perceber na voz desses professores a leitura como uma atividade interativa altamente complexa de produção de sentidos, que se realiza, evidentemente, com base nos elementos linguísticos presentes na superfície textual e na sua forma de organização, mas requer a mobilização de um vasto conjunto de saberes no interior do evento comunicativo como as experiências e conhecimentos do leitor.

Para os professores pesquisados **ser leitor** não é só decifrar palavras é necessário incorporar informações articulando-as aos conhecimentos prévios, de forma, a construir concepções de Mundo, Homem e Conhecimento de maneira crítica, autônoma e significativa. (Antony, Any, Helena, Lucy, Mary e Solange)

Segundo Smith (1989), possuímos uma visão/concepção de mundo, intrincadamente organizada e internamente consistente, coerente, construída na experiência e na cultura vivida pelo ser humano, resultado de uma permanente aprendizagem. Essa "teoria de mundo" é a base de

todas as nossas percepções, raiz de todo o aprendizado, fonte de esperanças, raciocínio, criatividade, entendimento e/ou compreensão. É o fator que relaciona os aspectos do mundo a nossa volta às intenções, conhecimentos e expectativas que já possuímos em nossas mentes.

O aprendizado pode ser visto como a modificação do que já sabemos como uma consequência de nossas interações com o mundo que nos rodeia. A compreensão e o aprendizado são, fundamentalmente, a mesma coisa, relacionando o novo ao material já conhecido.

*Quais as práticas leitoras dos professores formadores?*

A leitura de textos escritos é chave mestra, condição por excelência do processo ensino e aprendizagem em qualquer nível de ensino. É instrumento básico do professor, pois quaisquer que sejam as estratégias de ensino, sua base repousa, na maior parte das vezes, na capacidade de o aluno compreender/aprender o conteúdo do texto.

A biblioteca, embora, definida pelos professores entrevistados como acervo da cultura humana (Lucy); templo de conhecimento (Solange); ferramenta universal de divulgação de conhecimento (Any); de estudo e construção do conhecimento (Mary e Solange); de sonhos (Audry), de lazer e de formação da infância á vida adulta, além de ser, também, um depósito de milhares de livros que fazem parte da academia, mas que não penetram o cotidiano do aluno. (Paula). Todos os professores foram concordes que eles precisam desenvolver práticas leitoras que articule a biblioteca às aulas ministradas e que os bibliotecários precisam preparar os alunos para o uso da biblioteca, isto é, acolhê-los, apresentando a biblioteca, o acervo, os tipos de acervo, como acessar as informações, etc. (Antony), além é claro, que a biblioteca tenha espaços acolhedores; mesas sofás, computadores, ser muito bem organizada, ser muito limpa, ser um espaço onde o aluno tenha prazer em encontrar o conhecimento. (Audry).

Alguns professores informaram que fazem questão dos alunos procurarem os livros na biblioteca e/ou comprarem seus livros de forma a já ir constituindo uma biblioteca particular. Esses mesmos professores dizem não incentivar o xérox de partes de materiais escritos como capítulos de livros, pois entendem que uma parte do texto retirado do todo do livro, do seu contexto maior, pode interferir na compreensão se o professor não souber trabalhar essa interligação.

O ensino desenvolvido na escola tem centralidade na leitura, controlada pelo professor que interage com os alunos numa tríade - professor, aluno e texto escrito. As práticas leitoras que os professores informaram ter possibilitado a seus alunos precisam promover, segundo Moita Lopes (1994): o domínio de informação (entendimento da compreensão leitura como construção social do significado) , a familiaridade com a função social da escrita, (letramento) - dar ao aluno a possibilidade de recriar, criticamente, os significados que a escola enfatiza, isto é ler e escrever para compreender/aprender.

Nas práticas leitoras Any e Mary dizem apresentar aulas expositivas e dialogadas, dizem favorecer a elaboração de resenhas e seminários por parte do aluno, disponibilizando diferentes tipos de textos, de diferentes autores e de diferentes propostas teóricas, promovendo entre outras coisas, a função social da escrita acadêmica. No entanto, não explicitaram detalhes de como o fazem.

As professoras (Helena, Audry e Lucy) informam que sempre foi muito difícil contar com uma leitura espontânea, livre, autodeterminada dos alunos. Diante da não leitura por parte do aluno (Helena e Audry) fazem uso de diferentes procedimentos na tentativa de “mediar a situação”. Audry prepara uma síntese e apresenta em classe, de modo que, alunos que leram e os que não leram tenham do ponto de vista dela, os aspectos principais do texto. Parece que a professora tem a visão de que existe apenas uma leitura possível para cada texto, um significado presente no texto e não uma construção social localizada, política e cultural. A professora, Helena, diz ler com a classe o texto, parágrafo por parágrafo e comentar com os alunos, fazer perguntas a eles, discutir aspectos do contexto histórico e social do texto, do ator, do leitor, etc. A professora Helena parece explorar mais o texto, pois o significado não está nas coisas ou nas pessoas, mas na relação entre as pessoas com as “coisas”. Segundo koch & Elias (2006) os significados com que trabalhamos na sociedade são produtos de um momento histórico, localizado cultural e institucionalmente.

A professora Lucy sinaliza que há falta de orientação para os alunos de como ler com proveito, pois os alunos “lêem por cima e pensam por alto”

A palavra escrita tem características que a distinguem de outros meios de informação audiovisual, por sua flexibilidade e capacidade de transmissão

de grande quantidade de informações, de estimular a imaginação e, especialmente, de ser controlada pelo leitor, sujeito ativo que processa o texto por meio de suas habilidades de raciocínio, conhecimentos, experiências e esquemas prévios. (SOLÉ, 1998)

O papel do professor no diálogo/interação: leitor-texto-autor-contexto é o de provocador e/ou incentivador, no sentido de tornar o aluno sujeito do ato de ler, disponibilizando-lhe textos adequados para alcançar os objetivos propostos em cada momento e estratégias para jogar com as possibilidades de previsão e confirmação de hipóteses em diferentes tipos de texto.

As estratégias de compreensão em leitura – tipos de procedimentos que tendem à obtenção de uma meta e que permitem avançar o custo da ação do leitor, embora não se prescrevam totalmente – não estão sujeitas de forma exclusiva a um tipo de conteúdo ou a um tipo de texto, podendo adaptar-se a diferentes situações de leitura. (Solé, 1998:97)

Conhecer as estratégias, entretanto, não é suficiente; é preciso utilizá-las conscientemente, apropriar-se dos mecanismos envolvidos no complexo processo de compreensão leitora, desenvolvê-los e/ou aperfeiçoá-los. É um processo interno, porem deve ser ensinado. Para Pozo (2002:235) as estratégias requerem planejamento e controle da execução. O aprendiz deve compreender o que está fazendo e por que está fazendo, o que por sua vez exigirá uma reflexão consciente, um metaconhecimento, sobre os procedimentos empregados, alem do uso seletivo dos próprios recursos e capacidades disponíveis.

Considerando-se a abordagem sociointeracioal do processo ensino e aprendizagem, o foco estará na interação pela linguagem entre o professor e o aluno, na construção conjunta da aprendizagem, isto é, no estabelecimento de um conjunto mental comum entre o aluno e o professor. (Edwards, D e Mercer, N. 1988.)

Na abordagem sociointeracioal do processo ensino e aprendizagem uma primeira condição para aprender é que os alunos possam ver e entender o que o professor faz para elaborar uma interpretação do texto. Os alunos têm de assistir a um processo; modelo de leitura, que lhes permita ver “estratégias em ação” em uma situação significativa e funcional. Depois com a prática guiada o professor vai transferir, progressivamente, para os alunos o controle de sua aprendizagem e tornar-se desnecessário (Pozo,

2002:265)

Vygotsky (1987) tem apontado que os processos intrapessoais (cognitivos) são gerados através de processos interpessoais (sociais), e estes processos são mediados pelo instrumental da linguagem através da interação. Um aprendiz envolve-se, perifericamente, na resolução de uma tarefa na prática de um especialista, até que sua participação nessa tarefa deixa de ser periférica e passa a ser completa, com a passagem da competência para o aprendiz. (Bruner, J. 2001)

No processo de compreensão leitora - o domínio de informação (entendimento da compreensão leitura como construção social do significado) , a familiaridade com a função social da escrita – letramento – (dar ao aluno a possibilidade de recriar, criticamente, os significados que a escola enfatiza, isto é ler e escrever para compreender/aprender) - são procedimentos estratégicos importantes: **as estratégias antes da leitura** (predições iniciais sobre o texto e objetivos de leitura), **as estratégias durante a leitura** (levantamento de questões e controle da compreensão) e **as estratégias depois da leitura** (construção da ideia principal e resumo textual). (Solé, 1998).

**Estratégias antes da leitura** ajudam os alunos no processo de emissão de previsões que levam á construção da compreensão do texto, compreensão esta que se concretiza na interação entre o leitor, o texto, o autor e o contexto. No levantamento de expectativas em relação ao texto pode-se considerar: o explorar o conhecimento prévio do aluno, o suporte, a capa, contracapa, orelhas, sumário, a formatação do texto (superestrutura do texto) e o autor, a instituição responsável pela publicação. Na antecipação do tema - a ideia principal que o texto disponibiliza em função dos objetivos da disciplina - pode-se explorar os elementos para-textuais, (títulos, subtítulos, epígrafes, prefácio, sumário) e o exame de imagens e/ou saliências gráficas. A partir da analise desses índices pode-se explicitar, de forma escrita ou mental, as expectativas de leitura e ter clareza da finalidade e dos objetivos da leitura que realiza.

A professora Paula diz dar orientações de leitura como - questões de estudo sobre o texto a ser lido em casa - de forma que os alunos fiquem orientados nos pontos que interessam á disciplina para discutir em classe. Em algumas situações, quando se lembra, faz um levantamento de expectativas em relação ao texto e antecipação do tema, idéia principal, etc.

Ensinar a formular e a responder perguntas sobre o texto é uma estratégia essencial para uma leitura ativa. O leitor capaz de formular perguntas pertinentes sobre o texto está mais capacitado para regular seu processo de leitura e, portanto, poderá torná-lo mais eficaz. Pode-se perguntar de diferentes maneiras, o que ensina a nos situarmos diante do texto também de forma diversa. Perguntas cuja resposta se encontra literal e diretamente no texto. Perguntas cuja resposta pode ser deduzida, mas que exige que o leitor relacione diversos elementos do texto e realize algum tipo de inferência. Perguntas que tomam o texto como referencial, mas cuja resposta não pode ser deduzida do mesmo; exigem a intervenção do conhecimento e/ou opinião do leitor.

Os professores pesquisados, de maneira geral, nada explicitaram sobre estratégias antes da leitura, somente, Paula fez menção a ela, mas não explicitou o tipo de perguntas que pede ao texto.

**As estratégias durante a leitura** ajudam a construção da compreensão do texto. Os leitores experientes, não só compreendem, mas também sabem quando não compreendem e, portanto, podem realizar ações que permitam preencher uma lacuna possível de compreensão. Por exemplo: Confirmar ou retificar antecipações ou expectativas de sentido criadas durante a leitura. Localizar ou construir o tema e a ideia principal do texto. Esclarecer palavras desconhecidas a partir de inferências e/ou deduções do próprio texto e/ou consultando o dicionário. Identificar palavras-chave para determinação/identificação dos conceitos que organizam e sustentam as informações veiculadas no texto; entre outras. Esta é uma atividade metacognitiva[2], de avaliação da própria compreensão. Á medida que lemos, prevemos, formulamos perguntas, recapitulamos a informação e a resumimos e ficamos alerta perante possíveis incoerências ou desajustes.
Antony diz que o professor e o aluno podem ter interpretações diferenciadas e têm o direito de dizer as suas maneiras de ver o texto, e é, assim, que acontece o diálogo entre professor e aluno na interação pela linguagem.

Através da interpretação que o aluno dá ás informações de um texto o

[2] A cognição refere-se aos processos mentais inconscientes de uma pessoa, enquanto que a metacognição faz referencia ao gerenciamento consciente dos processos mentais de uma pessoa sobre um fenômeno cognitivo.

> professor vai percebendo o contexto de onde o aluno vem, o que ele traz como valores. O professor tem que pensar em como fazer a mediação dos valores, não para dizer esse valor é o certo aquele é errado, mas como as pessoas pensam e porque as pessoas pensam dessa maneira, o conhecimento dos alunos só acontece nessa medida. É um crescimento mais lento, mas é um crescimento mais participado, as pessoas vão se tornando mais sujeitos. (Antony)

A produção de sentido é atividade orientada por nossa bagagem sociocognitiva: lugar social, vivências, relações com o outro, valores da comunidade, crenças e conhecimentos textuais. Considerar o leitor e seus conhecimentos – diferentes de um leitor para outro – implica aceitar uma pluralidade de leituras e de sentidos em relação ao mesmo texto. Daí falarmos em **um** sentido para o texto e não em **o** sentido do texto.

O professor Antony parece entender o ler como saber-se envolvido numa interação com alguém em um momento sociohistórico especifico, isto é, o escritor, como qualquer interlocutor, usa a linguagem a partir de um lugar social marcado. (Moita Lopes, 1994:358). Nessa relação, o professor no processo ensino e aprendizagem, numa abordagem sociointeracioal, possibilitam ao aluno recriar, criticamente os conteúdos presentes no texto; analisando e discutindo a construção social do significado favorecendo o compreender/aprender promovendo a equidade no desenvolvimento da compreensão leitora.

Diante do exposto, pensa-se que se os professores conhecerem a bagagem sóciocognitiva de seus alunos, como por exemplo: repertório de cinema, de teatro, de exposições, de literatura nacional e/ou internacional, então, podem facilitar o ancorar das novas informações às já existentes no universo do aluno e assim, contribuir na formação de leitores competentes e críticos para uma sociedade letrada.

As **estratégias depois da leitura** promovem a capacidade de elaborar um resumo, que reproduz um significado global de forma sucinta. A elaboração de resumos está estreitamente ligada a gerar ou identificar ideia principal - o enunciado (ou enunciados) mais importante que o escritor utiliza para explicar o tema. A ideia principal é a resposta a seguinte pergunta: Qual é a ideia mais importante que o autor pretende explicar com relação ao tema? O resumo exige a identificação das ideias principais e das relações que o leitor estabelece entre elas, de acordo com seus objetivos de leitura e conhecimentos prévios dos alunos.

Ajudar os alunos a elaborar resumos que contribuam para a sua aprendizagem e para transformar o conhecimento, pressupõe a ajudá-los a envolver-se profundamente naquilo que fazem. Assim, produzir um novo texto a partir do texto fonte, identificando e recuperando as informações literais para sustentar a interpretação do texto. Compreender os conteúdos não explícitos, que envolvam inferências e integração de segmentos do texto para sustentar a sua interpretação do texto. Fazer registros escritos em função do objetivo/finalidade da leitura. Avaliar criticamente o texto lido/posicionar-se frente á leitura. Tudo isso promove a familiaridade com a função social da escrita, (letramento) dar ao aluno a possibilidade de recriar, criticamente, os significados que a escola enfatiza, isto é, ler e escrever para compreender/aprender.

Entende-se que os futuros professores ao desenvolver estes e outros procedimentos semelhantes podem impedir a exclusão de boa parte de nossos jovens de participar ativamente da sociedade que privilegia a educação formal, não comprometendo seu desempenho frente às demandas do mundo do trabalho e da participação cidadã. Nessa direção Gimeno Sacristam (2007: 92) expressa que o valor que é dado à leitura na vida das pessoas para participarem da sociedade é condição de cidadania e inclusão social, pois ler ou não ler, muito ou pouco são aspectos que, em nossa hierarquia de valores, distingue passivamente as pessoas e a sociedade.

CONSIDERAÇÕES FINAIS:

Derrubar a iniquidade da exclusão à informação é uma tarefa social e a escola – espaço formal de ensino e aprendizagem em que ocorre o processo de construção e reconstrução do conhecimento – tem uma função primordial no que se refere a estudar, classificar, analisar e processar a informação de forma a transformá-la em conhecimento. Conhecimento, este, cada vez mais provisório em função do acelerado ritmo de transformações da sociedade.

Nossa sociedade está organizada em uma cultura letrada e o conhecimento que é produzido historicamente pelo Homem está sistematizado pela da escrita e a leitura é a única forma de acesso a ela. Entende-se que os cursos de formação inicial de professores devem favorecer situações variadas de leitura aos graduandos de licenciatura de forma a tornarem-se leitores competentes e desenvolver essa competência em seus alunos. A forma como a leitura é trabalhada nos cursos de formação de professores já estabelece uma relação com a

leitura profissional e/ou social.

Na averiguação do papel do curso de formação inicial de professores de uma instituição particular, confessional de referência na cidade de São Paulo, os professores formadores têm Mestrado e o Doutorado em Educação, atualizam-se constantemente e tornaram-se professores estudando e praticando educação a cada dia. Embora entendam a leitura como uma atividade interativa altamente complexa de produção de sentidos e o leitor como alguém que incorpora informações articulando-as aos seus conhecimentos prévios elaboram práticas leitoras frágeis com traço de interação autor-texto-leitor/contexto, quer em classe e/ou na biblioteca.

Na mediação leitora, numa abordagem sociointeracioal do processo ensino e aprendizagem, para o domínio da informação e a construção social do significado a primeira condição para aprender é que os alunos possam ver e entender o que o professor faz para elaborar uma interpretação do texto. Nesse processo de compreensão leitora não pode faltar estratégias antes da leitura – predições iniciais sobre o texto e objetivos de leitura – durante a leitura– levantamento de questões e controle da compreensão – e depois da leitura – construção da ideia principal e resumo textual. Depois com a prática guiada o professor vai transferir, progressivamente, para os alunos o controle de sua aprendizagem e tornar-se desnecessário.

Os resultados evidenciaram que os professores formadores por serem leitores possuem uma concepção de leitura e de leitor desenvolvida pela prática de leitores que são, no entanto, parece não perceber a necessidade de ensinar a interpretação de um texto, isto é, o *utilizar consciente dos mecanismos envolvidos no complexo processo de compreensão leitora, de forma a desenvolvê-los e/ou aperfeiçoá-los para que o futuro professor tenha condições de recriar, criticamente, os significados dos textos que circulam socialmente na escola e assim, promover a* equidade na *formação de novos leitores* frente às demandas do mundo do trabalho e da participação cidadã.

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# Formación y práctica para la alfabetización inicial

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PALABRAS CLAVE: políticas educativas, alfabetización inicial, educación preescolar, reforma educativa.

RESUMEN:
En México, las escuelas normales han tenido a su cargo una importante tarea que incide en la sociedad: la formación de profesores. Sin duda, dichas instituciones han atendido su encomienda, pero los cambios en su estructura promovidos desde la esfera oficial en las últimas décadas indican que, más que fortalecer la profesión docente se ha propiciado un debilitamiento y desconcierto de su labor. En esta comunicación se presenta el análisis de diferentes programas vinculados con la formación y la práctica del docente en preescolar: programas de formación inicial para docentes de preescolar (1999 y 2012); programa de Estudio: Guía para la educadora (2011); perfil docente (2016) y nueva propuesta curricular (2017). Particularmente, el análisis se centra en ubicar la propuesta oficial para la alfabetización inicial. Se destacan aquellos elementos, lineamientos o proposiciones teóricas que coadyuvan en la formación de los docentes. Además, el estudio integra el análisis de información recogida mediante entrevistas a docentes de diferentes contextos de actuación del noroeste de México (urbano y rural indígena).

INTRODUCCIÓN:
En las dos últimas décadas, la educación pública en México ha sido cuestionada debido a que un porcentaje significativo de alumnos se sitúan el niveles insuficientes y elementales de las pruebas nacionales de logro educativo. Los resultados dados a conocer en el área del español no dejan lugar a dudas: los niños de las primarias mexicanas no logran niveles suficientes de comprensión y manejo de la lengua nacional, sobre todo aquellos pertenecientes a los grupos originarios (Instituto Nacional de la Evaluación Educativa, 2015). Para mejorar la calidad educativa, en 2013,

las autoridades educativas impulsaron una reforma de amplio espectro que, además de subrayar el fortalecimiento de la gestión y de la autonomía escolar, en términos generales, propone mejorar la calidad y equidad de la educación básica y media superior; para lograrlo, aparte de la revisión y actualización de los planes y programas de estudio y el mejoramiento de la infraestructura escolar incorporó la evaluación periódica y sistemática para todos los actores educativos. La Ley General para el Desarrollo Profesional (LGSPD) es la normativa que regirá el ingreso, la promoción, el reconocimiento y la permanencia en el servicio del profesorado. Por su parte, los docentes están comprometidos a demostrar sus capacidades, aptitudes y conocimientos en evaluaciones y, dependiendo del nivel de desempeño obtenido, deberán a evaluarse en un periodo de cuatro años (idóneo) o bien, al año siguiente (no idóneo). Al respecto, las autoridades han insistido que los nuevos lineamientos y acciones mejorarán las capacidades de los docentes y las opciones de desarrollo profesional y, a través de esta estrategia, se podrá asegurar, a largo plazo, la calidad en la docencia y en el desempeño profesional. Para certidumbre de los docentes sobre los procesos de evaluación, se emitió el documento *Perfil, Parámetros e Indicadores* (SEP, 2017) que, en suma, enuncia una serie de aptitudes, conocimientos, rasgos y competencias que deben poseer y demostrar todos los involucrados en el sistema educativo. A la par, se propuso un nuevo modelo educativo y una nueva propuesta curricular para la educación básica (niveles prescolar, primaria y secundaria) que entrará en vigor en el ciclo escolar 2018-2019. Los docentes están comprometidos no sólo a evaluarse sino, también, a conocer y manejar los nuevos contenidos curriculares.

En este contexto de reconfiguración de las políticas y de mayores demandas hacia los docentes, nos propusimos: Describir las propuestas de formación profesional para las docentes de preescolar; Describir las indicaciones para las docente respecto a los procesos de lectura y escritura del nivel preescolar y Conocer las dificultades de las docentes para trabajar el campo formativo de Lenguaje y comunicación.

Particularmente, nos interesó indagar en la documentación oficial la propuesta y los lineamientos curriculares para impulsar los procesos de lectura y escritura en los niños preescolares, es decir, cómo se propone impulsar la alfabetización inicial. Partimos de reconocer que el sistema de educación de México tiene particularidades que deben ser tomadas en cuenta. En primer lugar, si bien el currículo es nacional, los docentes del nivel preescolar operan en contextos de diversidad socioeconómica,

cultural y lingüística. En segundo lugar, aunque la educación preescolar es obligatoria –desde 2008-, solo el 67% de los niños de 3 a 5 años asiste a la escuela (Instituto Nacional de Geografía y Estadística, 2015) y, en tercer lugar, la reciente reforma educativa impone nuevos desempeños a los docentes en servicio además del manejo de un nuevo currículo. La suma de esas particularidades complejiza, sin duda, la labor de las docentes de un nivel que, cada día, cobra mayor relevancia.

*Modificaciones curriculares y formación inicial*

La Secretaria de Educación Pública, máxima autoridad educativa en México, además de proveer los lineamientos para la formación inicial del profesorado, es la única instancia encargada del diseño de los planes y programas educativos en todas las escuelas del sistema educativo nacional. Desde la década de los noventa inició una revisión de los planes de estudio en todos los niveles. En el caso del preescolar, en 2004 se difundió el Programa de Educación Preescolar; posteriormente, en 2011 se impulsó la Reforma Integral de la Educación Básica (RIEB), la cual entró en vigor de forma inmediata[1]; esta reforma proveería de nuevos planes de estudio para los niveles obligatorios: preescolar, primaria y secundaria.

En esencia, la RIEB es una propuesta de articulación de los tres niveles que conforman actualmente la educación básica y obligatoria (12 años). Los planes de estudio propuestos para los diferentes niveles se elaboraron por competencias[2]. En esta propuesta de articulación, al docente se le

[1] Cabe destacar que a la RIEB le anteceden tres reformas, las cuales fueron modificando paulatinamente cada uno de los planes y programas de estudio de los tres niveles de la educación básica. La primera de ellas se formalizó en el 2004 en concordancia con el decreto constitucional del 2002, por el que se estableció en el artículo tercero la incorporación de la educación preescolar a la educación básica. Para este nivel, se creó el Acuerdo Número 348 bajo una reforma pedagógica y curricular del preescolar. La segunda, en el 2006 cuando se reformó el plan y programa de la educación secundaria formalizada mediante el Acuerdo Número 384. Finalmente, en el 2009 se reformó el plan y programa de la educación primaria mediante la actualización del Acuerdo Número 181 dando origen al Acuerdo Número 494 que establece las modificaciones implementadas ese año a dicho nivel de la educación básica (Acuerdo Número 592, 2011; Acuerdo Número 494, 2009; Acuerdo Número 384, 2006; Acuerdo Número 348; 2002).

[2] Para la SEP “una competencia es la capacidad que una persona tiene de actuar con eficacia con cierto tipo de situaciones mediante la puesta en marcha de conocimientos, habilidades, actitudes y valores” (SEP, 2011, p.14).

asigna un papel activo, lo que involucra, en última instancia, la responsabilidad de adecuar los planes y programas de estudio en términos de objetivos y metas tomando en cuenta los niveles del desempeño establecidos en los aprendizajes esperados en cada uno de los grados escolares y niveles educativos (SEP, 2011).

Las competencias, el perfil de egreso deseable, los estándares curriculares y los aprendizajes esperados de la formación de los alumnos de la educación básica son elementos que componen el Plan de estudios 2011, sustentados en 12 principios pedagógicos, entre los que destacan: Centrar la atención en los estudiantes y en sus procesos de aprendizaje; poner énfasis en el desarrollo de las competencias, el logro de los estándares curriculares y los aprendizajes esperados y favorecer la inclusión para atender a la diversidad.

De acuerdo con el documento oficial, el aprendizaje del alumno de la educación básica será el resultado de un proceso gradual, organizado, interactivo y congruente con la propuesta de competencias para la vida. La propuesta curricular se organiza en cuatro campos de formación: Lenguaje y comunicación, Pensamiento matemático, Exploración y compresión del mundo natural y social, y Desarrollo para la convivencia.

Particularmente, el campo de formación *Lenguaje y Comunicación* involucra distintos propósitos relativos al aprendizaje y desarrollo de habilidades comunicativas. Lo que se espera es que los alumnos, desde el preescolar hasta la secundaria, desarrollen habilidades de forma paulatina para hablar, escuchar e interactuar con otros y que, al mismo tiempo, comprendan, interpreten y produzcan textos de distintos géneros y formatos. En ese sentido, al finalizar los 12 años de educación básica, los alumnos serán capaces de reflexionar sobre los textos tanto en lo individual como en lo colectivo (SEP, 2011).

De manera específica, la propuesta para la educación preescolar señala que la prioridad es el desarrollo del lenguaje oral, es decir, se pretende favorecer el desarrollo de situaciones de interacción a través del lenguaje oral diversificando sus propósitos e integrando elementos culturales. De igual forma, el documento expresa la necesidad de implicar a los niños en la escritura por medio de la elaboración e interpretación de textos de diversa índole y acorde con los intereses de los niños de manera que le otorguen un significado a la lectura y conozcan algunas particularidades y funciones de la escritura.

El programa que emanó de la articulación (*Programa de estudio 2011. Guía para la Educadora. Educación Básica. Preescolar)* se anunció como flexible y constituye la propuesta que la SEP proporciona a las educadoras con la finalidad de orientar su práctica y servir de apoyo en su labor. Como todo programa enuncia "[…] propósitos, enfoques, estándares Curriculares y aprendizajes esperados, manteniendo su pertinencia, gradualidad y coherencia de sus contenidos, así como el enfoque inclusivo y plural que favorece el conocimiento y aprecio de la diversidad cultural y lingüística de México […]" (SEP, 2011a, p. 8). En este sentido, las educadoras o docentes poseen libertad y responsabilidad de elección sobre los contenidos, el diseño y la aplicación de las actividades de enseñanza para el logro de los aprendizajes y las competencias (SEP, 2011a).

El Programa solo establece ocho propósitos específicos para la educación preescolar. En su conjunto, intentan incorporar a los menores en un conjunto de prácticas que los apoyen en su desarrollo y aprendizaje bajo el reconocimiento de la diversidad cultural y lingüística de México. Uno de ellos, directamente relacionado con nuestro interés expone que aspira a favorecer la lectoescritura de los preescolares en tres modalidades:

> Desarrollen interés y gusto por la lectura, usen diversos tipos de texto y sepan para qué sirven; se inicien en la práctica de la escritura al expresar gráficamente las ideas que quieren comunicar y reconozcan algunas propiedades del sistema de escritura (SEP, 2011a, p. 18).

El *Programa de estudio 2011. Guía para la Educadora. Preescolar* contiene las especificaciones y alcance de cada uno de los *Estándares Curriculares* establecidos en el *Plan de Estudios 2011. Educación Básica*. En ese apartado, se detallan los aprendizajes y desempeños que los niños preescolares deben lograr en Español, Matemáticas y Ciencias. El objetivo de los Estándares Curriculares de Español del preescolar es que el estudiante utilice de forma eficaz el lenguaje; en la propuesta se le concibe como una herramienta de la comunicación y del aprendizaje continuo. Desde esta perspectiva, son cinco elementos los que conjugan las propuestas pedagógicas para el aprendizaje del Español: 1) Procesos de lectura e interpretación de textos; 2. Producción de textos escritos; 3) Producción de textos orales y participación en eventos comunicativos; 4) Conocimiento de las características, de la función y del uso del lenguaje; 5) Actitudes hacia el lenguaje. (SEP, 2011a, p.27)

Según el documento, al terminar el trayecto de la educación preescolar, los niños "habrán iniciado un proceso de contacto formal con el lenguaje escrito, por medio de la exploración de textos con diferentes características (libros, periódicos e instructivos […])" (SEP, 2011a, p. 27). Con ello se espera descubran que el sistema escrito comunica y guarda un significado. Además, la escritura del nombre propio se considera un logro. En cuanto a la lectura, la propuesta de trabajo con los niños se centra en el análisis del texto a través de la identificación de elementos de su interés, la interpretación de textos literarios o informativos, dar sentido a las imágenes un texto y relacionarlas e incluirlas en el mismo y finalmente, la comparación entre textos. Para el aprendizaje de la escritura se indica la utilización de distintos tipos de textos literarios (cuentos, poemas, obras teatrales) para conocer su función. Por último, el manejo de dibujos y otros elementos con significado para expresarse.

Para finalizar esta sección debemos señalar que la nueva propuesta curricular difundida en 2017, deberá trabajarse a partir del 2018. En esencia, continua la organización precedente (campos formativos). No obstante, hay elementos nuevos y significativos. Entre ellos nuevos propósitos, destacamos dos: Reconocer y participar en prácticas sociales relevantes de la lengua para construir los aprendizajes esperados en la vida escolar y extraescolar y 2. Utilizar el lenguaje para organizar el pensamiento y el discurso; y para analizar y resolver problemas personales y sociales de la vida cotidiana (SEP, 2017a, p. 69). Así, la propuesta específica cuatro ejes: estudio, literatura, participación social y reflexión sobre el lenguaje y los textos. Cada uno de ellos dividido en diferentes temas graduados en función del nivel escolar. Igualmente, el documento señala que la propuesta se fundamenta en los aportes sobre los procesos de adquisición de la lengua oral y escrita de la psicolingüística, la sociolingüística y la psicología constructivista.

Sobre la formación docente, se puede asegurar que su discusión en América Latina –en sus dos vertientes: inicial y en servicio– tomó auge a finales de la década de los ochenta y principios de los noventa cuando se impulsaron reformas tanto curriculares como de los sistemas educativos (Avalos, 2007; Vailliant, 2007). La formación docente adquirió centralidad y muchos países impulsaron políticas de formación y profesionalización a la vez que diseñaron programas dirigidos a elevar la calidad de la enseñanza de los docentes (Vezub, 2009, 2013).

Particularmente en el caso de México, un cambio trascendente en la

formación del profesorado se dio en la década de los ochenta cuando las escuelas normales (instituciones tradicionales en la formación del profesorado) se integraron a la educación superior. Posteriormente, en los noventa hubo una decidida política para transformar a las instituciones. Así, durante el sexenio de gobierno 1996-2002, se inició un proceso de cambio al impulsar el *Programa para la Transformación y el Fortalecimiento Académico de las Escuelas Normales* (PTF); programa que implicó una reforma curricular. En 1999 se instrumentó el nuevo Plan de Estudio de la Licenciatura en Educación Preescolar, el cual tuvo una vigencia de 13 años. Los cambios más significativos fueron: un nuevo mapa curricular; el establecimiento de rasgos deseables o perfil de egreso del profesor; criterios, orientaciones y lineamientos para guiar el trabajo docente, y especificación de los propósitos, los contenidos básicos y los enfoques para las asignaturas (SEP, 1999).

En dicho Plan se construyeron cinco dimensiones para conformar el perfil de egreso: “habilidades intelectuales específicas, dominio de los propósitos y contenidos básicos de la educación preescolar, competencias didácticas, identidad profesional y ética, y capacidad de percepción y respuesta a las condiciones de sus alumnos y del entorno de la escuela” (SEP, 1999, p. 9). La dimensión 2. Dominio de los propósitos y contenidos básicos de la educación preescolar en su inciso b enuncia: “Comprende el significado de los propósitos de la educación preescolar, de los enfoques pedagógicos que sustentan la acción educativa, para propiciar el desarrollo integral y equilibrado de las niñas y los niños…” (SEP, 1999, p. 10). Dicha dimensión, se infiere, le permitiría al futuro docente elementos para la comprensión del alcance e importancia de su práctica; además los conocimientos propios de su profesión.

Es en la descripción de las asignaturas donde se encuentran pistas sobre formación específica para los futuros docentes respecto a la alfabetización inicial. En las asignaturas Adquisición y desenvolvimiento del lenguaje I y II (segundo y tercer semestre del tronco común), se estableció como propósito que los estudiantes conocieran los procesos por medio de cuales los niños adquieren y mejoran sus habilidades comunicativas. Un segundo propósito aludió a que debían generar los medios para favorecer la comunicación con y, entre los niños a fin de perfeccionar sus competencias lingüísticas. Igualmente, se especificó que los estudiantes normalistas debían habituar a los niños a la escritura. Aunque se anotó que no se trataba de obtener aprendizajes precoces en los niños, sino de proporcionarles elementos de prelectura:

> No se trata […] de iniciar prematuramente el aprendizaje sistemático de la lectoescritura, sino de que los alumnos de preescolar adquieran las nociones primarias de la "prelectura": que los signos escritos expresan significados con sentido, que los signos captan y registran la expresión oral, que lo que se lee es comprensible, interesante y divertido (SEP, 1999, p. 54).

Para el logro de lo anterior, el Plan proponía que los futuros docentes deberían de llevar a cabo actividades de lectura, ejercicios de dictado, la utilización de imágenes para promover la expresión, el uso de libros y materiales apropiados para manipularlos.

Para 2012 se dio a conocer un nuevo *Plan de Estudios,* el cual, afirmaron las autoridades, respondía a las demandas de cambio y transformación de la educación del país (SEP, 2012). Este plan, vigente hasta el momento, propuso un perfil de egreso bajo dos tipos de competencias: genéricas y profesionales (SEP). Las primeras enuncian, en seis dimensiones, los desempeños mínimos que toda formación de educación superior debe proveer, determinados por la experiencia y la formación personal del estudiante. En cambio, las competencias profesionales expresan el conjunto de conocimiento, habilidades, actitudes y valores obligatorios para ejercer la profesión de profesor en situaciones reales. Dichas competencias, se anota, facultarán al profesor para hacer frente a situaciones propias del contexto educativo, participar en él y organizar el trabajo pedagógico (SEP, 2012).

Por su parte, el currículo se organiza en cinco trayectos formativos que, en teoría, le permitirá al estudiante adquirir saberes disciplinarios y pedagógicos. Los trayectos formativos son: psicopedagógico, preparación para la enseñanza y el aprendizaje, lengua adicional y tecnologías de la información y la comunicación, práctica profesional, y el de cursos formativos (SEP, 2012). Ninguno de los trayectos formativos mencionados, define una formación concreta para atender el campo de la alfabetización inicial en niños preescolares. Sin embargo, se puede inferir que el segundo de los trayectos, denominado *preparación para la enseñanza y el aprendizaje,* responde de alguna forma a la formación específica para la enseñanza de la lectoescritura. Se establece como finalidad: "favorecer el conocimiento de las estructuras teóricas, principios y categorías del lenguaje, la matemática, las ciencias naturales y las ciencias sociales, como parte fundamental de su formación como docente de educación básica" (SEP, 2012, finalidades formativas).

En 2016 egresó la primera generación de maestros normalistas formados bajo los lineamientos del Plan 2012 y al igual que todos aquellos docentes egresados del Plan 1999 deben cumplir con lo expuesto en el documento *Perfil, Parámetros e Indicadores para Docentes y Técnicos Docentes* (PPI), producto de la reforma educativa de 2013. Este documento es, al final de cuentas, un referente para la práctica profesional, el cual se emite cada año. El perfil organiza en cinco dimensiones las características, las cualidades y las aptitudes lo que deben poseer los profesores de preescolar y los técnicos docentes, para garantizar su buen desempeño. La primera dimensión enuncia las aptitudes que un docente debe poseer para conocer a sus alumnos (sabe cómo aprende y lo que deben aprender); la segunda refiere la capacidad de organizar y evaluar su trabajo pedagógico; la tercera expone las competencias valorales de la práctica docente; la cuarta refiere los cocimientos que debe poseer el docente respecto a los alcances legales y éticos propios de su profesión; y la última presenta las aptitudes para la participación social (SEP, 2017).

De las cinco dimensiones enunciadas, la única que considera competencias docentes para fomentar en los alumnos preescolares sus capacidades relacionadas con la alfabetización inicial, aunque, no de forma explícita, es la primera dimensión, la cual expresa tres cuestiones que el docente debe ser capaz de hacer:

> 1.1 Reconoce los procesos de desarrollo y de aprendizaje de los alumnos. 1.2 Identifica los propósitos educativos y los enfoques didácticos de la educación preescolar. 1.3 Reconoce los contenidos del currículo vigente. (SEP, 2017, p. 19).

A partir de lo anterior, es posible inferir que los requerimientos hacia las educadoras o docentes de preescolar para lograr un óptimo desempeño es trabajar en función de lo que el currículo establezca, esto es, el currículo marca la pauta de la práctica docente.

*Las docentes de preescolar*

Las maestras entrevistadas trabajan en escuelas urbanas y rurales de la modalidad indígena. Todas ellas tienen entre 10 y 15 años de antigüedad. En promedio, tienen 37 años de edad. Una de ellas, además de atender un grupo está como encargada de la dirección. Seis de ellas estudiaron un programa específico para docentes del medio indígena y dos son egresadas de normales. Debe señalarse que los niños que asisten a los

preescolares de la modalidad indígena difícilmente cursan los tres años del preescolar; en promedio, los niños asisten un año, es decir, el último año del nivel el cual es requisito obligatorio para el ingreso a primaria.

*El Plan de Estudios 2011 Educación Básica* propone brindar atención pedagógica a través de actividades que vinculen sus intereses con el desarrollo de las competencias. Para tal efecto, la tarea de la docente es el diseño de actividades apropiadas para niños preescolares, con distintos grados de logro, que fomenten el aprendizaje y se logre el objetivo general de ese nivel. En nuestro estudio, las ocho docentes entrevistadas señalaron que basan su práctica docente en la *Guía para la educadora 2011*. Todas ellas informaron que siguen los lineamientos curriculares y planifican las actividades de acuerdo con los temas establecidos en el programa, es decir, trabajan los dos aspectos que organizan el campo formativo: lenguaje oral y lenguaje escrito. Como actividades recurrentes señalaron la lectura de cuentos, utilizar otros textos y hacer uso de los materiales disponibles (cuentos del rincón, colección distribuida por las autoridades). Igualmente, impulsan a los niños a que escriban, aunque mayormente es a través de la copia de su nombre. Para ellas, la planificación didáctica es fundamental, aunque, a diferencia de la propuesta oficial (SEP, 2011) que señala que esta es un componente de la eficacia de su labor, las educadoras sostuvieron que les permite realizar su trabajo, es decir, les marca el trabajo del día a día. Sobre este particular afirmaron que, en ocasiones se les dificulta elaborar las planeaciones tal y como las requiere la autoridad y que, en ocasiones, no es posible concluir actividades. Las docentes aseguran no tener problemas para acercar la escritura a los niños, pero consideran que el contexto familiar no propicia la alfabetización. Al final, es un logro, que los niños egresen de este nivel solo reconociendo y escribiendo de nombre propio. Para las docentes el mayor reto es el contexto familiar. Sugieren que los resultados educativos serían más alentadores de tener el apoyo de los padres.

CONCLUSIONES:

El nivel preescolar, a pesar de su obligatoriedad, aún no es un nivel al que accedan el 100% de los niños en edad escolar (3 a 5 años). Por otra parte, las condiciones de trabajo de los maestros difieren considerablemente en función de la ubicación de los planteles y de las condiciones para la enseñanza y el aprendizaje de cada centro escolar. La revisión de la documentación oficial permitió situar las directrices de trabajo para los docentes. Igualmente, las indicaciones para el trabajo de los diferentes temas que involucran los dos aspectos que de acuerdo a la guía de la

educadora deben promoverse: el lenguaje oral y el lenguaje escrito.

Ahora bien, la nueva propuesta curricular ha incluido una nueva perspectiva desde la que se trabajará. Desde esta se concibe al lenguaje como una práctica social. En los planteamientos oficiales se ha pasado de indicar actividades a partir de dos aspectos a considerar el desarrollo de competencias y finalmente, concebir el lenguaje como una práctica social. Consideramos que el nuevo planteamiento es válido; sin embargo, puede presentarse serias dificultades si las docentes no tienen claridad sobre la perspectiva teórica y metodológica. De acuerdo con las docentes, aún tienen dificultades para entender que implica el nuevo planteamiento y cómo modificará el tipo de actividades que han venido desarrollando.

Podemos afirmar que, si bien el Plan de Estudios 2011 Educación Básica reconoce de forma explícita que los alumnos poseen un cúmulo de conocimientos acordes con su cultura y medio social, ello no implica que tome en cuenta los múltiples contextos de actuación de los docentes. Las condiciones difieren y complejizan la labor de las educadoras sobre todo porque muchos de los padres de familia no han accedido a niveles superiores de escolarización. Según la propuesta oficial, el logro de las competencias comunicativas dependerá del uso y estudio de lenguaje a fin de lograr en los alumnos la construcción de conocimientos complejos que les posibilite de interactuar en distintos ámbitos. Finalmente, debe considerarse que los cambios curriculares para la educación básica no se empatan totalmente con las modificaciones impulsadas en los programas de formación inicial.

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# La alfabetización inicial en la mira. MOOC multidisciplinario construido colaborativamente en México

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PALABRAS CLAVE: MOOC, alfabetización inicial, tecnología educativa, colaboración interinstitucional, multidisciplina.

RESUMEN:
Los resultados de investigación sobre los MOOC indican que no se trata de dispositivos que resuelvan múltiples problemas educativos de la sociedad actual pero, sí ofrecen un acceso masivo a conocimientos específicos que en el pasado no teníamos. En esta comunicación se reporta el diseño de un MOOC dentro de un proyecto interinstitucional y multidisciplinario en el que se involucró personal académico de tres universidades mexicanas. Los contenidos propuestos tratan sobre la alfabetización inicial; tema prioritario en la práctica docente. Por ello, el principal destinatario lo constituyen las profesoras de los niveles preescolar y primaria, aunque desde el diseño se consideró su posible utilidad para un público más amplio. En este contexto, consideramos significativo impulsar una propuesta que les permitiera a los profesores contenidos teóricos y metodológicos sobre la alfabetización inicial. El trabajo colaborativo estuvo presente tanto en la planeación del diseño como en la estructura del MOOC-Alfabetización Inicial. Por una parte, de manera conjunta, se acordó la propuesta del contenido académico, la selección del material, la definición de los recursos tecnológicos y el diseño del material interactivo y, por otra, se convino en el diseño de la plataforma instruccional y en el desarrollo de la plataforma del MOOC. La experiencia brinda información sobre aspectos puntuales que deben ser tomados en cuenta en la construcción de un MOOC y, al mismo tiempo, permite discutir una propuesta de formación docente.

INTRODUCCIÓN:

En los últimos años la tecnología enfocada a la educación ha elevado considerablemente la cantidad de alternativas con las que cuenta la población en los niveles tanto locales como mundiales para complementar o culminar procesos formativos. Particularmente los MOOC presentan características mediante las cuales los usuarios pueden elegir no sólo de una amplia gama de temas sino entre la posibilidad de asumir o no un aprendizaje autónomo, esto es lo que los ha hecho ciertamente tan populares.

Entre otras características *amigables* que la gente encuentra en los MOOCs se encuentran: la formación autónoma del usuario, la especialización de temas, el libre acceso sin la necesidad de cubrir un perfil determinado, el acceso gratuito, la libre participación sin la obligatoriedad de obtener una certificación, la disponibilidad mediante una conexión a internet.

Por su parte, el estudio de la alfabetización inicial ha tomado relevancia considerando los avances recientes en cuanto al cambio de perspectiva en su concepción pasado de ser entendida como un proceso perceptivo y motriz a ser considerada como un proceso que involucra dos aspectos, el individual (postura psicogenética) y el social (postura social). De esta manera se decidió elaborar un MOOC para beneficiar a docentes de los niveles preescolar y primaria. Se consideró impulsar una propuesta que les acercará a los profesores contenidos teóricos y metodológicos sobre la alfabetización inicial.

Así, para elaborar el MOOC Alfabetización Inicial fue necesario el análisis de recursos didácticos efectivos que superaran la manera tradicional de presentar el curso mediante el uso de videos expositivos del docente para mantener la atención de los usuarios.

Además, es importante mencionar que la construcción de un producto educativo de alta complejidad requiere en primera instancia de la multidisciplina porque si bien el MOOC como producto finalizado se enfoca en una sóla temática de estudio, para su construcción se requiere del conjunto de diversos saberes y conocimientos.

En este sentido, son las instituciones de educación superior quienes han tomado la batuta en la creación de MOOC debido a la capacidad que tienen para integrar conocimientos a partir de participantes que

pertenecen a diferentes áreas de estudio, así como la posibilidad de dar salida a los MOOC a través de diferentes plataformas tecnológicas. Así, según Valverde (2014) "la colaboración institucional tiene un efecto muy positivo en la conformación de una oferta educativa de mayor calidad, más amplia y con mejores expectativas de llegar a un mayor número de ciudadanos" (p.98).

Esta colaboración se da no solo al interior de las universidades e institutos, también ha dado pie a la colaboración interinstitucional arrojando también resultados positivos al optimizar "los recursos educativos tanto humanos como materiales y se pueden abordar retos formativos más exigentes desde el punto de vista pedagógico y tecnológico" (Valverde, 2014, p.99). Tal es el caso del diseño del MOOC-ALFABETIZACIÓN INICIAL, un proyecto de participación tanto multidisciplinar donde colaboraron profesionales en lenguaje, diseñadores gráficos, diseñadores instruccionales, entre otros expertos disciplinares de tres universidades mexicanas, dando como resultado la participación en un proyecto de alta complejidad en un contexto interinstitucional.

De ésta manera en el proceso de construcción del MOOC sobre Alfabetización Inicial se definió una serie de elementos que consideran fundamentales para un producto educativo de éste tipo y que se describirán a continuación.

## OBJETIVOS

### *General*

Definir los elementos fundamentales a incorporar en la construcción de un MOOC enfocado en el área de alfabetización inicial para docentes mexicanos.

### *Objetivos específicos*

- Analizar el contexto de los MOOCs en función de la tecnología educativa
- Definir los requisitos de la plataforma de montaje para el MOOC AI
- Establecer los principios de trabajo para el desarrollo del MOOC
- Desarrollar la estructura educativa del MOOC mediante recursos visuales

DESCRIPCIÓN DE LA INVESTIGACIÓN:

*Contexto de los MOOCs en función de la tecnología educativa*

El crecimiento acelerado de los MOOC ha provocado su aparición en la literatura especializada sobre tecnología y educación, tanto del fenómeno como de sus implicacione pedagógicas (García Aretio, 2017). Podemos definir un MOOC como:

> … un curso gratuito, en abierto, compuesto fundamentalmente por Recursos Educativos Abiertos (OER) y diseñado para poder ser cursado, a través de una plataforma o entorno personal de aprendizaje instalado en la red Internet, por cualquier persona, de manera autónoma, sin necesidad de contar con un profesor o tutor de apoyo en red al otro lado de la conexión (Marauri, 2014, p. 40).

El crecimiento de los MOOC vistos como un recurso formativo se ha incrementado de manera significativa en los últimos años. El avance acelerado de las tecnologías de la información y la comunicación han sido un factor importante para explicar este crecimiento sumado a las características intrínsecas de los mismos. Los datos que ofrece Fundación Telefónica (2015) nos hablan de un desarrollo altamente acelerado pasando de 409 a 2,230 usuarios entre 2013 y 2014, siendo la plataforma *Coursera*, de la Universidad de Satandford, la que más usuarios registrados presenta siguiéndole *Edx* del Instituto Tecnológico de Massachusetts (MIT) y la Universidad de Harvard, superando ambas plataformas los 300 000 estudiantes registrados.

Entre las características de los usuarios se encuentran : el predominio de estudiantes hombres, entre el 60 y 80% de estudiantes cuenta con estudios de nivel superior y la mitad de los estudiantes inscritos son de habla inglesa (Fundación Telefónica, 2015). Es necesario recalcar que también existe evidencia de los altos índices de abandono de los mismos. En un estudio de usuarios inscritos en un MOOC del Instituto Tecnológico de Massachusetts (MIT), los alumnos que finalizaron el curso no superó el 5 % (Cabero, 2015) por lo que el diseño de MOOC también representa un reto.

*Plataforma de montaje para el MOOC AI: CODAES*

Un aspecto que debemos a tomar en cuenta en el diseño de un MOOC es la plataforma de montaje. La diversidad de éstas es amplia y como

menciona Cabero (2015) “su diversidad no repercute en la calidad educativa de los materiales expuestos, sí suponen un diseño específico de los mismos” (p.42) por lo que es necesario analizar las características de la misma. Para el MOOC Alfabetización Inicial se utilizó la plataforma CODAES.

La plataforma CODAES (Comunidades Digitales de Aprendizaje en la Educación Superior) agrupa a profesionales que colaboran en la producción de experiencias de aprendizaje a través de medios digitales teniendo como una premisa importante el vincular la universidad con la sociedad. Participan comunidades de diferentes universidades en México entre las cuáles se encuentra la Benemérita Universidad Autónoma de Puebla.

La propuesta metodológica requerida para el desarrollo de un MOOC bajo esta plataforma incluye: Fundamentos y teorías de aprendizaje, cuya información es necesaria para el desarrollo del modelo de diseño instruccional; Relación entre las teorías de aprendizaje y el diseño instruccional; MOOC y Objetos de Aprendizaje y finalmente la propuesta de diseño instruccional en el marco de la CODAES, referente a la planeación y elaboración de recursos (CODAES, 2015).
El conocimiento de las especificaciones tanto conceptuales como técnica resultó de primer orden en el diseño del MOOC Alfabetización Inicial debido a que suponía un reto el diseño de material que resultara lo suficientemente atractivo a los usuarios para mantenerlos durante los módulos de aprendizaje. Las características técnicas de la plataforma, determinaron las decisiones en cuanto al tipo de materiales audiovisuales como gráficos, así como de su extensión. Estas decisiones afectan no solo al equipo de diseño gráfico y de materiales audiovisuales, afectaron de manera directa a todos los equipos incluyendo a los que realizaron los contenidos.

A continuación se muestran en la Tabla 1, las características técnicas de los materiales audiovisuales y gráficos que condicionados por la plataforma CODAES se diseñaron para el MOOC Alfabetización Inicial, dichas características nos evidencian una economía de elementos, característica sin duda de materiales diseñados para ser expuestos a través de internet.

| MATERIAL AUDIOVISUAL [Video-Animación] | MATERIAL GRÁFICO [Imágenes-Infografías] |
|---|---|
| Montarse en Youtube en canal de BUAP | Embeber en etiquetas HTML |
| Formato MPEG4 | 72 PPI Formato de mapa de bits o PDF |
| Duración Corta | Formato de color RGB |
| 720 HD | Regular Medidas en pixeles |
| Embeber en etiquetas HTML | Equilibrar proporcionalmente con texto |

*Tabla 1. Formatos de Archivo.*
*Elaboración Propia con datos de CODAES y Serrano Acuña, M.E.; 2017.*

*Principios de trabajo para el desarrollo del MOOC Alfabetización Inicial*

Los principios que rigen el desarrollo del MOOC Alfabetización Inicial son:

a. **Multidisciplina.-** El MOOC es un producto educativo, por tanto, evidentemente requiere de la participación de personas expertas en el terreno de la pedagogía; sin embargo, debido a que éste producto debe montarse en una plataforma de carácter tecnológico, es requisito incorporar especialistas de sectores de conocimiento técnico y al mismo tiempo teórico.

En la revisión de literatura se encuentra que el tema de la multidisciplinariedad se trata como esencial en la formación de los universitarios;, el trabajo multidisciplinario es privilegiado por el potencial de desarrollo e impacto que representa y, a nivel social el trabajo multidisciplinario se favorece, en los ultimos años, gracias las tecnologías de comunicación e información, pues éstas constituyen una fuerte influencia en la definición de productos como lo menciona Littlejohn, D. (2017), debido a que la gente puede opinar, participar y

evaluar los productos al instante mediante la internet.

Así, se tiene que la multidisciplina, implica reconocer y comprender diversos conocimientos pero también comunidades, valores, creencias y modalidades de trabajo (Becher, 2001) y por ésta razón, se considera primordial la conformación de un equipo de trabajo con un rasgo multidisciplinario enfático para el desarrollo de un MOOC, en el caso del MOOC AI el equipo se constituyó con la participación de pedagogos, psicólogos, diseñadores instruccionales, diseñadores gráficos, especialistas en producción audiovisual, especialistas en informática y ciencias de la computación.

Se determinaron actividades de la siguiente manera:

Coordinación general del proyecto MOOC-AI y Coordinación académica, Coordinación técnica, Coordinación de diseño instruccional, Coordinación de diseño gráfico, Administración y gestión, Autoras de contenido por módulo, Desarrollo de diseño instruccional, Producción de guiones: Producción de guión CODAES, Producción de guiones audiovisuales, Diseño: Edición y producción, Coordinación de producción de diseño, Coordinación de diseño de materiales didácticos audiovisuales, Coordinación de diseño de materiales didácticos impresos, Curaduría de imágenes, Animación 2D, Diseño de Whiteboards, Storyboards, Diseño de personajes, Diseño de infografías, Diseño de materiales didácticos impresos, Diseño de álbumes de fotos, Diseño de reseñas de videos y animaciones, Diseño y producción de audio para animaciones, Edición de animaciones, Dirección y Producción de videos. Y finalmente, colaboradoras en administración y gestión.

b. **Colaboración. -** El segundo principio de trabajo para el desarrollo del MOOC AI fue la colaboración pues cumplir con la meta de finalizar el MOOC AI como producto implica una labor de alta complejidad debido a los requerimientos educativos pero también a los tecnológicos y además debido al tiempo con el que se contaba para el cierre del proyecto.

En este sentido los expertos definen que los problemas complejos demandan el reto de integrar conocimientos diversos; por tanto, aquellos que colaboran en un proyecto multidisciplinario deben contar

con la capacidad de comprender distintas formas de conocimiento y tipos de datos. Así, es fundamental que los participantes en la colaboración demuestren experticia en su especialidad disciplinaria, pero también es vital que sean capaces de comprender cuáles son las formas de conocimiento valoradas en cada disciplina implicada en el proyecto, a la vez que comprendan cuáles son los procedimientos de obtención de conocimiento de las mismas (Giloi, S. &Belluigi, D.; 2017).

De esta manera, cada uno de los participantes tuvo que actuar en dos sentidos:

- **A nivel macro**, asistiendo a reuniones en las que se tomaban acuerdos generales sobre la fundamentación teórica del contenido académico del MOOC AI.
- **A nivel de especialidad**, que se dio en dos sentidos:
- Trabajo entre dos o tres grupos de especialistas de diferentes perfiles laborando en conjunto por ejemplo diseñadores instruccionales, con expertos en contenido de alfabetización inicial y expertos en informática.
- Trabajo de un grupo de especialistas, por ejemplo, reunión solo de diseñadores gráficos para desarrollo de sus actividades.

La forma de trabajo descrita, se logró implementar con éxito ya que permitió la sistematización, seguimiento y evaluación de actividades, lo cual optimizó el trabajo y aprovechamiento de tiempo durante la gestión del proyecto, lo cual impactó de forma positiva en el los resultados al momento de realizar la evaluación con *focus group* del proyecto MOOC AI.

El trabajo colaborativo estuvo presente tanto en la planeación del diseño como en la estructura del MOOC-AII. Por una parte, de manera conjunta, se acordó la propuesta del contenido académico, la selección del material, la definición de los recursos tecnológicos y el diseño del material interactivo y, por otra, se convino en el diseño de la plataforma instruccional y en el desarrollo de la plataforma del MOOC.

*Estructura educativa del MOOC Alfabetización Inicial*

Para definir la estructura del MOOC Alfabetización Inicial se implementó el Modelo de la Actividad (Yrjö Engeström, 1999) que se puede ver en la

Imagen 1. que se fundamenta en la Teoría de la Actividad de Leontiev (1978) aplicable a proyectos de diseño complejo en el ámbito digital, el cual considera relaciones causa-efecto de los diversos elementos implicados en el proyecto, así como el impacto que cada uno de ellos tiene sobre el resultado final en el diseño de los recursos del MOOC.

Este modelo proporciona medios para puntualizar requisitos, objetivos e incluso la motivación que influirá en el usuario al momento de interactuar con los recursos del MOOC. Se parte de proponer la actividad que el usuario realiza en el MOOC y posteriormente las acciones que conlleva dicha actividad, para finalmente estructurar las operaciones necesarias que le apoyarán en lograr los objetivos de cada actividad.

De ésta manera se precisó una estructura que correspondiera a los criterios de usabilidad y accesibilidad que recomienda Norman, D. y Nielsen J. (s/f) para el diseño de recursos web. Así se detalló la estructura del MOOC AI hasta lograr una solución lo suficientemente accesible y usable constituida únicamente por cuatro módulos de contenido que son:

MÓDULO 1: Conocer para pensar (Autoras: Alma Cecilia Carrasco Altamirano, Aranzazú Esteva Romo y Guadalupe López Bonilla)
MÓDULO 2: Entender para actuar (Autoras: Guadalupe López Bonilla y Alma Cecilia Carrasco Altamirano)
MÓDULO 3: Reconocer para participar (Autoras: Cristina Castro Azuara y Laura Aurora Hernández Ramírez)
MÓDULO 4: Caracterizar para comparar (Autoras: Alma Cecilia Carrasco Altamirano, Cristina Castro Azuara,
Aranzazú Esteva Romo y Laura Aurora Hernández Ramírez)

Una vez determinado el contenido fue posible modelar los recursos de aprendizaje, también con el apoyo de la Actividad de Engenström, que permitió analizar y definir los factores de impacto externos al MOOC así como los elementos que de forma interna permiten la construcción del mismo.
Mientras que la postura teórica del MOOC-AI toma como referente los estudios psicogenéticos ofrecidos por Emilia Ferreiro (1997) desde la década de 1970, así como los estudios de las prácticas socioculturales del lenguaje.

Posteriormente, se establecieron factores contextuales y de acción como: herramientas tecnológicas, los sujetos a los cuales se dirige el MOOC, las

normativas del contexto (posturas sobre alfabetización inicial y de las plataformas tecnológicas para el montaje de MOOCs: CODAES); entre otros, hasta determinar lo que en el Modelo de Engenström se denomina división del trabajo (*division of labour*) lo cual permitió organizar la forma en que el equipo de participantes haría la repartición y realización de tareas durante el desarrollo del MOOC.

Finalmente, cabe enfatizar que al definir los elementos de impacto también podemos identificar las actividades propias para los usuarios del MOOC y en función de ello elaborar los recursos visuales acordes al usuario final de dicho producto formativo.

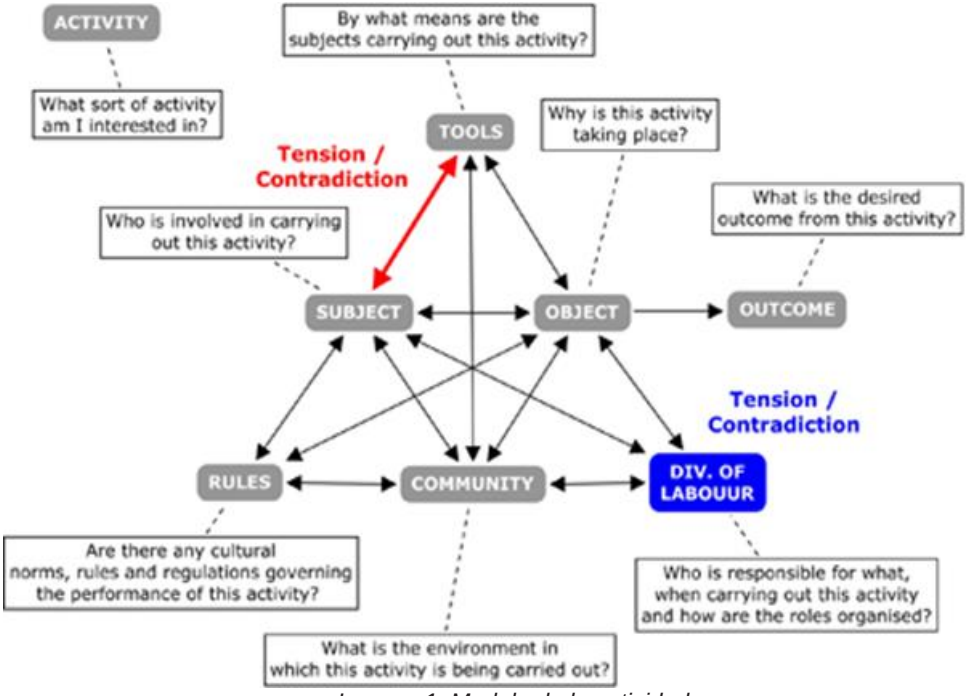


*Imagen 1. Modelo de la actividad*
*Fuente: Using CmapTools to Construct Activity Systems.(2011). En línea: <http://phdblog.net/tag/activity-theory/>*

CONCLUSIONES:
El trabajo colaborativo en un proyecto multidisciplinario implica que los

participantes se capaciten y adquieran experiencia sobre los tipos de conocimiento y medios de adquisición de dicho conocimiento en las disciplinas tanto propia como ajenas.

En un proyecto donde los contenidos que se ofrecen para formación docente son especializados como en el caso de la alfabetización inicial se recomienda incorporar un modelo de administración del proyecto que incorpore factores tanto externos como internos (como el de Engeström) para facilitar la determinación de las actividades de trabajo.

Así mismo se sugiere considerar los principios de usabilidad o del diseño de experiencias para resolver el aspecto de los contenidos cuando se trata de temas de alta relevancia y amplitud como en el caso de la alfabetización inicial para mediar la tarea de curaduría de contenidos y actividades de trabajo en el MOOC.

Un proyecto de alta complejidad se constituye por un entramado de diversos factores; por tanto, implementar un modelo que guíe y regule el proceso de trabajo es decisivo para la obtención de resultados positivos. La colaboración es una premisa sin duda fundamental.

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## Leo. Proyecto lector basado en constelaciones lectoras (itinerario lector)

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PALABRAS CLAVE: fomento lector, canon juvenil, mediación, biblioteca escolar, plan lector.

RESUMEN:
El proyecto LEO es básicamente un Proyecto Lector de Centro. Una propuesta metodológica que pretende hacer del desarrollo de la competencia lectora uno de los ejes del Proyecto Educativo de cualquier

centro escolar.

Desde la experiencia en las aulas de Secundaria hemos diseñado un Proyecto que trata de dar respuesta a uno de los retos fundamentales de la educación: hacer lectores. Hacer lectores competentes, críticos, responsables y comprometidos socialmente. Construir lectores que es lo mismo que construir personas.

Y todo esto desde dos planteamientos preliminares: la importancia del "mediador", del profesor, del bibliotecario, del adulto, en la forma en la que introducimos a los más jóvenes en la lectura. Debemos CONOCER las lecturas que pueden interesar a nuestros alumnos, ESCOGER las que mejor favorezcan su crecimiento como lectores y OFRECERlas de una forma atractiva y personalizada: encontrar (o favorecer el encuentro) la mejor lectura para cada lector. Y desde el respeto al ITINERARIO lector y los centros de interés de los alumnos. Es necesario partir del lector para acercarle cada vez a retos mayores, más profundos, más diversos.

INTRODUCCIÓN:
La escuela es, sin lugar a dudas, un lugar privilegiado para acercar la lectura a los niños y los jóvenes. El marco legislativo (cuestionado o no) lleva casi tres décadas animando y exigiendo a los centros educativos la elaboración y ejecución de actividades de animación a la lectura que más recientemente se han concretado en los Planes Lectores de Centro.

También el currículo oficial del área de lengua y literatura ha hecho hincapié en la necesidad de formar lectores competentes, críticos y conseguir un hábito lector que perdure: "hacer de los escolares lectores cultos y competentes, implicados en un proceso de formación lectora que continúe a lo largo de toda la vida y no se ciña solamente a los años de estudio académico." Es un noble objetivo que ha sido abordado con más voluntad que análisis, con más apasionamiento que reflexión. Un reto lanzado a toda la comunidad educativa, a todas las áreas de conocimiento y a todas las etapas educativas.

La realidad, sin embargo, es que la mayoría de los Planes Lectores de Centro, proyectos de animación lectora o simplemente acciones sistemáticas para el fomento de la lectura han estado circunscritas al área de lengua y literatura castellana. En muchos casos además, todo ha quedado reducido a la propuesta más o menos afortunada de lecturas voluntarias a los alumnos, a una cuestionable prescripción en ESO o a la

inclusión de las lecturas en tareas de ABP (proyectos).

Junto a esta realidad se impone también la intuición de que la lectura deja de ser atractiva a partir del Segundo Ciclo de ESO. Las cifras del gremio de libreros, los estudios de hábitos lectores y la constatación de la realidad por parte de los profesores no siempre coinciden. Sin embargo parece claro que la combinación “adolescencia-medios audiovisuales-redes sociales” pone algo más difícil el tan necesario “enganche” a la lectura por parte de nuestros jóvenes.

Un elemento más. El nivel de lectura recreativa correlaciona (según los estudios) con el éxito académico solo detrás del nivel socio-económico y cultural de la familia de procedencia del alumno. Son suficientes razones para plantear un proyecto que trata de ayudar a los jóvenes a construir su propio itinerario lector en la convicción de que el mejor plan es acertar (ayudar a acertar) con las lecturas que harán de cada individuo un futuro lector autónomo.

Desde nuestro proyecto integral de Biblioteca escolar planteamos un Plan lector que fuera más que un plan. Preferimos un proyecto (del latín *proiectus*, lanzar hacia delante) a un plan (también del latín, plano, nivel, diseño). Preferimos lanzar a nuestros alumnos hacia adelante construyendo en ellos y con ellos un ITINERARIO lector. Preferimos poner el foco en la idea de trayecto y, partir de los intereses y la historia lectora de nuestros alumnos para ayudarles a construirse como lectores competentes, con criterio, críticos y exigentes y por extensión como personas autónomas, responsables y comprometidas con su propia educación y con la sociedad.

El Proyecto se sostiene sobre dos pilares esenciales. Teniendo en cuenta el inevitable carácter “mediado” de la literatura juvenil creemos firmemente que cualquier iniciativa de fomento de la lectura debe contar con la complicidad, la implicación y la formación de los profesores que la presenten y la lleven a cabo. Por eso el primer elemento es fundamental: el MEDIADOR. Por otro lado no hay que olvidar que el objetivo fundamental es “hacer lectores” y por lo tanto hemos de poner el foco en el lector y no tanto en las lecturas. O dicho de otro modo proponer lecturas que conecten con sus centros de interés, que les hagan crecer como lectores y que, por ende, les lleven a otras lecturas.

OBJETIVOS:

1. Establecer las bases de un Proyecto Lector de Centro articulado, secuenciado e integral que abarque la formación de la competencia lectora de los niños y jóvenes de los 3 a los 18 años.
2. Implementar actividades y procedimientos de fomento lector integrados en el Proyecto Lector que desarrollen las líneas-fuerza del mismo.
3. CREAR LECTORES. El objetivo final. Crear lectores autónomos, críticos, responsables y socialmente comprometidos.
4. Hacer de la lectura un hábito integrado en el proceso de enseñanza-aprendizaje y en el de la construcción de la personalidad del alumno.
5. Integrar las actividades, procedimientos, criterios de evaluación… del Proyecto Lector en las programaciones de las distintas áreas de conocimiento y en el Proyecto Educativo de Centro.
6. Hacer de la lectura una seña de identidad del Centro Educativo.

DESCRIPCIÓN DE LA EXPERIENCIA:
Hay algunos conceptos que deberían quedar claros a la hora de seleccionar, ofrecer y poner en marcha el PROYECTO de lectura. En primer lugar, el nombre del proyecto marca los tres pasos básicos que fundamentan nuestra forma de entender la lectura.

Leer. Los profesores debemos leer mucho, muchísimo. El tiempo de lectura de libros para nuestros alumnos es tan relevante como el de preparación de clases o corrección. Dice A. Chambers: “Que la gente se sienta culpable cuando lee literatura, ya sea por placer o como parte de su trabajo, es un dato en sí mismo interesante. Las mismas personas no se sienten culpables cuando califican el trabajo de sus alumnos o preparan materiales de apoyo audiovisual. ¿Por qué sienten culpa por leer y qué nos dice esto sobre las prioridades en nuestro sistema educativo y en nuestra sociedad?” (2007: 129).

Escoger. La selección es la clave. Que cada alumno encuentre el libro que necesita. Aunque partimos de una selección inicial, distribuida en Centros de Interés para cada curso, eso no basta. Hemos de completarla, aumentarla, hacerla crecer, ampliarla, corregirla, variarla en constante DIÁLOGO con nuestros alumnos para saber qué les gusta, qué les hace “engancharse” a la lectura. Escuchar y establecer criterios para ESCOGER BUENA LITERATURA. Porque ahí es donde el papel del profesor/mediador es insustituible: Los alumnos tienen sus gustos (que

hay que conocer y respetar) pero nosotros hemos de llevarles más allá, seleccionar lecturas que les planteen retos, que les lleven a otras lecturas, que les conviertan en lectores.

Ofrecer. Como quien ofrece un tesoro. Como quien deja una herencia. La forma en la que PRESENTAMOS y OFRECEMOS los distintos títulos cambia profundamente la experiencia lectora de nuestros alumnos. Nuestra finalidad última: crear HAMBRE de lectura.

Sea cual sea el área desde el que propongamos e invitemos a nuestros alumnos a la lectura hemos de tener en cuenta DOS conceptos que nos ayudarán a “acertar” con la elección de lecturas y recomendaciones:

1. Itinerario lector personal. Todos tenemos una “biografía” lectora que ha ido conformándose a medida que hemos ido recibiendo recomendaciones; unos libros nos han llevado a otros y se han ido acumulando títulos y experiencias. Cada itinerario lector es personal e intransferible: único. Es importante partir de aquí para proponer libros que puedan entrar en sintonía con nuestra propia experiencia como lectores y aprendices.
2. Centros de interés (constelaciones lectoras): Podríamos agrupar ese conjunto de lecturas de muchas formas: por géneros, por autores, por épocas (literarias y personales), por temática... Pero creemos en un concepto algo más amplio que nos permite poner en relación libros y lecturas de muy distinto género, tipología textual, soporte, etc. Llamamos centro de interés a los distintos “temas” que agrupan un conjunto de lecturas. En principio deben partir de los propios lectores pero en la práctica son el resultado de la intersección entre sus intereses (su historia lectora) y nuestra propuesta (el currículo).

Otras cuestiones de interés son cómo construimos esos centros de interés, qué géneros ofrecemos, cómo debe ser la hora de lectura y qué importancia tiene la dimensión social de la lectura en el proyecto.

Los centros de interés deben ser:
Variables
Flexibles
Evolucionables (deben ir variando con el tiempo)
Basados en el aprendizaje significativo: de lo que ya conocen (zona de confort) a lo que pueden afrontar (zona de desarrollo próximo)

Los géneros (mínimos) que hemos de ofrecer son:
Novela clásica o contemporánea
Novela LIJ
Novela gráfica
Transgénero (mezcla de géneros, internet, construcción colaborativa, álbumes ilustrados, transmedia...)

La hora de LECTURA...
Ha de ser en el AULA o en la biblioteca
Los libros del proyecto se leen en el centro
45 minutos semanales mínimo (90 minutos el ideal)
No es tan importante el número de obras que lean pero sí la variedad de géneros
El silencio debe ser ABSOLUTO. El espacio y el tiempo RICO, CUIDADO, PLACENTERO

La dimensión SOCIAL de la lectura se refleja en...
Hablar de los libros. Exponer, comentar, recomendar
Cuidar los libros. Generar una cultura del libro

Y ¿cómo organizar todo esto en el AULA?

Esta es un PROPUESTA. Existen muchas formas de “animar” la lectura desde las áreas. La siguiente propuesta se basa en la experiencia de “constelaciones lectoras” implementada el curso 2014-2015 en un aula de 4º de ESO. En ella tomamos como elementos de partida:

1. La necesidad de trabajar y ofrecer espacios de lectura desde el área de lengua. Y por lo tanto de destinar 1 hora a la semana.
2. La cercanía de los “contenidos” curriculares (sobre todo del estudio de la literatura) con los objetivos del PLAN LECTOR DE CENTRO y el Proyecto Lector de ESO.
3. El interés del trabajo cooperativo en la renovación metodológica del Colegio y de la etapa.
4. La transversalidad y la instrumentalidad del área que nos permite trabajar con “casi” cualquier tema o centro de interés.

Una posible secuencia para trabajar esta HORA DE LECTURA sería:

a. Hacer grupos de 4 o 5 alumnos.
b. Propuesta y elección de Centros de Interés (relación con el

currículum)

c. Primera selección de lecturas: atendiendo a los CI y a la variedad de géneros
d. Lectura + Actividades de motivación/seguimiento de la lectura.
e. Cambio del centro de interés (enriquecimiento)
f. Segunda selección de lecturas: participada por los alumnos
g. Evaluación.

*La importancia del mediador*

Los investigadores en materia de LIJ y fomento de la lectura coinciden en afirmar que los docentes no siempre son lectores ni están formados para favorecer la lectura entre sus alumnos. De ahí que se cuestione cómo van a enseñar a apreciar la literatura si los mismos no están (estamos) convencidos de la necesidad de adquirir la competencia literaria. El mediador es, pues, el puente entre libros y lectores, el encargado de impulsar el hábito lector, del leer por leer. Sin embargo, bibliotecarios, maestros y filólogos adolecen de falta de conocimientos del proceso lector, de LIJ o de cómo seleccionar obras de lectura.

El reciente estudio de Constanza Mekis sobre *oportunidades* [para la formación de lectores] *desde el entorno familiar, educacional, cultural y social* le lleva a afirmar que “con un debido conocimiento de sus propios gustos, profesor y bibliotecario podrán gestionar el desarrollo de los gustos e intereses del alumno como sujeto lector único. [...] Esta escucha nos familiarizará con sus gustos, intereses y dificultades.” (2016: 145-146).

Y es que hacer de nuestros alumnos lectores autónomos requiere de la figura de un mediador que “con conocimiento de causa, aporte soluciones ante las dudas y facilite, en lo posible, la decisión ante la elección de la lectura adecuada” (Cerrillo y otros, 2002: 30).

El mediador debe estar convencido de sus recomendaciones porque las ha leído y las ha trabajado. Debe ser un lector habitual, comprometido y entusiasta. En definitiva, se trata de que el docente se presente como un modelo de lector. Alguien que ha leído los libros que recomienda y que está abierto a comentar y discutir sobre autores, títulos y géneros con sus alumnos. Como señala Michèle Petit, “es imposible prever cuáles son los libros que resultarán más aptos para ayudar a alguien a descubrirse o a construirse” (2001: 50). Es así como la lectura incesante y variada se presenta como la herramienta más eficaz para la mediación. Al final, solo

la experiencia y la voluntad del mediador pueden contribuir a desarrollar con éxito la labor de mediación lectora.

*El foco en el alumno*

Desde la biblioteca escolar se puede crear el ambiente que propicie una lectura social en la que ellos sean los protagonistas. En el acercamiento a la lectura a través de la socialización en el espacio de la biblioteca escolar del centro se pueden considerar dos estrategias metodológicas:

1. El punto de partida de las actividades son los alumnos y no los libros o los textos. Nuestro objetivo es acercar los alumnos (a partir de sus intereses y niveles lectores) a los textos literarios con propuestas de lectura concretas pero diversificadas (itinerarios lectores, "tráilers" de obras, "constelaciones" literarias...)
2. El docente no es el único agente mediador entre los libros y los lectores. Hemos de considerar más elementos. La tarea de "mediación" también recae en los mismos libros (con la lectura de fragmentos) y en los propios alumnos con las recomendaciones entre iguales.

(Durbàn, 2/6/2014)

Como propusiera A. Chambers en su libro *Dime: los niños, la lectura y la conversación*, para desarrollar el hábito lector es determinante compartir lecturas y debatir sobre ellas. De este modo, los alumnos aprenderán tanto a hablar como a escuchar y a reflexionar. El autor plantea cómo ayudar a niños y niñas a hablar (y a escuchar) bien sobre los libros que leen. Para ello, propone unas “preguntas básicas para empezar la conversación”, por ejemplo: ¿Hubo algo que te gustara de este libro?, ¿Hubo algo que no te gustara?, ¿Hubo algo que te desconcertara? o ¿Hubo algún patrón, alguna conexión, que notaras? (2007: 134-135).

Por otro lado, Mireia Manresa apunta a que la socialización de la lectura puede ser el mecanismo que frene el abandono de la lectura de los adolescentes. Propiciar el tiempo y el espacio para que hablen de sus lecturas se presenta, pues, como la vía necesaria para incentivar la lectura de este sector de la población (2009: 39).

Explica García Canclini que no hay mejor forma de poner el foco en el alumno que: “preguntarles a los chicos qué hay de nuevo. Si después los alumnos ven que el maestro incluye las sugerencias en el plan de lectura

escolar lo van a mirar como si perteneciera a un planeta más cercano" (2014: 25). Nuestra experiencia con el Proyecto LEO es que fruto del intercambio de experiencias lectoras las posibilidades de crear lectores se multiplican. La escucha y el diálogo crean lazos con los compàñeros y con los adultos (profesores y bibliotecarios) que generan lugares de encuentro que perduran (y perdurarán) en el tiempo.

Teníamos también muy claro lo importante de la elección. Que los alumnos eligieran por sí mismos, que pudieran cambiar de lecturas, escoger otras, añadir, corregir... Nancie Atwell, ganadora del Global Teacher Prize 2015 (el "nobel" de los maestros), también: "presume con orgullo de que sus alumnos leen unos 40 libros al año, frente a los seis u ocho que leen la mayoría de los estudiantes de séptimo y octavo grado. ¿Cómo lo consigue? El secreto, dice, es dejar que el niño elija los libros que quiere leer." (ABC: 17/03/2015).

Pero también queríamos proponer lecturas de calidad y que desarrollaran su competencia lectora y literaria. Para ello, se tuvieron presentes los cuatro aspectos que Colomer considera que debería reunir una obra para ser aceptada por la comunidad escolar: la calidad literaria, la presencia de valores vigentes, la aceptación por parte de los lectores juveniles y su validez como "facilitador de la construcción de la competencia lectora. (Díaz-Plaja, 2009: 131). La elección también era clave para atender a la diversidad. Era conveniente ofrecer un corpus de lecturas flexible y abierto que atendiera a las particularidades de los lectores y a su contexto. De modo que, en función de su nivel, de sus intereses y su bagaje lector pudieran construir su itinerario. En medio de esa tensión apareció una primera propuesta de lecturas.

Probablemente es el trabajo más complejo y más laborioso del proyecto. Había que presentar una selección de lecturas que cumpliera los siguientes requisitos:

- Vinculada al currículo.
- Que fomentara el gusto por la lectura.
- Con variedad de géneros.
- Con una estructura (unidad) coherente.
- Actualizada y actualizable.

Es importante señalar que los libros que se utilizan a lo largo de todo el proyecto LEO forman parte del fondo de la biblioteca del centro. Así como

que todas las sesiones del proyecto se realizan en la biblioteca, pues la versatilidad y los recursos de este espacio son idóneos para llevar a cabo las actividades propuestas.

*Encuentro entre lector y lecturas*

Para abordar la enseñanza de la literatura a los adolescentes G. Jover plantea un eje metodológico llamado “constelaciones literarias”. La metáfora de las "constelaciones" hace referencia a la posibilidad de “trazar líneas imaginarias entre unas obras y otras pese a su posible lejanía recíproca en el espacio y en el tiempo”. (2007: 127). Dicho de otra manera, una constelación es un conjunto de lecturas interrelacionadas entre sí. Por temas, por géneros, por estilo. Una constelación reúne un conjunto de obras entre las que encontramos un nexo. Regina Ex-Libris, bloguera y librera, describe así cómo una novela le llevó a otra:

> De esta forma, por ejemplo, Carmen Martín Gaite me llevó a Carmen Laforet y a Mercè Rodoreda una vez y a Djuna Barnes otra. O cuando llegué a un desconocido Jonathan Swift de la mano del inesperado John Kennedy Toole mientras, poco después, John Irving me metió de lleno en Thackeray y Mishima a Baudelaire. Por no hablar de las indicaciones de Borges hacia Jack London, Gustav Meyrink, William Beckford o J.Cazotte (2008).

En la práctica se trata de construir un itinerario lector que combine textos de hoy y de ayer y de cualquier tradición sobre los distintos centros de interés de los alumnos. En definitiva, se trata de seleccionar lecturas pensadas para el alumno de secundaria y que combine lecturas de literatura clásica y de LIJ.

Pero, ¿cuáles son esos centros de interés de los adolescentes? Jover distingue unos temas para cada uno de los ciclos de la educación secundaria obligatoria y postobligatoria. Para el primer ciclo de secundaria (12-14) propone trabajar los libros de aventuras, misterio y terror; para el segundo ciclo (14-16) obras que se centren en la búsqueda de la identidad, el amor, etc. y, para el bachillerato (16-18), aquellos que impliquen un pensamiento más profundo acerca del ser humano.

Son muchos los investigadores que han escrito al respecto e infinitas las selecciones de lectura que se han elaborado a partir de criterios, más o menos coherentes, en relación con una etapa educativa concreta. También los planes de lectura y las instituciones públicas han tratado de dar forma a proyectos de lectura que, a menudo, han fracasado ya fuera

por ser poco efectivas o por la escasa repercusión en el propio ámbito educativo.

Generalmente, el error ha sido creer en estos listados de libros a pies juntillas. Estas selecciones únicamente deberían ser puntos de partida discutibles, no listas cerradas que anulen el debate acerca de las lecturas más adecuadas (Lluch, 2012: s.p.). Lamentablemente, el sector conformista de la educación también ha visto en estas selecciones una vía de escape para despreocuparse de ser ellos mismos quienes seleccionen las lecturas más convenientes a su contexto escolar. Con tantos listados de los más imprescindibles, a veces nos olvidamos que cada centro, cada aula, cada alumno vive unas circunstancias y posee unos niveles y/o unos intereses particulares.

En esta línea surge también la eterna cuestión de ¿lecturas obligatorias sí, o lecturas obligatorias no? ¿Hay que evaluar estas lecturas? Todavía hay profesores que consideran necesarias las lecturas obligatorias argumentando, por un lado, que de otro modo los chavales no leerían según qué autores u obras y, por el otro, que les permite evaluar y comprobar que han leído.

En su libro *Déjenlos leer*, la bibliotecaria francesa Geneviève Patte (como se citó en Mekis, 2016), al mediador “no se le ocurriría “explotar” esos textos para lecciones de gramática, vocabulario o moral, ejercer formas de control, pedir resúmenes u otros ejercicios. El adulto sensible se refrena espontáneamente, pues es consciente de la calidad de esos momentos, que no hay que estropear”. En el Proyecto LEO compartimos esta idea, pues profesores y bibliotecarios pretendemos alumnos entregados a la lectura sin recelo.

Muy interesantes (y divertidas) resultan las palabras de Francesco Tonucci a propósito de las lecturas obligatorias:

> Tómese a una treintena de adultos sentados en el mismo sitio- por ejemplo en la sala de espera de una estación- leyendo todos el mismo libro y todos por la misma página. Es una situación absurda. En cambio, esto pasa todos los días en la escuela y nadie se preocupa (1989: 10).

Por eso, insistimos, el profesor debe ser un agente educativo activo que acompañe al alumno para dar con autores, géneros y formatos a los que, tal vez, no llegaría por sí mismo. Para eso, como decíamos más arriba, el profesor debe ser competente literariamente y conocer a sus alumnos para

ofrecerles aquello que responda a sus centros de interés y no a prescripciones heredadas.

RESULTADOS Y/O CONCLUSIONES:

A pesar de contar ya con tres cursos escolares de aplicación del Proyecto LEO en la etapa de Educación Secundaria Obligatoria del Colegio Santa María del Pilar de Zaragoza, no hemos abordado aún de manera sistemática y exhaustiva la evaluación del Proyecto.

Sin embargo, las evaluaciones de cada curso escolar, la satisfacción de los alumnos y profesores implicados, la recogida de datos acerca de la "hora de lectura", nuestras propias impresiones y la evolución del proceso nos permiten apuntar algunas conclusiones, un puñado de certezas y muchas preguntas…

1. Los jóvenes LEEN pero no TODOS.
2. Los jóvenes LEEN de TODO.
3. Es necesario partir de los CENTROS DE INTERÉS y de la BIOGRAFÍA lectora de cada alumno para encontrar las lecturas adecuadas para ayudarles a construir su propio ITINERARIO LECTOR.
4. El profesor NO es un PRESCRIPTOR sino un guía. Recomendar, recomendar, recomendar. Acertar, facilitar el encuentro entre el lector y el libro es uno de los mayores logros del proyecto.
5. Si los profesores (padres, bibliotecarios, adultos) leen, los jóvenes LEEN.
6. La lectura por "placer" aumenta exponencialmente gracias a los planteamientos del proyecto.
7. No importa la cantidad sino la calidad. PERO el número de lecturas hechas por los alumnos dentro del proyecto de lectura duplica las tradicionales "lecturas de prescripción"
8. Los jóvenes que han pasado por el Proyecto LEO siguen leyendo.
9. La lectura de obras juveniles, novelas gráficas, obras transgénero… es un camino privilegiado para el acceso a "otros clásicos".
10. La lectura mejora los resultados en todos los ámbitos de la Competencia comunicativa.

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# A arte de desempoeirar livros: a biblioteca escolar, seus usos e posibilidades

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PALAVRAS-CHAVE: Biblioteca Escolar; Leitura; Formação de Leitores; Alfabetização.

RESUMO:
O presente artigo objetiva discutir sobre o papel da biblioteca escolar no processo de desenvolvimento da leitura de alunos que se encontram no ciclo de alfabetização (1º ao 3º ano do ensino fundamental). Para sua realização, foram selecionadas as bibliotecas de duas escolas da rede pública de ensino da Região Metropolitana do Recife-PE (Brasil) que possuem uma professora responsável pelo seu funcionamento e que desenvolvem ações de incentivo à leitura por meio de projetos. Na metodologia, nos apoiamos na abordagem da pesquisa qualitativa, numa perspectiva etnográfica. Como instrumentos de coleta de dados, utilizamos observações dos usos das bibliotecas escolares e das práticas das salas de aulas do ciclo de alfabetização e entrevistas semiestruturadas com as professoras da biblioteca escolar e salas de aula. De acordo com a análise dos dados coletados, foi possível constatar que as professoras criam uma relação entre as atividades realizadas em sala de aula e as realizadas na biblioteca escolar, indicando que o “dueto” biblioteca escolar – sala de aula é possível e promissor, no que tange ao desenvolvimento da leitura por parte dos alunos. Também identificamos que as bibliotecas foram pouco utilizadas pelas professoras regentes, bem como, a necessidade de diversificação das atividades realizadas na biblioteca, tanto pelas professoras regentes quanto pelas professoras responsáveis pela biblioteca, mesmo contando com a presença de um acervo de qualidade e de uma estrutura física e tecnológica que podem contribuir satisfatoriamente no processo de formação de leitores.

INTRODUÇÃO:
Para se falar da biblioteca escolar como um espaço de promoção da aprendizagem, é preciso, antes de tudo, discuti-la como espaço físico e qual a concepção que os agentes escolares têm dela.

De acordo com Campello (2010), a biblioteca escolar apresenta várias dimensões. Ela vai do local onde os livros e os conhecimentos são estocados até o espaço de manifestações culturais, passando pela visão de biblioteca como espaço onde os estudantes vão se refugiar e/ou se entreter. A autora supracitada ainda chama a atenção para o uso das bibliotecas nessas dimensões. Segundo ela, "o uso da biblioteca ... sem mediação adequada pode proporcionar diversas aprendizagens, mas são aprendizagens esporádicas e pontuais e não é possível para a escola avaliá-las, a não ser de maneira bastante subjetiva" (p. 133). Já o contrário, afirma a autora, pode levar a biblioteca a adquirir uma outra dimensão muito significativa para o ambiente escolar: como espaço de aprendizagem.

Não é que as outras dimensões sejam nocivas à visão acerca da biblioteca. De forma alguma! Elas também são importantes e necessárias à biblioteca escolar. O que não deve acontecer é o predomínio de uma delas, pois isso pode trazer barreiras para o uso da biblioteca como um efetivo espaço de aprendizagem (Campello, 2010).

Pensar na biblioteca escolar como um espaço propício à aprendizagem é vincula-la à ideia de que os alunos não vão só aprender *nela*, mas *com ela*. Para tanto, Brandão e Rosa (2010) afirmam que é necessária a garantia da qualidade e da diversidade dos seus acervos, contemplando diversos gêneros literários. O material informativo das bibliotecas deve ser variado e reproduzir "o ambiente informacional da sociedade" (Campello, 2010, p. 133).

O contato com um bom acervo pode proporcionar aos alunos a aprendizagem contínua e autônoma, não esquecendo do que já foi citado anteriormente: a importância da mediação do professor/bibliotecário. Essa mediação vai revelar que tipo de aprendizagem a escola quer oferecer aos seus alunos e, consequentemente, o papel da biblioteca nesse processo de aprendizagem. A biblioteca só será, de fato, um importante recurso didático se a escola buscar a aprendizagem significativa, onde a produção do conhecimento se dará a partir de pesquisas (Campello, 2010).

De acordo com Rosa (2011, p. 01), "a existência da biblioteca escolar e de projetos de leitura têm sido apontados por educadores e gestores escolares como fatores que interferem nos bons resultados de escolas e de sistemas de ensino em exames como a Prova Brasil". Segundo essa

autora, essa não é a realidade brasileira, uma vez que a biblioteca escolar ainda "é um equipamento pouco disponível".

Em 2008, o censo escolar apontou que 70,3% das escolas públicas brasileiras não possuem biblioteca. Não bastando ser esse um dado bastante preocupante, quando as escolas possuem biblioteca, ela se constitui como um "espaço vulnerável, desorganizado, sem profissionais qualificados e sem projeto de leitura integrado aos programas de distribuição de acervos" (Rosa, s/a, s/p).

Então, para que seja possível transformar a biblioteca escolar em um espaço de aprendizagem, ainda segundo Campello (2010), é preciso dois movimentos paralelos: "o empenho dos professores em abrir mão das estratégias didáticas ultrapassadas e criar situações de aprendizagem que levem os alunos a pensar" (p. 143) e o "movimento por parte da direção da escola, que deverá garantir os recursos necessários para seu funcionamento adequado" (p. 143).

Diante do que foi exposto, surgiu o interesse por pesquisar o tema *A biblioteca escolar como espaço de formação de leitores e escritores – seus usos e possibilidades*, visando responder às seguintes questões: a) Seria a biblioteca um espaço subvalorizado pelos agentes escolares?; b) Como tem se dado o seu acesso?; c) O que tem sido vivenciado nesse espaço?; e d) Qual a relação das atividades realizadas na biblioteca da escola com aquelas propostas pelos professores, em suas salas de aula?

Para tanto, traçamos como objetivo geral **analisar as práticas de leitura vivenciadas no espaço da biblioteca escolar e a sua relação com as atividades propostas pelos professores em suas salas de aula.**

Para tanto, optamos por uma pesquisa qualitativa de cunho etnográfico. Por se tratar de um método que visa fazer um levantamento de "todos" os possíveis dados de um determinado objeto de pesquisa, objetivando melhor conhecê-lo, o estudo etnográfico possibilitará informações bastante relevantes para esta pesquisa. Então, a partir do nosso objetivo e da opção por este tipo de pesquisa, apontamos como sujeitos deste estudo as professoras da biblioteca da escola observada e as professoras de sala de aula do ciclo de alfabetização (1º ao 3º ano do ensino fundamental 1). Definimos, então, que as escolas precisariam ter:

- Uma biblioteca escolar ou uma sala de leitura que funcione como

biblioteca;
- Uma professora responsável pela biblioteca da escola ou pela sala de leitura;
- Uso regular da biblioteca escolar ou sala de leitura;
- Turmas de 1º a 3º ano do ensino fundamental (ciclo de alfabetização);
- Professoras disponíveis para participar da pesquisa;
- Localização acessível.

DESCRIÇÃO DA PESQUISA:
Para darmos conta do nosso objetivo maior, **analisar as práticas de leitura vivenciadas no espaço da biblioteca escolar e a sua relação com as atividades propostas pelos professores em suas salas de aula**, definimos quais os procedimentos de coleta de dados mais adequados para a nossa pesquisa. Optamos por combinar alguns instrumentos metodológicos: a observação e entrevistas semiestruturadas.

Durante as observações, foram feitas anotações no diário de campo da sequência dos atendimentos aos alunos na biblioteca escolar e das aulas em sala, e foram gravadas, em áudio, todos esses atendimentos e aulas. A quantidade de observações em cada ambiente selecionado para a pesquisa foi diferente porque teve que se adaptar às necessidades e disponibilidade das docentes (ver quadro abaixo):

| Escola M.S.L. | | |
|---|---|---|
| Biblioteca | 1º ano | 2º ano |
| 12 | 08 | 10 |
| 30 observações | | |
| Escola da RPA4 | | |
| Biblioteca | 2º ano | 3º ano |
| 05 | 08 | 07 |
| 20 observações | | |

Os dados obtidos nas observações realizadas na pesquisa foram categorizados. Para a sua análise, foram utilizadas as técnicas metodológicas da análise de conteúdo na perspectiva de Bardin (2007). Segundo esse autor, a análise de conteúdo é:

> [...] um conjunto de técnicas de análise das comunicações visando obter,

> por procedimentos sistemáticos e objetivos de descrição do conteúdo das mensagens, indicadores (quantitativos ou não) que permitem a inferência de conhecimentos relativos às condições de produção/recepção (variáveis inferidas) destas mensagens (2007, p. 42).

Optamos pela realização de entrevistas por estas se configurarem como um dos instrumentos básicos para coleta de dados da pesquisa qualitativa e por elas permitirem que o pesquisador capture imediatamente os dados desejados (Ludke e André, 2001). Foram utilizadas as entrevistas semiestruturadas com os professores, bibliotecários e gestores, além de minientrevistas com os professores e bibliotecários para entender melhor as atividades propostas/desenvolvidas. Foi realizada uma entrevista inicial para criar o perfil das docentes e para conhecer um pouco sobre o seu trabalho na escola, minientrevistas depois das observações de aulas/atendimentos e uma entrevista final para conhecer um pouco mais sobre a gestão escolar, as docentes e suas concepções acerca dos usos e possibilidades da biblioteca escolar e, também, para ampliar as percepções criadas a partir das observações.

Descrita a nossa pesquisa, no próximo tópico apresentaremos os resultados encontrados, separando-os por escola observada para facilitar a visualização e compreensão.

RESULTADOS:

Se partirmos do princípio que, muitas vezes, o acesso à leitura e à escrita, por parte das crianças, se dá no ambiente escolar e de que o papel da escola é, sobretudo, de promover esse acesso, comungamos da ideia de Silva (2011, p. 35-36) quando este afirma que “seria difícil conceber uma escola onde o ato de ler não estivesse presente”.

Cabe aqui ressaltar a importância da leitura crítica (Freire, 1989), da leitura como “um instrumento de acesso à cultura e de aquisição de experiências ... e como uma fonte possível de conhecimentos” (Silva, 2011, p. 36). Dessa forma, o acesso à leitura deve estar presente em todos os ambientes da escola e, sobretudo, na prática pedagógica.

Embora concordemos que o acesso à leitura deve ser favorecido por toda a escola, aqui vamos nos ater a dois ambientes específicos: a biblioteca escolar e a sala de aula. A biblioteca escolar porque, segundo Silva e Tenório (2014, p. 210), “quando bem equipada e (com) um profissional capacitado conseguirá atingir o objetivo de mediar a leitura no ambiente escolar de forma eficaz e formar leitores críticos e que possam motivar

outras pessoas a serem leitores". E a sala de aula porque é, oficialmente, o espaço destinado ao ensino sistematizado e formal da leitura e da escrita.

Para que esses ambientes possam promover o ensino da leitura e da escrita e, consequentemente, a produção de conhecimentos, é importante que o trabalho pedagógico neles realizado seja organizado e sistematizado (Ferreira e Albuquerque, 2012). Para tanto, faz-se necessário

> construir uma rotina escolar que contemple os diferentes eixos do ensino da língua, por meio de um planejamento construído com base na realidade de casa aluno e escola, (que) pode favorecer a construção e a realização de atividades que ajudem a promover a autonomia e a criatividade dos alunos no mundo da leitura e da escrita (Ferreira e Albuquerque, 2012, p. 28).

Durante algum tempo, falar de rotina era falar das coisas repetitivas, enfadonhas, que se fazia de forma mecânica e desinteressada. Com o passar do tempo, a partir de novos olhares e de novos rumos para essas "conversas", as discussões foram mostrando o quanto a rotina é necessária e pode ser "benéfica" ao cotidiano da escola.

Adotando rotina escolar como sendo "o conjunto de atividades que se repetem diariamente, ou com certa frequência, em um determinado estabelecimento de ensino" (Ferreira e Albuquerque, 2012, p. 15-16), apresentaremos a seguir a rotina construída pelas professoras das escolas observadas.

Embora tenhamos identificado, durante as observações, outras atividades na rotina da biblioteca e das salas de aula, aqui apresentaremos as atividades diretamente ligadas à leitura e escrita, por ser este o foco deste artigo. Para melhor visualização, optamos por adotar uma tabela única com as atividades de leitura e escrita realizadas pelas professoras (da biblioteca escolar e das salas de aula) em suas rotinas de cada escola observada.

| Escola M. S. L. | | | |
|---|---|---|---|
| **Atividades/Observações** | **Professora da B.E.** | **Professora 1º ano** | **Professora 2º ano** |
| Planejamento | 02 | | |
| Reprodução de vídeos/filmes | 08 | | |
| Conversa com os alunos sobre o tema da aula | 08 | | 04 |
| Debate sobre o tema dos vídeos/filmes assistidos | 03 | | |
| Reconto oral de filmes/vídeos assistidos | 02 | | |
| Reconto oral de textos/livros lidos pela professora | 03 | | |
| Leitura silenciosa de textos/livros pelos alunos | 02 | | 02 |
| Leitura em voz alta de textos/livros pelos alunos | 03 | | 01 |
| Leitura em grupo | 01 | | |
| Leitura coletiva de textos | | | 01 |
| Leitura da rotina pelos alunos com auxílio da professora | | | 10 |
| Leitura da rotina pela professora | | 08 | |
| Leitura dos comandos das atividades classe/casa pela professora | | 08/03 | 05/05 |
| Leitura de textos/livros pela professora | 03 | 02/06 | 01/02 |
| Escrita de palavras pelos alunos | | 02 | |
| Escrita da rotina pelos alunos com auxílio da professora | | | 04 |
| Escrita da rotina pela professora | | 08 | 06 |
| Produção textual (reconto) | 01 | | 05 |
| Produção textual | | 01 | 02 |

*A Escola M.S.L.*

Como é possível observar, as professoras da biblioteca escolar e do 2º ano apresentam uma certa diversidade de atividades de leitura, contemplando a leitura silenciosa, em voz alta e coletiva/em grupos pelos alunos, como também fazem leituras para os alunos. Ao ler para os alunos, as professoras os ensinam a ler e, quando permitem que eles leiam, oportunizam a utilização dos conhecimentos adquiridos sobre a leitura. Nessas atividades de leitura, as docentes interveem corrigindo as falhas dos alunos no que diz respeito às pausas de pontuação e às leituras erradas de palavras. Já a professora do 1º ano, durante as observações realizadas, fez todas as leituras em sala de aula, os alunos figuraram como ouvintes. No entanto, como ouvintes ativos, ou seja, sempre se mostrando atentos e participativos.

No que se refere às atividades de escrita, foram poucas as realizadas no período em que as docentes foram observadas, embora tenham realizado atividades que podem favorecer a produção textual, como a conversa e debate sobre os temas tratados nos livros, vídeos e filmes lidos/reproduzidos nas aulas/atendimentos na biblioteca. As produções textuais foram recontos dos textos e dos vídeos/filmes assistidos. Em apenas uma observação feita, foi realizada, na turma do 2º ano, uma produção textual que foi realizada coletivamente, tendo a professora como

escriba. Na sala do 1º ano, durante as observações realizadas, só foi observada uma atividade de produção textual e esta foi de criação de uma lista de brincadeiras que os alunos identificaram em um quadro, tendo a professora como escriba.

Ainda sobre a turma do 2º ano, havia a prática do reconto escrito de livros pelos alunos. No entanto, essa atividade não era realizada por todos os alunos, mas por aqueles que terminavam a atividade determinada pela professora e precisavam esperar que os demais a terminassem para participarem da correção coletiva, ou enquanto esperavam a correção individual, pela professora, da sua atividade. Por esse motivo, optamos por não as contabilizar neste artigo. Embora concordemos que é uma atividade enriquecedora para os alunos.

Todos os textos lidos, vídeos e filmes assistidos, debates e conversas realizadas na biblioteca escolar e nas salas de aula estavam relacionados com os projetos que são desenvolvidos pela escola. Parte desses projetos são sugeridos pela Prefeitura e parte é determinada pela escola. Com isso, as atividades realizadas nesses ambientes escolares estiveram sempre relacionadas. As atividades realizadas na biblioteca escolar complementaram as atividades realizadas em sala de aula e vice-versa. Esse trabalho articulado tende a favorecer o aprendizado dos alunos e enriquecer a prática pedagógica das professoras.

Dispondo de uma biblioteca com bom espaço físico e acervo de livros literários, nesse espaço escolar foi privilegiada a reprodução de vídeos/filmes relacionados aos projetos desenvolvidos na escola. Os livros literários foram utilizados em três dias dos doze em que a biblioteca foi observada. A leitura, em especial a deleite, também não foi privilegiada nas salas de aula, nos dias de observação. O que foi observado em sala de aula foi a leitura silenciosa dos alunos que pegam livros do “cantinho da leitura” após terminarem as atividades propostas pela professora. Em nenhum dia de observação foi registrada a visita das salas de aula à biblioteca da escola para empréstimo de livros, embora a professora responsável por ela tenha afirmado que essa é uma prática existente na escola. Bem como, não foi observado em salas de aula o estímulo, por parte das professoras, desse hábito.

| Escola M. S. L. | | | |
|---|---|---|---|
| **Atividades/Observações** | **Professora da B.E.** | **Professora 2º ano** | **Professora 3º ano** |
| Planejamento | 01 | | |
| Reprodução de vídeos/filmes | 03 | | |
| Debate sobre o tema dos vídeos/filmes assistidos | 02 | | 02 |
| Conversa sobre o vídeo/filme assistido | 02 | | |
| Reconto oral de filmes/vídeos assistidos | 01 | | |
| Reconto oral de textos/livros lidos pela professora | 01 | | |
| Leitura silenciosa de textos/livros pelos alunos | | 03 | |
| Leitura em voz alta de textos/livros pelos alunos | | | 02 |
| Leitura de livros pelos alunos para a professora | | 02 | 01 |
| Leitura dos comandos das atividades classe/casa pela professora | | 03 | 03 |
| Leitura dos comandos da avaliação pela professora | | | 01 |
| Leitura de textos/livros pela professora | 03 | 03 | 04 |
| Atividade de compreensão leitora | | 02 | |
| Ditado de palavras | | | 02 |
| Produção textual | | | 01 |

*A Escola M.J.F.S.*

Como indicado no quadro que indica o quantitativo de observações realizadas em cada escola participante da pesquisa, nessa escola o número de observações foi menor que o da escola anteriormente apresentada.

Nessa escola, como é possível observar no quadro acima, as atividades de leitura realizadas na biblioteca escolar e nas salas de aula são pouco diversificadas e centram-se nas professoras, são elas que realizam as leituras, na maioria das vezes. Nas salas de aula, os alunos, nos dias observados, são colocados em poucas situações onde realizam autonomamente a leitura. E, dentre essas situações, observamos que são levados a ler individualmente para a professora, para que esta avalie sua fluência leitora. Já na biblioteca escolar, os alunos não foram colocados em situações de leitura autônoma. Como ponto a ser destacado, colocamos a atividade escrita de compreensão leitora realizada pela professora do 2º ano.

Embora tenham sido realizadas atividades que podem favorecer a produção textual, tais como debates e conversas sobre os temas tratados nos livros lidos e nos vídeos e filmes assistidos, só foi registrada uma atividade de produção de texto, no 3º ano. Na biblioteca escolar e no 2º ano não foram observadas atividades de produção textual, no período em que a escola foi visitada.

Alguns textos/livros lidos, filmes/vídeos reproduzidos e debates/conversas realizadas na biblioteca escolar e salas de aula estavam relacionados com os projetos sugeridos pela Prefeitura para serem trabalhados nas escolas. Dessa forma, foi possível observar relação entre as atividades realizadas em sala de aula e biblioteca escolar, o que pode favorecer o trabalho das professoras e a aprendizagem dos alunos.

Foi possível perceber que a reprodução de vídeos e filmes foi priorizada na biblioteca escolar, no tempo em que as observações foram realizadas. Embora a escola tenha uma biblioteca com espaço físico privilegiado e um bom acervo de livros literários, a professora da biblioteca, que participa de formação continuada para professores responsáveis pela biblioteca escolar, não privilegiou a leitura de livros, fazendo-a apenas três vezes. O mesmo foi observado nas salas de aula. A leitura, sobretudo a deleite, não foi privilegiada pelas professoras. Durante o tempo em que as observações foram realizadas, a professora do 2º ano, que é responsável pela biblioteca da escola no contra turno e, por conseguinte, recebe formação continuada para melhor desenvolver essa tarefa, só fez três leituras de livros literários para seus alunos e a professora do 3º ano fez quatro. Em nenhum dia de observação foi registrada a visita das salas de aula à biblioteca da escola para empréstimo de livros, embora a professora responsável por ela tenha afirmado que essa é uma prática existente na escola. Bem como não foi observado em salas de aula o estímulo, por parte das professoras, desse hábito.

CONCLUSÕES:

Sabemos que não é tarefa fácil congregar a biblioteca escolar às atividades pedagógicas, pois, para isso, é preciso a comunhão não só dos professores, mas também dos demais agentes da escola, sobretudo dos gestores, uma vez que, como afirma Antunes (2006, p. 44), “não é necessário apenas haver a biblioteca na escola com todos os materiais disponíveis para o seu funcionamento; mais que isso, é imprescindível que esta seja utilizada por todos que fazem parte da comunidade escolar”. Foi possível perceber, nas duas escolas observadas, no período da coleta dos dados, que não há esse movimento dos agentes escolares em relação à biblioteca. Na primeira escola apresentada, o uso feito é apenas do espaço físico, para reuniões, preenchimento de diários de classe. Na segunda escola, não foi observado o uso da biblioteca pelos demais agentes. Além disso, a professora responsável pela biblioteca escolar foi solicitada algumas vezes para substituir pessoas da gestão e/ou coordenação, deixando de realizar o seu trabalho na biblioteca.

Ao incorporar a biblioteca no processo de ensino e aprendizagem, os professores podem oferecer aos alunos um leque de conhecimentos através do seu acervo (que, no caso das escolas observadas, é bastante diversificado e de boa qualidade). Para tanto, faz-se necessária a presença de profissionais habilitados que desenvolvam práticas pedagógicas que levem os alunos a buscarem mais a biblioteca para suas pesquisas e leituras em geral. As professoras responsáveis pela biblioteca das escolas observadas participam de formação continuada, o que as habilita (pelo menos em tese) para o trabalho que desenvolvem. Foram observadas atividades que visavam o aprofundamento do conhecimento sobre temas trabalhados nos projetos desenvolvidos pelas escolas. No entanto, nessas atividades, os vídeos e filmes foram mais utilizados que os livros. E não foram observadas atividades que incentivassem a leitura geral, sobretudo a deleite.

Para o desenvolvimento dos projetos realizados pelas escolas observadas, as professoras de sala de aula trabalharam em sintonia com as professoras responsáveis pela biblioteca. As atividades de ambos os espaços escolares se complementaram e visavam a culminância desses projetos. No entanto, essa sintonia não foi observada nas demais atividades realizadas em sala de aula. No período em que foram coletados os dados, os alunos foram à biblioteca apenas para o desenvolvimento dos projetos. Não foram observadas visitas para empréstimo de livros, embora as professoras responsáveis pela biblioteca tenham afirmado que essa era uma prática realizada na escola, nem para a leitura deleite, onde os alunos podem escolher o livro que vão ler, sem precisar, ao término da leitura, fazer alguma atividade.

De acordo com Carvalho (1972, p. 9),

> A biblioteca escolar tem como objetivos específicos facilitar o ensino, fornecendo material bibliográfico adequado tanto para o uso dos professores como para uso dos alunos; desenvolve neste o gosto pela boa leitura, habituando-os a utilizar os livros; desenvolver lhes a capacidade de pesquisa, enriquecendo sua experiência pessoal (Carvalho, 1972, p.9).

Partindo da afirmativa de Carvalho, percebemos que, nas duas escolas, ainda se faz necessário o desenvolvimento de atividades mais diversificadas e que estimulem o gosto pela leitura de livros literários e pela pesquisa. Para que haja mais sintonia e integração entre as atividades realizadas na biblioteca da escola e as realizadas em sala de

aula, faz-se mister que o planejamento das professoras responsáveis por esses espaços escolares também esteja em sintonia. É preciso que esses planejamentos sejam realizados em conjunto e com objetivos bem delineados, no que se refere ao trabalho a ser realizado com e na biblioteca escolar.

Num país onde não se tem tradição bibliotecária, percebe-se, nas escolas participantes da pesquisa, que, embora ainda seja pouca a utilização da biblioteca pelos professores e alunos, existe mudança na postura da escola e seus agentes em relação à biblioteca escolar, no entanto, ainda é preciso intensificar as ações existentes e desenvolver novas ações para que alunos e professores passem a utilizá-la mais e melhor, ou seja, de forma mais interativa e dinâmica.

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## Leitura literária digital – formas de ler por leitores jovens e seus mediadores

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PALAVRA-CHAVE: Leitura literária digital. Leitores Jovens, Mediadores. Literatura digital.

RESUMO:
Neste artigo apresentamos um recorte dos resultados de uma pesquisa intitulada práticas de leitura de literatura digital de leitores jovens de 15 a 18 anos realizada com jovens brasileiros pertencentes a estratos socioeconômicos diferenciados. Identificamos os modos de ler literatura digital e digitalizada e o papel dos mediadores na construção de práticas de leitura de literatura digital pelos sujeitos. O aporte teórico baseia-se nos estudos sobre a história do livro e da leitura, sobre a literatura juvenil, a sociologia da leitura e, especialmente, a multimodalidade e os gêneros digitais literários. A investigação adotou uma perspectiva quantitativa e qualitativa com aplicação de questionário a 342 jovens e acompanhamos das práticas de leitura literária digital de 6 leitores jovens. Os modos de realizar as leituras literárias digitais pelos leitores jovens variam segundo o tipo de obra, se literatura digital ou digitalizada, o tempo disponível do leitor jovem para a leitura, o dispositivo digital utilizado, entre outros elementos que irão imprimir comportamentos e gestos diferenciados no ato da leitura. Destaca-se a importância dos colegas, da sociabilidade literária na Internet e da indústria cultural que se configuram como mediadores na formação dos leitores jovens.

INTRODUÇÃO:

As pesquisas em torno do campo de estudos da história da leitura e do livro têm se pautado ,na contemporaneidade, em diversas áreas de conhecimento que agregaram a leitura como objeto de investigação. Os temas de interesse da história da leitura e do livro, sobretudo a partir dos estudos de Roger Chartier (1997, 1998, 2002, 2011) e Robert Darnton (2010), elegem a forma de produção, a materialidade desses objetos culturais, sua forma de circulação e de leitura em determinados períodos históricos. Esses estudos também têm incorporado as tecnologias digitais, tendo em vista as mutações que essas novas formas promovem na ordem do livro.

Outras abordagens apresentam uma vertente mais pedagógica ou literária: os gêneros textuais lidos, as práticas de leitura, os mediadores e as formas de ler. As práticas de leitura também são objeto da sociologia da leitura que investiga, entre outros aspectos, os hábitos de leitura, a distribuição de materiais de leitura em uma perspectiva geográfica, socioeconômica, as disposições criadas em torno do ato de ler, os modos de utilização dos materiais de leitura, como o que foi realizado, entre outros, por Leveratto e Leontsini (2008), Diaz-Plaja (2008), Colomer (2003, 2007). Dessa forma, há diferentes abordagens que buscam compreender a leitura nos seus mais diversos prismas.

Buscamos dialogar com várias dessas tendências neste artigo, nos fundamentando nos estudos históricos, sociológicos e sobre a leitura literária. Esse trabalho se insere em um dos diversos objetos nos quais o campo da história da leitura e do livro se ocupa investigar, nos estudos sobre as práticas de leitura, focalizando um tipo específico, a leitura literária digital. Segundo Chartier R. (2011, p. 78), para conhecermos as práticas de leitura, é necessária a compreensão e a análise “dos usos, dos manuseios, das formas de apropriação dos materiais impressos” pelos leitores em determinados períodos, em grupos ou em populações específicas. Para Batista e Galvão (2011, p.13), as práticas de leitura assinalam os estudos em torno da “leitura em seu acontecimento concreto, tal como desenvolvida por leitores reais, e situada no interior dos processos responsáveis por sua diversidade e variação”.

Baseados nessas acepções, consideramos como práticas de leitura todos os atos envolvidos no momento da leitura literária, entre eles, os gestos, os comportamentos, as experiências e as preferências de suporte. Na

concepção de práticas de leitura também estão incluídas as ações do leitor jovem anteriores ou posteriores ao ato de ler, que criam determinadas formas de apropriação dos materiais literários, modos de compartilhamento de informação sobre as obras lidas, buscas de obras semelhantes ou de autores conhecidos, entre outras ações que criam as condições para o ato de ler a leitura literária digital. A leitura literária digital compreende a leitura de literatura digital e digitalizada realizada por jovens no suporte digital. A primeira é definida por Torres (2004b) e Hayles (2009) como diferente da literatura impressa que, por vezes, é transposta para o computador. Para Hayles (2009), a literatura digital

> geralmente considerada excludente da literatura impressa que tenha sido digitalizada, é, por contraste, "nascida no meio digital", um objeto digital de primeira geração criado pelo uso de um computador e (geralmente lido em uma tela de computador)."(Hayles, 2009, p.20).

Existe uma diversidade de tipos de obras consideradas como literatura digital: algumas compreendem gêneros integrados às obras literárias do suporte impresso, mas com uso de redes de construção coletiva *on-line* ou *off-line*. Outras inauguram gêneros literários novos, com características diferentes dos encontrados na cultura impressa, elaborados por meio de hipertextos, recursos multimodais e uso de programas de computador. A literatura digitalizada, por sua vez, é praticamente transportada do meioimpresso para o digital, preservando as mesmas características e pode ser acessada, livremente na Internet ou baixada em qualquer dispositivo digital por meio de sites, blogs, redes sociais, bibliotecas digitais ou adquirida em sites de loja de comércio eletrônico ou em aplicativos de *smartphones.*

OBJETIVOS:
Este artigo busca apresentar os modos de ler literatura digital e digitalizada pelos leitores jovens e o papel dos mediadores na construção de práticas de leitura de literatura digital desses sujeitos.Nessa perspectiva, este trabalho visa lançar luzes sobre os estudos em torno das práticas de leitura e da formação de leitores literários com o advento da cultura digital entre leitores jovens.

DESCRIÇÃO DA PESQUISA OU EXPERIÊNCIAS APRESENTADAS:
Para podermos compreender as práticas de leitura literária digital, é necessário conhecer as modificações imprimidas pelo advento da cultura digital. Em tese, ela possibilitou uma ampliação da disponibilidade das obras literárias para uma maior faixa da população. Livros completos em

domínio público podem ser acessados sem precisarmos ir às bancas ou às livrarias, pois estão disponíveis para *download* livre, enquanto outros são adquiridos por meio da venda em *sites* de livrarias e em outros *sites* de comércio eletrônico.

No entanto, sabemos que a maioria das obras literárias ainda não está disponível na rede mundial de computadores, seja por limites relacionados aos direitos autorais de obras não produzidas nesse suporte (apesar da difusão ilegal disponível na Internet); seja pelo alto custo na aquisição de obras produzidas exclusivamente para o suporte digital, em alguns casos; seja pela dificuldade de acesso dos leitores aos programas utilizados pelos criadores/escritores dessas obras.

No entanto, encontramos uma diversidade de tipos de obras literárias em *sites, apps, blogs* e redes sociais para o leitor apreciar e compartilhar informações sobre literatura, ou seja, existe uma rede de sociabilidade literária na cultura digital. Essas criações literárias devem ser analisadas, segundo Cosson (2014), ao discorrer sobre a miríade dessas obras literárias contemporâneas, de forma diferente da literatura do passado.

> ao surpreender o literário em outras formas e veículos, não se busca mais levar determinado objeto à categoria de literário por sua qualidade estética ou artística, mas sim ver como a palavra feita literária participa daquele objeto, ou seja, essas manifestações e produtos culturais são literários simplesmente porque assumem as funções anteriores de proporcionar ficção, entretenimento ou qualquer outra função atribuída aos livros literários no passado, ou ainda porque atingiram tal maturidade que precisam ser enobrecidos com rótulos de literários – essa seria a parte mais fraca do argumento -, mas sim porque é assim que a literatura se apresenta atualmente/se configura em nossos dias. (COSSON, 2014, p.19).

É nesse contexto de um novo ambiente digital de leitura literária que apresentamos um recorte dos dados de uma pesquisa quantitativa e qualitativa realizada, no Brasil, por meio de um primeiro questionário aplicado a 342 jovens(*corpus* geral) de uma escola pública e de uma particular. Selecionamos 68 leitores jovens (*corpus* filtrado)pelas categorias: gosto pela literatura, frequência de leitura literária, conhecimento sobre literatura digital e autodeclaração como leitores, e aplicamos a esses jovens osegundo questionário com questões fechadas e abertas. Em seguida, selecionamos seis leitores jovens para a etapa qualitativa, na qual acompanhamos suas práticas de leitura literária digital por meio de entrevistas semiestruturadas, ao longo de sete meses, bem

como realizamos entrevistas semiestruturadas com seus colegas. Identificamosos jovens participantes da pesquisa com a letra inicial do nome, o gênero, a idade e o estrato socioeconômico**,** esse, obtido por meiodas orientações do Critério de Classificação Econômica Brasil elaborado pela Associação Brasileira de Empresas de Pesquisa – ABEP e publicado em 2014.

*Modos dos leitores jovens realizaremleituras literárias digitais*

Os modos de realizar as leituras literárias digitais pelos leitores jovens variam segundo o tipo de obra, se literatura digital ou digitalizada, o tempo disponível do leitor jovem para a leitura, o dispositivo digital utilizado, entre outros elementos que irão imprimir comportamentos e gestos diferenciados no ato da leitura. Dependendo do tipo de obra e do local da leitura lida, o leitor jovem poderá se comportar como um leitor imersivo, contemplativo ou movente (SANTAELLA, 2004), ou seja, a obra altera o tipo de comportamento necessário para que o leitor consiga responder àquela demanda de leitura literária.

Se a obra for pequena, realizam a leitura até o final, mas, se for grande, leem em partes e por capítulos, para não perderem a compreensão da história, mas a ação de ler é realizada sempre sozinha. Esse modo de ler também se sobressaiu nos dados quantitativos do questionário 1, tanto no *corpus* geral quanto no *corpus* filtrado. Além disso, eles precisam de categorias do impresso para localizar, na obra, onde pararam para dar continuidade à leitura, conforme apontam o seguinte trecho da entrevista de um dos leitores jovens:

> **M_F_17_B2:** Não, eu leio tudo de uma vez quando eu vou ler assim. Ou senão, quando é muito grande, vamos supor, eu leio por partes, por capítulos.
> **M_F_17_B2:** Eu leio um pouquinho em cada dia. Eu gosto de ler sempre um pouquinho, tipo assim, vamos supor, eu leio por página e eu esqueço a página onde eu estou, e então eu sempre leio por capítulos. E estou no primeiro livro ainda de Pretty Little Liars, no sexto capítulo.
> **E:** E toda semana você lê um pedaço? Ou como que é?
> **M_F_17_B2:** É, eu leio toda semana um capítulo. Ou, se não, leio um por dia porque aí fica mais fácil para mim não perder.

Quando questionados se liam várias obras ao mesmo tempo, os leitores jovens apontam, conforme trechos abaixo, essa possibilidade, mas também a de lerem uma obra de cada vez, o que nos suscita que,

dependendo da obra, do interesse de leitura e do tempo, esse modo de ler se altera. Nos dados quantitativos do questionário 1, tanto no *corpus* geral quanto no *corpus* filtrado, o índice de ler a obra inteira se sobrepõe ao de ler várias obras ao mesmo tempo, corroborando com a maioria das práticas de leitura literária digital dos seis leitores jovens. Chama atenção a leitura da *Bíblia*, por ser um livro de leitura intensiva, mas que geralmente é lido por partes, junto à leitura de literatura.

> **P_M_17_C1:** Eu não gosto de ler várias coisas, mas eu gosto de ler uma coisa que vai me prender durante muito tempo.
> **E:** Ah, é? Por quê?

> **P_M_17_C1:** Inclusive tem livros, não sei, eu nunca tive o costume de ler … vários livros, sabe, sempre li o que sempre quis, nunca tive esse costume, então eu prefiro livros que … são grandes, e vão me prender na história mais tempo.

> **M_M_17_B2:** Já aconteceu de eu ler obras ao mesmo tempo, mas geralmente eu leio uma só por vez. Porque às vezes eu paro de ler uma que eu já comecei se eu me interessar muito pela outra. E aí eu prefiro terminar para depois ir para a outra.

As transformações nos modos de ler, intensivo ou extensivo (CHARTIER, 1998; FRAGO, 2002; DARNTON, 2009) configuram uma história das práticas de leitura. A leitura da mesma obra várias vezes também é um fator, mas, assim como nos dados quantitativos, a leitura intensiva é pouco recorrente entre os leitores jovens. As obras digitalizadas são menos lidas várias vezes, exceto determinados tipos de obras que mobilizam o leitor a este comportamento, como a Bíblia, mas alguns tipos de obras digitais são criadas para que o leitor retorne à leitura mais vezes.

> **M_F_17_B2:** Aí eu tentei o do gato mil vezes, eu não consegui [...] [se referindo à leitura da obra "O Jogo do gato poeta", deAna Mello]
> **R_M_15_C1 :** Tem umas vezes que eu leio mais de uma vez...
> **E:** É?
> **R_M_15_C1:** É que às vezes eu gosto tanto da obra que eu decido reler...
> **E:** E que tipo de obras que você geralmente lê várias vezes?
> **R_M_15_C1:** Impresso ou digital?
> **E:** As duas...
> **R_M_15_C1:** Impresso eu leio Percy Jackson... mas o, tipo... eu não leio o livro todo... eu leio só algumas partes assim... mas eu começo de uma parte... mas às vezes eu acabo o livro... digitalizado eu leio de novo... a partir de um capítulo que eu gosto... ou às vezes eu estou consultando uma palavra em inglês... eu acabo lendo o capítulo todo...

**E:** Entendi... aí... mas o livro todo... a obra toda... não?
**R_M_15_C1:** Não... mas algumas vezes eu leio...
**E:** Várias vezes...
**R_M_15_C1:** Eu leio porque... é…às vezes eu gosto tanto que...
**E:** Quando é muito bom você lê?
**R**_M_15_C1**:** É...

As obras lidas pelos leitores jovens são geralmente sagas que possuem uma grande quantidade de páginas e, por esse motivo, são grossas e pesadas, dificultando alguns gestos no ato da leitura. Mas, se o mesmo livro for digitalizado, esses incômodos deixam de existir e, ainda, o leitor jovem se sente mais autorizado a fazer anotações sobre a leitura do que nos livros impressos, pois gostam de deixá-los intactos, indicando uma relação de reverência ao livro impresso e, de certo modo, uma falta de zelo pelas obras digitais.

O tempo de leitura também se difere em relação ao impresso, reforçando o mesmo dado de certo desconforto de ler na tela. Os leitores jovens possuem estratégias para driblar os incômodos físicos do ato de ler em dispositivos digitais, como dor de cabeça, dor na vista e nas costas, caso seja um dispositivo que demande dele ficar sentado na mesma posição. E o cansaço é consequência dos demais incômodos.

**P_M_17_C1**: Não sei, quando eu começo a ler digital eu leio umas 20 páginas e paro e canso, e depois eu continuo, às vezes no mesmo dia.
**P_M_17_C1**: E este aqui [mostrando um livro impresso que estava lendo] eu já peguei para ler e li 50 páginas direto, sem problemas.
**E:** E no digital você não vai muito longe?
**P_M_17_C1:** É porque cansa mais rápido. [...] Cansa as vistas, eu acho que é, eu fico cansado de ler e aí tenho que dar uma parada e depois voltar.

**S_F_19**: Pra mim é mais difícil porque eu tenho astigmatismo...aí claridade pra mim muito tempo de computador...dá dor de cabeça...mas aí como que eu faço...eu leio...uma hora...aí paro...eu leio mais uma hora...aí eu paro...(Colega de D_F_16_D)
**P_M_17_C1**: Não sei, quando eu começo a ler digital eu leio umas 20 páginas e paro e canso, e depois eu continuo, às vezes no mesmo dia.
**P_M_17_C1**: E este aqui [mostrando um livro impresso que estava lendo] eu já peguei para ler e li 50 páginas direto, sem problemas.
**E:** E no digital você não vai muito longe?
**P_M_17_C1:** É porque cansa mais rápido. [...] Cansa as vistas, eu acho que é, eu fico cansado de ler e aí tenho que dar uma parada e depois voltar.

**S_F_19**: Pra mim é mais difícil porque eu tenho astigmatismo...aí claridade

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A comparação da leitura literária realizada no suporte digital e no impresso é constante, não somente pelo tempo que dedicam à leitura e pelo desconforto, mas também pela relação entre o tempo dedicadoà leitura e o número de páginas lidas. P_M_17_C1 relata comparar o número de páginas lidas da obra no *tablet* com a versão impressa. Assim como relatado por Chartier R. (1998, p. 9), sobre a existência de "uma continuidade muito forte entre a cultura do manuscrito e a cultura do impresso", verificamos também uma continuidade muito forte essa última e a cultura digital, contrariando a crença na ruptura.Esse comportamento tem relação com a impossibilidade de visualizar a obra por completo e dimensioná-la,pois em cada dispositivo digital - computador, notebook, *tablet*, celular -em que o leitor jovem realiza a leitura, as dimensões do texto irão sofrer alteração.

A leitura também é realizada a partir do tipo de obra: se for literatura digital, o leitor jovem provavelmente realizará uma leitura fragmentada e lê várias obras ao mesmo tempo; se for um livro literário digitalizado, finaliza o livro para escolher outro. Além disso, o modo como a obra é produzida, também, faz com que o leitor possa ler de forma mais fragmentada e menos atenta, como no caso das *fanfics*, ou, menos fragmentada e com mais atenção, na leitura de obras literárias, como as sagas. Mas é a posse de um dispositivo digital móvelque permite uma nova reorganização dos modos de leitura que são novos e demandam o aprendizado das várias possibilidades de práticas de leitura literária. Levar a obra literária digitalizada para qualquer lugar, sem carregar um peso extra, possibilita ao leitor jovem ter uma biblioteca móvel que pode acessar onde e quando quiser. A leitura também é condicionada pelo local onde ela se realiza. Comportamentos diferentes são observados ao longo da história das práticas de leitura, conforme aponta Chartier R.(1998); antes do século XVIII, os comportamentos de leitura eram restritos e, após esse período,foram mais variados.

Na atualidade, estamos diante de novos comportamentos relacionados ao local de leitura que também é mais condicionada ao tipo de suporte, pois, para alguns dos leitores jovens, existe uma relação entre o local da leitura e o suporte, digital ou impresso. Para G_F_17_B1 e M_M_17_B2, a leitura literária digital é mais frequente nos espaços externos ao espaço

doméstico. Neste, a preferência é pela leitura em suporte impresso, comportamento contrário ao da D_F_16_D. Muitas vezes a leitura parece não ser um fim em si mesma, mas é mobilizada para ocupar o tempo.Em contrapartida, para M_M_17_B2, a leitura literária em suporte impresso seria realizada fora do espaço doméstico, caso tivesse certeza de que teria tempo para ler, pois “para que levar um peso que não vai utilizar?”.

Os leitores jovens explicam a relação entre o local da leitura literária e o suporte preferido que parece estar relacionado à praticidade do suporte digital para levá-lo para qualquer local, pois as obras lidas são, em geral, volumosas. E o acesso à Internet no espaço doméstico é mais veloz do que o uso do plano de dados de Internet do celular, quando estão em outros locais.Parece existir uma relação entre o dispositivo que está sendo utilizado para realizar a leitura literária digital e a influência de outras atividades que competem com a leitura literária. D_F_16_D aponta que, quando utiliza o celular, não existe nenhuma interferência de outras atividades. Esse comportamento sugere que,como o computador demanda mais procedimentos para usá-lo, a leitora jovem precisará sair do lugar que estiver e ir até o dispositivo digital para ligá-lo e iniciar o uso. Há uma necessidade de aproveitar ao máximo o tempo realizando todas as atividades desejadas, então a jovem leitora irá ler, acessar as redes sociais, entre outras possibilidades.Já no celular, a qualquer momento, pode ser iniciada uma atividade, então ela pode se concentrar totalmente na leitura literária, como podemos verificar no trecho abaixo:

> **E:** [...]E por que você começou a ler *fanfic*? Por que você começou a ler depois que, é … comprou o celular, começou a ler *fanfiction*?
> **D_F_16_D:** Ah porque ... eu gosto, só que ler no computador eu não, eu acabo fazendo outras coisas no computador, eu acabo não lendo, e quando eu tô no celular eu já, e eu estiver à toa, eu já interesso e leio.

A preferência das leitoras jovens D_F_16_Dpor um dispositivo digital móvel e que tenha uma tela maior se justifica devido à leitura no celular ou em dispositivos digitais com telas menores demandarem do leitor jovem gestos, que, por vezes, podem ser considerados enfadonhos,pois quando o formato da obra não está disponibilizado em epub, mas em PDF, é necessária a utilização do recurso de aumentar e diminuir o tamanho das letras ou arrastar o texto para um lado e para o outro na tela. Mas isso não é um empecilho para a leitura literária. Quando perguntado ao M_M_17_B2 se a leitura fica boa nessas condições, ele diz que sim.

Verificamos que a diversidade de modos de ler necessários para os

leitores jovens realizarem a leitura literária digital está condicionado a alguns fatores, o tempo, oo tipo de obra lida, o local, o tipo de acesso à Internet e o tipo de dispositivo digital. Todos esses elementos demandam gestos e comportamentos novos para a realização da leitura literária digital, diferentes dos aprendidos na cultura do impresso. No entanto, as comparações com a leitura literária realizada no suporte impresso são recorrentes quando da leitura literária em suporte digital, supostamentedevido ao fato de esses leitores jovens serem ambientados na cultura impressa desde crianças.

*Mediadores e instâncias de leitura literária digital*

As práticas de leitura literária digital são experienciadas pelos leitores jovens em contexto de uso coletivo, ou seja, não são somente eles, individualmente, que usam, criam formas de acessos, se apropriam dos materiais e dos modos, gestos e comportamentos de leitura literária em dispositivos digitaise Internet. Também um grupo de leitores, em geral, desconhecidos uns dos outros, compartilham as experiências de leitura literária digital por meio de uma rede de sociabilidade literária na Internet (LEVERATTTO e LEONTSINI, 2008), instituindo a leitura e a obra como objetos sociais. Compreendida, desse modo, como uma prática social e não individual, a leitura, independente do suporte, demanda trocas entre os leitores jovens. E é essa rede de sociabilidade literária ampliada com a Internet, a mobilização dos próprios leitores jovens, a industria cultural por meio dos canais e séries de Tv, dos jogos digitais, do cinema, dos sites de livrarias e a mediação de seus colegas que permitem a expansão de suas práticas de leitura literária digital.

Quando indagados sobre as pessoas que indicaram leituras literárias digitais, geralmente eles relatam a mediação de colegas como os principais interlocutores, mas esse dado é menos significativo do que as buscas que eles mesmos fazem e a rede de sociabilidade literária na Internet. Constatamos que são os próprios leitores jovens e os colegas da escola e do bairro os principais mediadores de leitura literária digital. Se os colegas, em alguns casos, podem ter indicado a primeira experiência de leitura literária digital, em geral, são os próprios leitores jovens que buscaram outras experiências de leitura literária. D_F_16_D não recebe recomendações de colegas sobre literatura digital, mas, sim, sobre literatura digitalizada. Assim como R_M_15_C1, que relata não conversar com os colegas sobre literatura digital, apenas sobre livros literários impressos e isso ocorre somente quando sabe que o colega realizou a

leitura, conforme trecho transcrito abaixo.

> **E:** Então você que se interessa... e você não tem nenhuma pessoa que você troca informações sobre isso?
> **R_M_15_C1:** É...
> **E:** Não?
> **R_M_15_C1:** Não...
> **R_M_15_C1:** Sozinho...
> **E:** Não foi nenhum colega? Alguém indicou? Pai? Família?
> **R_M_15_C1:** Uma vez meu colega me indicou uma e eu li um pouco dela mas... tipo... eu não gostei muito... não gostei assim muito do estilo da fanfic...
> **E:** Humrum... mas quem foi a primeira pessoa que te indicou... quem... você mesmo que...
> **R_M_15_C1:** Acho que eu achei sem querer no Google... porque eu tava pesquisando uma outra coisa... aí eu achei... comecei a ler... gostei...

Ao verificarmos o papel dos pais na mediação da leitura literária digital, constatamos pouca ou quase nenhuma indicação e conhecimento sobre as práticas de leitura literária digital dos seus filhos. Alguns pais, como os das leitoras jovens D_F_16_D, M_F_17_B2 e G_F_17_B1, estimularam a leitura literária desde a infância, mas por meio de obras em suporte impresso. Já os leitores jovens R_M_15_C1, P_M_17_C1 e M_M_17_B2 não tiveram, durante a infância, uma influência para a leitura literária, independente do suporte. Lahire (2006) aponta que, mesmo não tendo uma influência familiar para as práticas culturais desde a infância, é possível existirem outras influências, quando adultos.Verificamos que os leitores jovens não recebiam de seus pais sugestões de obras, indicações de *sites* ou qualquer outra recomendação para que realizassem leituras literárias em dispositivos digitais, bem como não presenciavam seus pais realizando leituras literárias digitais. Isso pode se relacionar ao aspecto geracional e também ao tipo de capital cultural literário que as famílias podem ter em diferentes níveis. Não podemos, assim, esperar que os pais indiquem literatura digital.

> **E**:[...] É, e você acha que você, é, o que você acha que eles acham de você ler *fanfiction*,
> **R_M_15_C1**: Eles nem sabem que eu leio *fanfiction*.
> **E**: É mesmo?
> **R_M_15_C1**: É. Do jogo eu também não sei se eles sabem.
> **E**: Ahmram. Isso e outros familiares, primos, tios.
> **R_M_15_C1**: Ninguém sabe.
> **E**: Pior ainda.

**R_M_15_C1**: Eu não falo... conto pra ninguém.
**E**: Entendi...é...você...deixa eu ver aqui...então algum dia...alguma vez seu pai ou sua mãe...sua irmã...te indicou algum site...pra você ler literatura? Aconteceu isso?
**M_F_17_B2**: Não...
**E**: Nunca? Nada?
**M_F_17_B2**: Não...
...
**E**: Entendi...é...você acha que...é...você lia...você via...você já viu seu pai...ou sua mãe ou sua irmã...ou alguém da sua família...lendo literatura em dispositivo digital?
**M_F_17_B2**: Não...
P: Não? Nunca...

Os relatos indicam não existir uma ambiência em torno da leitura literária digital no espaço doméstico dos leitores jovens. Para Lahire (2006), não podemos levar em conta apenas o determinismo cultural como definidor das propensões para o consumo de bens culturais legítimos. Quando questionados sobre as possíveis preferências de seus pais quanto às suas leituras literárias serem realizadas no suporte digital ou impresso, as respostas sugerem existir uma prioridade para a leitura literária realizada no suporte impresso, indicando, conforme Chartier R. (1998) aponta, historicamente, a existência de um valor diferenciado, mais positivo ou mais negativo, para determinadas práticas. Mas, ao mesmo tempo, percebemos uma importância dos pais direcionada mais para o conteúdo do que para o suporte.

Verificamosa existência de outros mediadores de leitura literária digital reunidos em vários ambientes digitais, como, as comunidades de leitores na Internet ou “comunidades de conhecimento” (JENKINS, 2009), sejam elas organizadas oficialmente por meio de um *site* ou um de *blog* ou aquelas organizadas nas redes sociais ou nos aplicativos de conversa instantânea. M_M_17_B2 e M_F_17_B2 participam na rede social *Facebook* de uma comunidade de leitores, mas são mais “usuários fantasmas”, conforme relatou, M_M_17_B2, ou seja, acessam, mas não participam. D_F_16_D e R_M_15_C1 não participam, P_M_17_C1 já participou em um site de *fanfics* e G_F_17_B1, em um grupo do *Whatsapp*.

É importante diferenciar a participação na comunidade de leitores do acesso ao site ou à página apenas para visualização dos *posts*. Muitos dos leitores jovens somente acessam a página da comunidade de leitores

lendo os *posts*, comentários e acessando os links indicados, mas não conversam com os membros, não realizam nenhuma atividade dentro da comunidade de leitores. A maioria dos seis leitores jovens não participam de comunidade de leitores, mas podemos considerar que a maioria já participou. Comparando com os dados quantitativos do questionário 1, no qual o índice aumenta 11,63% dos dados gerais para os dados filtrados, podemos verificar a importância para os leitores da participação ou apenas como "usuário fantasma" de comunidades de conhecimento em torno da leitura literária digital.Uma forma de participação, em geral, repudiada na comunidade de leitores, é por meio de *spoiling* (JENKINS,2009),relacionando a antecipação de conteúdo, também realizada entre os leitores jovens e seus colegas ou em vários ambientes digitais na rede de sociabilidade literária na Internet. O leitor jovem P_M_17_C1 explica, no trecho abaixo, qual o significado de *spoiler*. Para uns, ser *spoiler* é uma brincadeira ou pode ocorrer em situações não planejadas e, para outros, receber *spoiling* pode desanimar, ou não causar impacto no interesse da leitura da obra.

> **P_M_17_C1**: *Spoiler* é...contar alguma coisa que acontecer antes de você ler aquilo acontecendo você vê...
> **E**: Ah...isso é *spoiler*?
> **P_M_17_C1**: É...aí você sai...igual, por exemplo, tá vendo uma série...supernatural...eu já vi nove temporadas e estou na décima agora e...me contaram essa semana que uma personagem que eu gosto muito morre...
> **E**: Aí você ficou?
> **P_M_17_C1**: É...se eu visse...até a parte em que ela morre...assim...eu não teria ficado tão desanimado da vida...agora como me disseram...eu desanimei...
> **E**: É ?
> **P_M_17_C1**: Bastante...
> **E**: E com relação a livros também quando acontece...
> **P_M_17_C1**: É mais ainda...
> **E**: É mesmo?
> **P_M_17_C1**: Desanima mais ainda...
> **E**: Aí você não continua?
> **P_M_17_C1**: Não, continuo.Não,...continuo...mas...bem desanimado...

Quanto à instância escolar, os relatos dos leitores jovens indicam que não existe promoção da leitura literária digital no ambiente escolar, apenas, D_F_16_DeP_M_17_C1 revelam terem ocorrido, pontualmente, recomendações de professores para a realização de leitura literária de livros digitalizados pelo site Domínio Público. Inclusive, P_M_17_C1 relata

ter conhecido o site quando foi informado pelo professor, entretanto, não foi a escola que possibilitou conhecer sobre literatura digital e digitalizada. Em geral, a escola não é vista como uma instância de formação de leitores de leitura literária digital. Alguns comentários ou indicações aleatórias podem ter ocorrido por alguns professores, mas parece ocorrer sem uma intencionalidade pedagógica para a prática de leitura literária digital.

> **E**: Nunca aconteceu isso, é...deixa eu ver aqui, e essas leituras de suporte digital, você chegou a comentar com algum professor sobre isso?
> **G_F_17_B1**:Não, também, não. Nunca comentei.
> **E**: E você acha que a escola estimula a ler literatura em dispositivo digital?
> **G_F_17_B1**:Não, com certeza, não.
> ...
> **E**: Nunca entrou? É... e nenhum professor seu indicou, nenhum professor de literatura indicou alguma coisa do tipo?
> **G_F_17_B1**: Não.
> **E**: Não?
> **G_F_17_B1**: Todos eles indicam sempre o livro mesmo.
> **E**: Impresso?
> **G_F_17_B1**: É.
> **E**: Nunca ninguém falou sobre o digital.
> **G_F_17_B1**: Não.
> **E**: Ó, nada? Nesses três anos?
> **G_F_17_B1**: Nada, nada.
> **E**: Na escola?
> **G_F_17_B1**: Na minha vida inteira, ninguém nunca falou de leitura digital, nunca me indicou nenhum livro, não me indicou nenhum site, nada.

Entre a escola, a família, os professores e os pais, o compartilhamento de informações sobre leitura literária digital é quase inexistente. Ou seja, as instâncias e os mediadores de leitura literária, considerados como principais fomentadores para a formação de leitores, não influenciam nas práticas de leitura literária digital dos leitores jovens. Essas trocas se ampliam nas relações existentes entre os leitores jovens e seus colegas, mas nem todos são mediadores para a leitura literária digital. Essa constatação fundamenta os dados quantitativos do *corpus* geral do questionário 1 e do *corpus* filtrado no qual os índices referentes aos mediadores de leitura literária digital, pai, mãe e professor, são os mais baixos, respectivamente.

Os principais provocadores são o próprio leitor jovem que se interessa pela literatura digital e digitalizada e a rede de sociabilidade literária na Internet. Essa podemos considerar como uma nova forma de mediação

de leitura literária digital, que se realiza por meio de uma diversidade de *sites*, *blogs*, redes sociais, aplicativos, *podcasts*, sala de bate-papo, comentários em diversos ambientes digitais, como os *sites* de lojas *on-line* de livrarias. Mas é necessário o leitor jovem conhecer os caminhos para localizar e selecionar a rede de compartilhamento de informações literárias na Internet que podem ser confiáveis.

RESULTADOS OU CONCLUSÕES:

Os modos de realizar as leituras literárias digitais pelos leitores jovens variam conforme o dispositivo digital, a disponibilidade para a leitura, o tipo de obra lida, mas percebemos uma continuidade entre as práticas de leitura literária no suporte digital e impresso e não uma ruptura e, em vários momentos, os leitores jovens relataram suas experiências de leitura literária sem distinguir uma prática da outra. O fomento a essas práticas se dá por meio dos colegas, em especial, pela sociabilidade literária na Internet e pela industria cultural por meio das séries de TV, do cinema e dos jogos digitais, que se configuram como mediadores na formação dos leitores jovens. Os pais, os professores e a escola exercem pouca ou nenhuma influência nas práticas de leitura literária digital desses leitores jovens, pois são eles próprios que se mobilizam em torno da leitura literária digital.

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## Comunidade de leitores na formação de pedagogos

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PALAVRAS-CHAVES: comunidade de leitores; comportamento leitor; formação de professores.

RESUMO:
De acordo com a quarta edição da pesquisa Retratos de Leitura no Brasil, os brasileiros em geral leem pouco, e os números não têm uma mudança significativa quando se trata de professores. Entendendo a importância de o professor ser leitor para ser formador de alunos leitores, realizamos pesquisa de campo, na Universidade Federal de Mato Grosso (UFMT),

campus de Cuiabá, no ano de 2016, com o objetivo de identificar o comportamento leitor atual dos estudantes de Pedagogia, futuros docentes. Para esta investigação, utilizamos a metodologia qualitativa, através de um questionário com perguntas abertas e fechadas sobre os comportamentos leitores desses acadêmicos. Os dados coletados apresentam o perfil do futuro docente de Mato Grosso muito semelhante ao do leitor brasileiro, reiterando a pesquisa Retratos da Leitura no Brasil, realizada pelo Instituto Pró-Livro. Só 30% deles dizem que gostam de ler e eles têm uma intermitência de leituras por várias razões, que não são irrelevantes: falta de tempo, falta de oportunidade, uma má formação como leitor. Para ensinar os alunos a apreciar a leitura, o professor precisa ler caso contrário transformam o que deveria ser uma leitura interessante, prazerosa, e livre em uma atividade meramente didática, compulsória e impessoal afastando as crianças dos livros. Visando contribuir para o desenvolvimento desses discentes propomos a formação de uma comunidade de leitores, cujos membros compartilham mais do que interesse literário, partilham também gostos, práticas, expressões, enfim o gosto e a necessidade da leitura.

*Palavras iniciais*

O desafio que a escola enfrenta hoje é o de incorporar todos os alunos à cultura do escrito, é o de conseguir que todos os seus ex-alunos cheguem a ser membros plenos da comunidade de leitores e escritores, alerta Lerner (2002). Assim, a formação de leitores e escritores continua sendo a preocupação das instituições escolares desde a educação infantil até o ensino superior. O que, então, o professor precisa fazer para formar leitores? Precisa selecionar bons livros, precisa saber o gosto de seus alunos, precisa saber trabalhar com a leitura, precisa, enfim, de muitas coisas, mas o mais importante é que ele, professor, precisa ser leitor.

Assim, a relação que o professor estabelece com a leitura e a escrita na sua vida cotidiana e a maneira como os cursos de formação lidam com essa relação tem se constituído em questão prioritária nas investigações realizadas por diferentes pesquisadores. Observa-se que os futuros professores, nos cursos de formação inicial, e os professores nos cursos de formação continuada, vivem situações de aprendizagem voltadas para o ensino da leitura e da escrita, sem que, no entanto, essas situações colaborem para que se tornem efetivamente leitores e escritores. E a prática pedagógica deles é apenas uma reprodução do que fizeram durante esses cursos.

Preocupados com a formação dos leitores, como um dos objetivos da educação básica, realizamos uma pesquisa sobre os comportamentos leitores dos acadêmicos do curso de Pedagogia, da Universidade Federal de Mato Grosso, visando a caracterizar o perfil leitor dos futuros docentes da educação infantil e dos anos iniciais do ensino fundamental, no Brasil. O que leem os acadêmicos? Que relação eles estabelecem com a leitura em sua vida cotidiana? Como reaproximar a leitura de seu cotidiano? Que dimensão tem a leitura em sua percepção de si mesmo como sujeito e como profissional formador de leitores?

Assim, a busca de respostas a essas questões e a proposição de uma comunidade de leitores no curso de Pedagogia visando a formação de professores leitores são objetos deste texto.

*Revisitando a teoria*

A leitura tem um importante papel na vida social; afinal de contas, vivemos em uma sociedade onde a cultura escrita está presente em praticamente todos os lugares, seja no mercado, nas ruas, em casa, nas lojas ou outros lugares, e essa leitura nos traz novas informações ou confirma aquelas que já tínhamos.
Conforme Solé (2010, p. 10),

> Ler é uma atividade complexa, mas necessária, que envolve aspectos semânticos, filosóficos, culturais, ideológicos e fonéticos. O leque de finalidades e objetivos que nos leva a ler um texto é amplo e variado. Lemos por prazer, para nos informar, para pôr em prática uma informação obtida, para confirmar ou refutar um conhecimento prévio.

Nesse sentido, ler é uma atividade que exige competências e conhecimentos específicos, a qual realizamos por diferentes motivos, sejam eles relacionados ao prazer ou ao conhecimento.

Kleiman (2000, p. 10 apud Solé, 2010) propõe a leitura como “um ato social, entre dois sujeitos – leitor e autor – que interagem entre si, obedecendo a objetivos e necessidades socialmente determinados”. Assim sendo, a leitura é um processo interativo. Hunt (2001) destaca ainda que esse processo é mediado pelo texto, o que coloca o sentido na relação entre as três pontas desse “triângulo” (autor-texto-leitor).

Jolibert (1994, p. 15) defende que “ler é atribuir diretamente um sentido a

algo escrito como tal a partir de uma expectativa real (necessidade-prazer) numa verdadeira situação de vida". E acrescenta "questionar um texto é fazer hipóteses de sentido a partir de indícios levantados... e verificar essas hipóteses". Desse modo, ler é entender, compreender no momento em que se realiza a leitura, e não um resultado que ocorre após decifrar ou decodificar sílabas e palavras. Pode-se dizer que a concepção de Smith vai nesse mesmo sentido: "... a leitura é fazer perguntas ao texto escrito" (SMITH, 1999, p. 107).

Foucambert (1994, p. 5), por seu turno, defende que "ler significa ser questionado pelo mundo e por si mesmo, significa que certas respostas podem ser encontradas na escrita, significa poder ter acesso a essa escrita, significa construir uma resposta que integra parte das novas informações ao que já se é". E acrescenta: "a leitura é atribuição voluntária de um significado à escrita...ler não é passar os olhos sobre algo escrito, não é fazer a versão oral no escrito" (FOUCAMBERT, 1994, p. 17). Também Colomer (2002, p. 31-33) vê "a leitura como o processo que se segue para obter informação da língua escrita, do mesmo modo que escutar é o que fazemos para obter informação da língua oral...ler é entender um texto, compreender".

Inúmeras são, portanto, as concepções de leitura, que, como todas as outras palavras, comuns da nossa língua, possuem uma variedade de significados. No entanto, são palavras-chave em todas essas definições: constituição de significado, atribuição de significado, questionar, fazer perguntas, compreender, entender. Há consenso entre os autores citados com relação à concepção de leitura enquanto construção de sentido, embora, obviamente, cada um aborde particularidade desse processo de acordo com suas concepções filosóficas e epistemológicas.

Lerner adverte, contudo, que a *leitura* e a *escrita* na escola não têm se constituído em objetos de ensino, mas sim a *língua*. Entre esses objetos existem diferenças. Quando se concebe que o tema é a língua, os conteúdos prioritários são os descritivos, principalmente a gramática e a ortografia. Mas, se o objeto fundamental são as práticas de leitura e escrita, a língua passa a ser incluída num assunto maior, e não é fácil determinar a ordem dos conteúdos, como leitura e gramática. A leitura, a escrita, e os comportamentos leitores e escritores são objetos de ensino.

Lerner caracteriza os comportamentos leitores como sendo a dimensão social do comportamento leitor; são atitudes mais relacionados a valor

construído em relação à leitura e ao ato de ler. São atitudes como: socializar critérios de escolha e de apreciação estética de leituras; ler trechos de textos de que gostou para colegas; zelar por diferentes materiais de leitura; frequentar bibliotecas; comentar com outros o que se está lendo; compartilhar leituras com outros; recomendar livros ou outras leituras que considera valiosas; comparar o que se leu com outras obras do mesmo ou de outros autores; contrastar informações provenientes de diferentes fontes sobre um tema de interesse; confrontar com outros leitores as interpretações geradas por uma leitura; realizar a leitura de maneira a acompanhar um autor preferido; atrever-se a ler textos "difíceis", entre outros.

Nesse sentido, a prática pedagógica é a prática que mostra aos alunos de que maneira os adultos, leitores mais experientes, utilizam a leitura, mostrando para que se lê, quais são os textos que atendam a certa necessidade ou interesse. Isso exige que o professor represente este papel na aula, que ofereça aos alunos a oportunidade de participarem de atos de leitura que ele próprio está realizando; que estabeleça com eles uma relação de "leitor para leitor".

Abordar os usos e funções sociais que a língua escrita adquire nos diferentes contextos sociais exige um professor que estabeleça uma relação no seu cotidiano com a leitura e com a escrita. Nessa perspectiva, a formação de leitores e escritores é o desafio da escola e isso implica fazer da escola uma "comunidade de leitores que recorrem aos textos buscando respostas para todos os problemas que necessitam resolver, tratando de encontrar informações para compreender melhor algum aspecto do mundo" (LERNER, 2002, p. 17). Isto é, um local onde a leitura e a escrita sejam práticas vivas e vitais, onde ler e escrever sejam instrumentos poderosos que permitam repensar o mundo e reorganizar o próprio pensamento, onde interpretar e produzir textos sejam direitos – que é legítimo exercer – e responsabilidade – que é necessário assumir (LERNER, 2002, p. 17). Enfim, em uma comunidade de leitores, a leitura e a escrita são práticas sociais que devem ser preservadas e que formam cidadãos da cultura escrita.

A formação de leitores, portanto, ainda é um desafio das escolas da educação básica em pleno século XXI e é uma das prioridades da área da educação e preocupação dos professores desde a Educação Infantil. Dados da pesquisa Retratos da Leitura no Brasil, em sua edição de 2015, realizada pelo Instituto Pró-Livro apontam que 45% dos brasileiros com

mais de 15 anos não leem livros. Dos que leem, a média é de menos de quatro livros por ano. Nas escolas, esse número sobe para cerca de sete volumes anuais, mas apenas um deles é lido por prazer pelas crianças. A maior parte faz parte das atividades curriculares e, portanto, é lida por obrigação. Por que o brasileiro lê tão pouco? E por que temos tão pouco prazer por essa atividade? Por conta dos pais que não leem? Pelo uso de outras tecnologias, internet, televisão, celular? Ou é a nossa cultura escolar que não consegue despertar nas crianças desde a mais tenra idade o gosto pela leitura nessa faixa etária que ela está mais apta a adquiri-lo?

A escola, embora não seja a única responsável pela formação de leitores, é a única culpabilizada por essa formação. Vale lembrar que a família, a escola e o próprio aluno têm seu papel na formação de leitores. E se a escola não é a única responsável pela formação de leitores, é ela a instituição que reúne todos os atores que atuam nesse processo: pais, professores e alunos. A escola é, assim, a instituição que possibilita – ou deveria possibilitar – o acesso à cultura escrita por aquelas crianças cujos pais não tiveram a oportunidade de se escolarizar e é na escola que precisamos buscar as respostas às perguntas feitas acima.

Pesquisas apontam que muito do fracasso na formação de leitores é consequência da forma como os livros são apresentados às crianças na escola, gerando o “desgosto pela leitura”, que tem início na própria escola. A má escolarização da leitura da literatura faz com que ela seja um pretexto para o ensino de conteúdos programáticos e destituído, assim, da sua dimensão estética.

*Quem são os futuros professores da educação básica?*

A pesquisa foi realizada com 74 alunos do Curso de Pedagogia, da Universidade Federal de Mato Grosso (UFMT), durante o segundo semestre de 2016. O instrumento utilizado foi um questionário com perguntas abertas envolvendo os seguintes aspectos: a importância atribuída à leitura; tempo dedicado a leitura; suportes de leitura mais utilizados e porquê; barreiras que dificultam manter o habito de leitor; gêneros discursivos preferidos e assuntos de maior interesse; quantidades de livros lidos nos últimos três anos; número de livros lido no último ano e se, atualmente, está lendo algum livro.

O perfil do grupo apresenta as seguintes características: é um grupo

jovem, cuja faixa etária concentra-se entre 20 e 35 anos (56,7%) e 29,8% acima de 35 anos. Para 91% dos acadêmicos integrantes desse grupo, a leitura é uma atividade relevante na vida das pessoas porque: possibilita o acesso ao conhecimento (37,8%); desenvolve a criticidade (8,1%); facilita a leitura e a escrita (24,3%), outros aspectos irrelevantes (14,9%). Ressalta-se ainda que 12,2% não mencionaram nenhum aspecto importante da leitura para a vida das pessoas.

Vale destacar também que, para 2% dos entrevistados, a leitura não apresenta nenhuma importância para a vida das pessoas, contrariando diversas pesquisas realizadas e desconsiderando, até mesmo, o mundo grafocêntrico que habitamos. Lembremos as palavras de Foucambert:

> Aprender a ler é entrar numa nova maneira de ser, aquela em que se exerce a razão gráfica, que não se acomoda nem na resignação nem na impotência. Não há nada que permita aprender a ler onde a vida impõe que não existe nada para compreender ou para transformar, nem um espaço por conquistar, nem um limite para romper (FOUCAMBERT, 1997, p. 139).

Outra característica desse grupo de acadêmicos refere-se à opção pela leitura em material impresso como a forma de leitura utilizada (44%); seguida pelo formato digital (37%) e pelo uso alternado de ambas formas (19%).

No que se refere à frequência da atividade leitora dos acadêmicos, ressalta-se que a maioria dos alunos (82,43%) leu apenas um livro nos últimos três anos, e somente 17,6% não leram e afirmam que não gostam de ler. Dessa forma, para efeito desta pesquisa, pode-se afirmar que 82,43% dos alunos são leitores, pois leram um livro nos últimos três meses que antecederam esta pesquisa (o critério utilizado para definir o que é leitor é o mesmo definido pelo Instituto Pró-Livro e IBOPE na pesquisa “Retratos da Leitura no Brasil”, edição de 2015). É necessário destacar, no entanto, que a pesquisa aponta a diminuição na leitura pelos acadêmicos pesquisados: no último ano há um decréscimo na leitura: 77% leram um livro no último ano e 23% não leram nenhum livro nesse mesmo período. Chama mais a atenção que em 2016 apenas 45,4% dos entrevistados liam algum livro no momento da pesquisa e 54,6% não realizava a atividade de leitura naquele ano. Pode-se afirmar, assim, que apenas 45,4% dos alunos matriculados no curso de Pedagogia, da UFMT, são leitores segundo o critério adotado pela investigação (leitor é aquele que leu pelo menos um livro ou parte dele três meses antes da coleta de dados da investigação).

No que se refere ao tempo dedicado à leitura, 81% dos entrevistados consideram o tempo dedicado à leitura insuficiente e apenas 17% consideram que o tempo que dedicam a essa atividade é suficiente. Apontam como causas que dificultam manter o hábito leitor: falta de tempo (62%); condições financeiras que impossibilitam comprar livros, revistas, jornais (15%); falta de acesso à leitura (3%); lentidão no processo de leitura (12%) e outros fatores (8%).

As atividades de leitura realizadas pelos entrevistados concentram-se da seguinte forma: 28% livros acadêmicos, 26% *best sellers*; 14% clássicos literários; 12% autoajuda; 11% religioso; 7% bibliografia obrigatória do curso e 2% literatura infantil.

Os assuntos de maior interesse do grupo de acadêmicos são educação (10%); religião (8,2%); atualidade (6,12); política (10%), tecnologia (4,08%), ciências sociais (3,0%), saúde e relatos (2,04%), empreendedorismo (1%), igualdade de gêneros, cultura, filosofia, idiomas, moda, economia, notícias policiais, biografias, ciência física (1%). Ressalta-se que 36,73% dos entrevistados não conseguem eleger os temas preferidos e 7,14% gostam de ler sobre qualquer assunto.

Quando questionados sobre os gêneros discursivos preferidos, os acadêmicos indicam: romances 38,5%; contos (8,5%); científicos (6,3%); poemas (4,2%); fábulas (2,0%), crônicas (2,0%); ficção científica (2,0%); suspense (2,0%); jornalístico (1,0%). Ressalte-se que 2,0% indicam todos os gêneros discursivos e 1,0% nenhum gênero. Chama a atenção ainda que 11,5% dos acadêmicos entrevistados confundiram gênero discursivo com tipologia textual.

Observa-se, ainda, nos dados coletados, que, apesar do grupo entrevistado reconhecer a importância da leitura e de ser leitor, a relação mais frequente é com os livros acadêmicos, jornais e livros em geral, diariamente. As revistas apresentam uma frequência bem menor – mensalmente ou raramente. O grupo de entrevistados que não atribuiu importância à leitura (6%), apresenta a mesma frequência para ler qualquer suporte de texto, 50% raramente lê jornais, revistas, livros acadêmicos e livros em geral e 50% lê diariamente livros acadêmicos, semanalmente jornais; mensalmente revistas e livros em geral.

CONSIDERAÇÕES SOBRE OS RESULTADOS DA PESQUISA NO QUE SE REFERE A:

a) *Índice de leitura*

- Em 2016, apenas 45,4% dos alunos matriculados no curso de Pedagogia da UFMT, são considerados leitores de acordo com os critérios da pesquisa (ter lido ao menos um livro, inteiro ou em partes, nos três meses anteriores à pesquisa).
- Uma tendência indicada nessa pesquisa é a diminuição do número de livros lidos pelos acadêmicos ao longo dos últimos três anos (em 2014 eram 82,4% e em 2015 77,0%), embora eles reconheçam a importância da leitura na vida das pessoas como essencial).
- Outra tendência indicada na pesquisa é a pouca relação dos acadêmicos com outros suportes de texto, impressos ou digitais, em comparação com os livros.

b) *Gosto e representações sobre a leitura*

- 82,4% dos alunos entrevistados declaram que gostam muito de ler. Por outro lado, pouco menos de 18% não gostam. A proporção de leitores que gosta muito de ler é significativamente maior que a população de não leitores, grupo composto por 17,6% de acadêmicos de Pedagogia que disseram não gostar de ler.
- A principal ideia associada com a leitura, na percepção dos acadêmicos entrevistados, é a de que a "leitura traz conhecimento".
- As representações negativas da leitura, como ser obrigatória, cansativa e ocupar muito tempo apresentam proporção significativa comparando-as com as representações positivas.

c) *Barreiras para a leitura*

- A falta de tempo é o principal motivo mencionado pelos acadêmicos não leitores e pelos leitores que gostariam de ler mais do que têm lido atualmente.
- A lentidão no processo de leitura ainda merece atenção como uma dificuldade para ler entre os alunos do ensino superior, segundo os entrevistados.
- A falta de recursos para comprar livros e outros materiais para ler é uma das barreiras para a leitura. Os acadêmicos não são compradores de livros.

d) *Leitura em meio digital*

- A pesquisa indica que a proporção de leitores, usuários da internet é inferior à proporção de usuários de internet na população em geral (dado da pesquisa Retratos da leitura no Brasil, 2015 (37% e 63%, respectivamente).
- Apesar do grupo entrevistado ser predominantemente jovem (32%), a utilização da leitura em suportes digitais é inferior à leitura em suportes impressos (44%).

*e) Motivação e hábitos de leitura*

- A leitura de livros acadêmicos (28%) disputa espaço e tempo com a leitura de best sellers (26%) e clássicos literários (14%).
- Livros religiosos (principalmente a Bíblia) e livros de autoajuda (12%) estão entre a tendência de livros mais lidos entre os acadêmicos, confirmando a preferência dos brasileiros, independente do fato de estarem estudando ou não (segundo a pesquisa Retratos da Leitura no Brasil, 2015).
- A escolha do livro pelos acadêmicos é mais influenciada por seu tema ou assunto do que pela indicação de outras pessoas ou pelo conhecimento sobre o autor.
- A leitura de revistas é menos frequente que a leitura de jornais entre os acadêmicos.

*f) Acesso, uso e avaliação das bibliotecas*

- Segundo a pesquisa Retratos da leitura no Brasil, em geral, o brasileiro vê a biblioteca como um espaço de estudo e pesquisa. Contudo, chama a atenção que os acadêmicos entrevistados pela pesquisa em pauta desconsideram a biblioteca com um local para emprestar livros. Assim, apontam a dificuldade de acesso a livros como barreira para a leitura.
- Os acadêmicos sequer citam a biblioteca da Universidade como um espaço de mediação da leitura.
- O motivo mais citado para ir à biblioteca é “ler livros para pesquisar ou estudar”. Destaca-se que “ler livros por prazer” não aparece nos depoimentos dos alunos entrevistados.
- “Falta de tempo” é o motivo mais citado para não frequentar mais a biblioteca.

Segundo a pesquisa Retratos da Leitura no Brasil, 56% da população brasileira com 5 anos ou mais é considerada leitora de acordo com os critérios da pesquisa (ter lido ao menos um livro, inteiro ou em parte, nos

três meses anteriores à pesquisa). Outro dado que chama a atenção é que 44% da população afirma não gostar de ler. E as crianças “gostam muito de ler”, sendo que os adolescentes e adultos declaram em maior proporção que “gostam um pouco de ler”, indicando uma mudança importante na relação com a leitura a partir do ingresso no Ensino Fundamental II.

Segunda Zoara Failla, gerente executiva do Projeto do Instituto Pró-Livro, a análise em separado das respostas dadas pelos participantes que se identificaram como educadores confirma que os nossos professores não são leitores: “Só 30% deles dizem que gostam de ler”, afirma. Esses dados são preocupantes, inclusive, porque o próprio estudo mostrou que o docente é o principal influenciador dos hábitos de leitura.
Uma das condições importantes para a formação de leitores, talvez a mais importante, é que o professor seja leitor. “Se o professor não é leitor, ele não vai formar leitores. Um professor de artes não precisa ser um artista, mas deve apreciar a arte. O mesmo vale para o professor em relação à leitura de obras literárias”, afirma Zilbermam (2014).

A pesquisa realizada pelo Grupo GEPALE junto aos acadêmicos de pedagogia da UFMT reitera esses dados: 45,4% dos alunos podem ser considerados leitores, utilizando os mesmos parâmetros do Instituto Pró-Livro, e 54,6% não leram um livro sequer no último ano; 17,6% não consideram a leitura importante, e afirmam ter dificuldade para ler. E estamos falando de futuros professores...

*Comunidade de leitores: uma alternativa para formar professores leitores*

Pensando nas questões desvendadas pela pesquisa realizada e preocupados com a formação leitora dos acadêmicos do curso de Pedagogia, o GEPALE – Grupo de pesquisa de alfabetização, leitura e escrita – decidiu incluir um momento de formação de leitores através de um projeto de extensão, visando à formação de uma comunidade de leitores dos acadêmicos do curso de Pedagogia da UFMT. A Comunidade tem por objetivo reunir leitores para falar de suas experiências de leitura de textos literários em encontros periódicos. Ela é compreendida como uma atividade cultural e educativa desenvolvida em torno de leitura de livros da literatura clássica e universal.

O projeto Comunidade de Leitores pretende, assim, contribuir para a formação do professor como leitor da literatura, estimulando a leitura de

textos literários, oferecendo aos professores e alunos participantes um espaço de leitura, fruição, análise e discussão de obras literárias, de forma que a prática leitora se desenvolva de maneira prazerosa, identificando a relação do sujeito leitor com o universo literário.

Os participantes leem livros de literatura previamente selecionados para os encontros quinzenais e/ou mensais que acontecem na UFMT. Esses encontros ocorrem duas vezes por mês, das 18h30min às 21h. Nessas reuniões, são compartilhadas experiências dos participantes e de convidados. São lidos e discutidos livros selecionados e apresentadas informações sobre os autores, as temáticas abordadas nos livros e depois postadas na página do grupo, além das discussões nos fóruns.

Realizamos uma pesquisa com os acadêmicos do curso de Pedagogia para verificar quem se interessaria em participar dessa atividade e os motivos que justificavam tal opção. Mais de 50 acadêmicos do 3º e 4º ano se inscreveram e não tivemos condições de oferecer vagas aos acadêmicos dos primeiros anos. Recebemos pedidos das Secretarias de Educação, professores e coordenadores das escolas das redes públicas.

Optamos por oferecer 30 vagas para os acadêmicos e 10 para as redes de ensino. Selecionamos, assim, 40 candidatos e deixamos cinco em lista de espera.

Assim, no dia 21 de junho de 2017 demos início ao projeto de extensão “Comunidade de leitores”. Antes de começarmos os trabalhos, fizemos uma dinâmica para integração, nesse momento todos se divertiram.

Em seguida, pedimos que se apresentassem e falassem as expectativas que traziam consigo ao participar da comunidade de leitores e sua relação com a leitura. Um grande número de participantes (30 aproximadamente) disse gostar muito de ler, mas que esse gosto acabou perdendo espaço para as leituras obrigatórias e demais afazeres, conseguem ver na comunidade a possibilidade de aprender ou resgatar o prazer pela leitura, pretendem tornar-se leitores. Muitos recordaram que a leitura foi apresentada por familiares ou professores, reforçando a hipótese que formulamos inicialmente e é essa a importância de se tornar um professor leitor. Outros veem na comunidade de leitores a possibilidade de melhorar, aprender a ler “de verdade”, desenvolver técnicas de leitura, aprender como conduzir uma comunidade leitora para futuramente implantar em suas escolas. Poucas foram as pessoas que disseram, contudo, ver na

comunidade uma oportunidade de discutir sobre os livros que leem.

Apesar dos diferentes perfis na comunidade de leitores e muitos terem afirmado que não têm tempo para dedicar-se a leitura, foi perceptível que, diante do conto "Cartas de mamãe", do argentino Julio Cortázar, selecionado para esse primeiro encontro e lido compartilhadamente, os alunos se sentiram instigados, envolvidos com a história, interessados em descobrir o que iria acontecer, saber sobre os personagens, antecipavam fatos, criavam hipóteses, questionavam as hipóteses dos colegas, verificavam as informações no texto, demonstrando satisfação e prazer ao lê-lo. Pode-se observar que a atitude dos acadêmicos e dos professores era parecida com a das crianças tal qual quando apresentamos um livro de literatura, houve um encantamento como se estivessem realizando uma nova descoberta, como se uma nova paixão estivesse aparecendo, se permitiam viajar pelo mundo da literatura. Alguns ficaram mais quietos, mas não menos concentrados e demonstravam no olhar o prazer pelo texto. Em alguns momentos era até difícil prosseguir a leitura, uma vez que todos queriam comentar; às vezes não expunham suas ideias para a turma, mas comentavam com os colegas ao lado. Terminado o horário do encontro, o restante do texto ficou para ser discutido na próxima semana. Apesar de ter dado horário, não havia uma euforia para ir embora, pessoas arrumando o material tirando o foco do conto, ficaram concentrados até o fim. É provável que pela empolgação daqueles que ali estavam, ao sair deram logo um jeito de terminar toda a história e descobrir qual o final desse conto.

No dia seguinte ao grupo, recebemos comentários do tipo: "Muito bom nosso primeiro encontro ontem! Aguardando ansiosa pelo próximo". As acadêmicas da fila de espera, que estiveram presente no primeiro encontro aguardando desistência de alguém, gostaram do primeiro encontro e gostariam de saber se poderiam continuar participando. Esses comentários reforçam as percepções que tivemos de que as pessoas se empolgaram e sentiram-se motivadas para dar continuidade a essa comunidade de leitores e que comprovam que a literatura é arte e sedução e que, portanto, é chave para a formação de leitores.

*Algumas questões*

A formação de leitores está na pauta educacional há mais de um século conforme demostram as pesquisas. Um dos maiores legados que a escola pode deixar para o aluno é o interesse e a habilidade de ler e escrever e torná-lo leitor, isto é, ser capaz de compreender melhor a si mesmo e ao

mundo, exercendo de forma plena a liberdade de existir.

A formação de leitores requer professores leitores proficientes e, sobretudo, imersos na cultura escrita, o que, sabemos, não é facilmente encontrado nas escolas da educação básica brasileira. A partir dessa necessidade e da constatação de que menos de 50% dos acadêmicos do curso de Pedagogia são leitores, propusemos o projeto de criação de uma comunidade de leitores, em uma instituição de ensino superior, visando a estimular a formação do professor como um leitor de literatura, superando, assim, a lacuna encontrada na formação inicial dos docentes da educação básica.

A experiência que está em andamento tem possibilitado o (re)encontro do professor com a leitura literária, ampliando o repertório desses professores em formação, ampliando a criticidade diante da construção de novos conhecimentos, transformando-os em leitores plenos, capazes de refletir em torno dos textos e favorecendo o amadurecimento intelectual e cognitivo.

E se, em vez de exigir a leitura, o professor decidisse de repente partilhar sua própria felicidade de ler? (PENNAC, 1984, p. 80). Essa questão deve guiar as decisões dos formadores de professores da educação básica fazendo da formação inicial um momento de aprofundamento em torno da prática da leitura literária na formação humana do leitor. Assim, o professor transformaria sua sala de aula em comunidade de leitores e desenvolveria a capacidade de ler em seus alunos, desde a educação infantil, possibilitando o desenvolvimento intelectual de cada um tornando-os cidadãos da cultura escrita.

Não se pode pensar em formar leitores se os professores não o são, quando suas experiências apontam para um distanciamento do texto como arte. É preciso possibilitar que os acadêmicos, futuros professores, formem o gosto pela leitura, desmistifiquem ideias impregnadas na prática docente, às vezes mal elaborada na formação acadêmica. É preciso reconhecer a responsabilidade da universidade na formação de professores leitores, atribuindo o valor literário do texto, especificamente no curso de pedagogia.

É nessa perspectiva que se insere o presente projeto, que visa a concretizar um momento de leitura literária junto aos acadêmicos e professores da rede pública e privada de ensino com o propósito de

ampliar o repertório desses mediadores de leitura e formadores de leitores. É preciso garantir que os docentes e acadêmicos possam navegar com mais liberdade nesse percurso sobre a leitura. Eles como leitores literários, como mediadores: são eles que abrirão os caminhos das crianças ao universo da leitura literária.

É também nesse sentido que Amarilha (2013, p. 132) aponta que "é preciso que a formação literária sofisticada seja favorecida aos primeiros professores de nossas crianças, aos graduandos em Pedagogia, porque é deles a tarefa de mediar o rito iniciático ao mundo da palavra, do simbólico, das metáforas por que passam nossos aprendizes".

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# Pósteres

PÓSTERES

# Uso y aplicación didáctica de las TIC para trabajar en proyectos de lengua y literatura en secundaria

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PALABRAS CLAVE: Proyectos de trabajo, las TIC y su aplicación didáctica, enseñanza de la lengua y la literatura en secundaria.

RESUMEN:
A partir de un estudio sobre el uso y la implementación de las TIC en proyectos de trabajo de lengua y literatura realizados por el alumnado del Máster de Profesor/a de Secundaria de la Universitat de València, observamos el grado de conocimiento de las TIC de este alumnado y el interés de la aplicación didáctica con que se usan en este tipo de proyectos. El alumnado del Máster elabora materiales didácticos sobre lengua y literatura con TIC dirigidos a los estudiantes de Secundaria y Bachillerato. Presentamos el valor que le concede el alumnado del Máster a la utilización de los recursos que podemos encontrar en la red para mejorar los resultados en la planificación de los proyectos de lengua y literatura, en la motivación de los estudiantes, en el trabajo colaborativo, en la publicación de los proyectos y en la difusión de propuestas educativas innovadoras.

INTRODUCCIÓN:
Para realizar este estudio partimos de la experiencia que hemos llevado a cabo durante los últimos cinco cursos en las materias del Máster de Profesor/a de Secundaria de la Universitat de València: *Complementos para la formación disciplinar de la especialidad de lengua y literatura catalana* y *Aprendizaje y enseñanza de la lengua y la literatura catalana*. Durante el curso, proponemos al alumnado elaborar proyectos de trabajo relacionados con los contenidos curriculares de la asignatura *Valencià, llengua i literatura*, obligatoria para los estudiantes de Secundaria del País Valencià. Nuestra propuesta tiene como finalidad atender la diversidad de intereses y destrezas de los alumnos, integrar las cuatro habilidades lingüísticas, propiciar las relaciones interdisciplinares e introducir la evaluación formativa. Para ello incorporamos el trabajo por proyectos en la formación de los futuros profesores ya que supone se priorizar la importancia del trabajo cooperativo y el refuerzo del aprendizaje individual,

además del inicio en la actividad de investigación, análisis e interiorización de la información y la relación con el contexto social en que tiene lugar el aprendizaje. De esta forma, el alumnado del Máster aprende a elaborar materiales didácticos sobre lengua y literatura para su aplicación en las aulas de Secundaria con unos objetivos específicos explícitos, que incluyen los criterios de producción y de evaluación de los textos elaborados (Camps, 1996:48).

La introducción de recursos TIC supone una alfabetización en y para la cultura digital y comporta un aumento de posibilidades de participación (Lara, 2009). Por otro lado, la innovación y la mejora de las prácticas educativas mediante las tecnologías depende del buen uso en su aplicación didáctica. Consideramos, con Rodríguez G. (2008), que los proyectos de trabajo han demostrado ser una forma de planificación eficaz y un instrumento de observación e investigación por parte del profesor que ofrece muchas posibilidades para la innovación educativa. Ofrecen una serie de ventajas, también señaladas en trabajos como los de Colomer (1996, en Margallo 2012: 23), por ejemplo: integrar el trabajo de diferentes tipos de lectura, dar protagonismo a las actividades de lectura, escritura y oralidad, y favorecer la asimilación de aprendizajes literarios. Además, tal como apunta Lluch (2012), la red dispone de una riqueza de recursos para fomentar la lectura y la escritura que nos permiten potenciar el Plan de fomento de la Lectura del Centro. A diferencia del modelo de enseñanza tradicional, la inserción de los contenidos en un proyecto, que sigue un itinerario hasta llegar a un producto final, dota de consistencia y sentido al aprendizaje lingüístico y literario. Se trata de un instrumento con muchas potencialidades para la innovación y para la mejora de las prácticas educativas pero siempre que vayan unidas a una renovación metodológica que tenga en cuenta los avances en didáctica de la lengua y la literatura y que incorporen las posibilidades de la red para investigar, reflexionar y compartir, tal como remarcan Manresa, Durán y Ramada (2012).

En los proyectos de trabajo realizados durante los diferentes cursos del máster se ha conseguido integrar el trabajo sobre lengua en relación con la lectura de textos literarios, la elaboración de textos de intencionalidad literaria en distintos géneros, y el uso de diferentes recursos TIC para favorecer una planificación didáctica eficaz y motivadora para el alumnado.

Es evidente que los estudiantes deberían saber utilizar las TIC como instrumentos habituales de trabajo tal como se indica en el currículum

oficial en las diferentes etapas educativas: conocer diferentes herramientas para buscar información, compartir y publicar diferentes tipos de documentos; usar vídeos educativos como recurso formativo e interactivo; saber incluir enlaces; elaborar noticias; utilizar la prensa digital fomentando la selección y el procesamiento de la información; relacionarse con los otros, cooperar, etc. Además, la inclusión de las TIC permite considerar las formas lingüísticas desde una perspectiva más funcional puesto que supone plantear el uso de la lengua en determinadas situaciones de comunicación y con unos géneros discursivos concretos que requieren la interacción entre los alumnos, para coordinarse y decidir los recursos que emplearán, y tener en cuenta los receptores del trabajo puesto que se trata de proyectos que presuponen una difusión en la red.

OBJETIVOS:
El principal objetivo de este trabajo es conocer las ventajas e inconvenientes encontrados por los estudiantes en el uso de las TIC para trabajar con proyectos de lengua y literatura en secundaria y bachillerato. Como objetivos específicos, señalaremos cuáles son las TIC que conocen y usan los alumnos con más frecuencia durante su formación académica, la implementación que hacen de ellas en este tipo de trabajos, y cómo su uso repercute en los géneros de escritura académica.

DESCRIPCIÓN DE LA INVESTIGACIÓN:
El tipo de estudio que presentamos consiste en un análisis cualitativo de los datos recogidos durante los últimos cinco cursos del Máster, des de su inicio en el curso 2011-12 al 2015-16: cuestionarios y proyectos de trabajo realizados por el alumnado. A partir de este análisis se ha constatado la formación recibida en TIC, el uso académico y personal que realizan los alumnos de las tecnologías, las ventajas e inconvenientes que encuentran en su aplicación didáctica y la posible influencia en los diferentes géneros en que se han utilizado.

El enfoque metodológico que planteamos en el trabajo de las asignaturas del Máster supone el desarrollo de un proyecto sobre los contenidos del currículum de Secundaria y Bachillerato del área de Lengua y Literatura aplicado a un nivel o a una etapa educativa. Se proponen una serie de trabajos que consisten en un conjunto de actividades organizadas y secuenciadas en función de un resultado o producto determinado (una ruta literaria, un montaje audiovisual, una representación teatral…), con la incorporación de recursos TIC para su elaboración (*Google maps*, *iMovie* o *Movie Maker*, etc.).

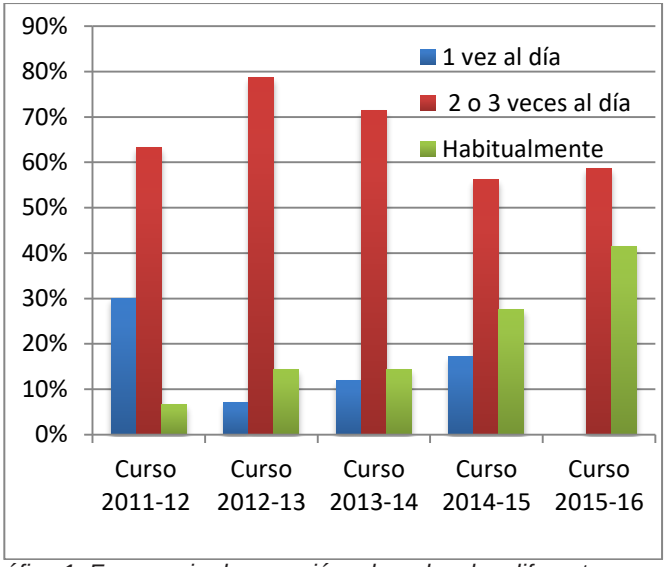
La secuencia de actividades se distribuye en las siguientes fases, siguiendo la propuesta de Kilpatrick (Zabala, 1995):

1. Los estudiantes se constituyen en grupos de 4 o 5 personas y seleccionan la temática del proyecto a realizar teniendo en cuenta que los materiales didácticos que se preparan han ser aplicados y evaluados en contextos escolares reales, como puede ser el centro de Secundaria donde hacen las prácticas del máster.
2. Se planifican los medios y las etapas de la realización.
3. Se realiza el trabajo según el plan establecido.
4. Se presenta y evalúa el producto realizado, se analiza el proceso seguido y la participación de los alumnos en la tarea.

Los criterios de evaluación se centran en los contenidos, el proceso de elaboración, la claridad de la exposición, la participación activa de todos los miembros del grupo, la presentación creativa, dinámica y ajustada al tiempo previsto. Se trata de un tipo de evaluación individualizada y grupal, en la que además se realiza una autoevaluación y una coevaluación entre el alumnado.

RESULTADOS Y CONCLUSIONES:
En los resultados del análisis realizado observamos que en los últimos cursos aumenta considerablemente el uso y la variedad de TIC utilizadas. Los alumnos destacan más ventajas en su aplicación para trabajar en los proyectos, como la posibilidad de favorecer la innovación educativa, la utilidad, las posibilidades diversas que ofrecen, el aumento de la motivación y la mejora del trabajo en general. No obstante, se señalan también algunos inconvenientes derivados de la falta de formación en TIC de los alumnos y de la poca práctica que se aprecia del uso de las TIC en el trabajo habitual en el aula.

Respecto a la frecuencia de conexión a la red, el 78,66% del alumnado afirma conectarse a Internet una, dos o tres veces al día. Predomina la opción de 2 o 3 veces al día en todos los cursos y el alumnado de los últimos cursos usa con más frecuencia Internet.




*Gráfica 1: Frecuencia de conexión a la red en los diferentes cursos*

Sobre el conocimiento que manifiesta el alumnado de las TIC, también se aprecia una progresión cronológica. Los porcentajes son mucho más altos en los últimos cursos, en que la mayor parte del alumnado afirma conocer muchas más herramientas: en el curso 2011-12 predomina el blog y los alumnos usan 8 herramientas diferentes, en cambio, en el 2015-16 además del drive se emplean 12 herramientas TIC diferentes.

| TIC | 2011-12 | 2012-13 | 2013-14 | 2014-15 | 2015-16 |
|---|---|---|---|---|---|
| Blog | 96,40% | 100% | 97,60% | 100% | 100% |
| Wiki | 64,30% | 57,10% | 64,30% | 72,40% | 62,10% |
| Drive | 39,30% | 7,10% | 35,70% | 82,80% | 89,70% |
| Box | 7,10% | 50% | 71,40% | 34,50% | 65,50% |
| Moodle | 14,30% | 21,40% | 33,30% | 27,60% | 58,60% |
| Prezi | | 35,70% | 38,10% | 62,10% | 79,30% |
| Movie Maker | | | 61,90% | 72,40% | 82,80% |
| Slideshire | 10,70% | 42,90% | 28,60% | 58,60% | 62,10% |
| Audacity | | | 26,20% | 41,40% | 27,60% |
| Webquest | 28,60% | 14,30% | 16,70% | 17,20% | 13,80% |
| CMapTools | 7,10% | 0% | 7,10% | 0% | 13,80% |
| Hot Potatoes | | | 2,40% | 3,40% | 3,40% |
| Glogster | | | 7,10% | 3,40% | 0% |

*Tabla 1. Conocimiento de los alumnos de TIC en diferentes cursos*

En lo que se refiere a las ventajas e inconvenientes sobre el uso de las TIC en los últimos cursos aumentan las valoraciones positivas y disminuyen las negativas. La mayoría de los cursos coinciden en las siguientes ventajas:

- utilidad,
- inmediatez/rapidez,
- fácil acceso,
- trabajo colaborativo,
- coordinación,
- facilidad para compartir,
- trabajo a distancia,
- variedad de información,
- comodidad y facilidad.

Como inconvenientes, en la mayoría de los cursos se apunta:

- la escasa formación en TIC,
- la dependencia del acceso a Internet,
- la carencia de infraestructuras,
- la pérdida de proximidad personal.

Las herramientas TIC que emplean los alumnos en los trabajos por proyectos con diferentes géneros aumentan en cada curso puesto que los alumnos conocen más cantidad y variedad de ellas, y encuentran que son más efectivas para trabajar con diferentes géneros académicos.

| 2011-12 | 2012-13 | 2013-14 | 2014-15 | 2015-16 |
|---|---|---|---|---|
| **Editor de video** | Editor de video | Editor de video | Editor de video | Editor de video |
| **Google Maps** | | Google Maps | Google Maps, | Google Maps |
| **Wiki** | | Wiki | | |
| **Editor de fotografía** | | Editor de fotos | | |
| | **Blog** | Blog | Blog | Blog, |
| | **Webquest** | Webquest, | Webquest, | |
| | | **Editor de audio** | Editor de audio | Editor de audio |
| | | **Viquipèdia** | Viquipèdia | Viquipèdia, |
| | | **Linea del tiempo digital** | Linea del tiempo digital | |
| | | **Facebook** | Facebook | |
| | | **Podcast** | Podcast | |
| | | **Gmail** | Gmail | |
| | | **Twitter** | Twitter | |
| | | | **Google Drive** | Google Drive |
| | | | **Youtube** | Youtube |
| | | | **Videoconferencia** | Videoconferencia |
| | | **Hot potatoes** | | |
| | | **Petxa-kutxa** | | |
| | | **Cartel en linea** | | |
| | | **Slideshare** | | |
| | | **Foro de debate** | | |
| | | **Wix** | | |
| | | **Tuenti** | | |
| | | | **Kahoo it** | |
| | | | **Wordle** | |

| | | | | |
|---|---|---|---|---|
| | | | **Wikimedia Commons** | |
| | | | **Issuu** | |
| | | | **Web de almacenaje** | |
| | | | **Power Point** | |
| | | | | **Instagram** |
| | | | | **Videoquiz** |
| | | | | **Videos de animación** |
| | | | | **Videojuego Second Life** |

*Tabla 2. Herramientas TIC empleadas en los trabajos por proyectos de los diferentes cursos.*
*Indicamos en negrita las que se van incorporando en cada curso*

Observamos un aumento evidente en los últimos cursos de la diversidad de herramientas empleadas por los alumnos, sobre todo plataformas digitales para publicar los trabajos como *blogs, wiki, webquest, Slideshare, Issuu*; editores de sonido, de vídeos y de fotografía; *podcast*; videojuegos; *videoquiz*; videoconferencias; líneas del tiempo; *Google Maps; Google Drive*; realización de entradas para la Wikipedia; utilización de las redes sociales.

En los siguientes ejemplos vemos algunas imágenes donde aparecen TIC empleadas por los alumnos para trabajar diferentes proyectos de lengua y literatura en Secundaria, como una línea del tiempo para trabajar la *Renaixença* literaria o un mapa de Google para llevar a cabo una ruta literaria.

*Figura 1: Línea del tiempo sobre el periodo literario de La Renaixença*

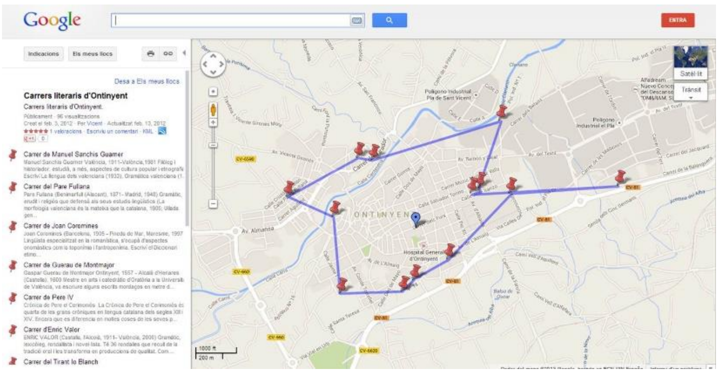


*Figura 2: Ejemplo de la utilización del Google Maps de un grupo de alumnos del máster para indicar una ruta literaria denominada Carrers literaris d'Ontinyent.*

El alumnado del Máster considera que hay más ventajas que inconvenientes si utilizan las TIC en los trabajos académicos. No obstante, continúa poniéndose en evidencia un déficit en la formación en TIC que parece compensado por el conocimiento y el autoaprendizaje en TIC que realiza una gran parte del alumnado que tiene al alcance ordenadores y dispositivos móviles con aplicaciones que cada vez resultan más accesibles y fáciles de emplear. El déficit de formación podría ser el resultado de la falta de experiencia para emplear las TIC con una finalidad didáctica. En este sentido, conviene recordar que hay que partir de lo que es importante que aprenda el alumnado y considerar en qué medida la tecnología ayudará a lograr este propósito, como ya apunta Area (2007)

en su decálogo para planificar buenas prácticas docentes con tecnologías.

Vemos unos ejemplos de los trabajos desarrollados por el alumnado con la incorporación de TIC en los proyectos de lengua y literatura que han resultado muy satisfactorios para el alumnado que los ha realizado y han sido muy bien valorados por los compañeros del Máster:

*Figura 3: Ejemplo de una web realizada por los alumnos del máster para trabajar la poesía de posguerra*

*Figura 4: Periódico digital realizado por los alumnos del máster mediante la creación de una web para trabajar los géneros periodísticos*

*Fig. 5 y 6: Proyecto para trabajar una lectura con la realización de una entrada en la Viquipèdia y de una web donde se presentan los tutoriales que tienen que seguir los alumnos*

En el cuestionario final sobre las ventajas y los inconvenientes de utilizar las TIC en la materia del máster, predominan las ventajas sobre los inconvenientes en todos los cursos y de forma más evidente en los últimos. Las ventajas principales son:

- innovación educativa
- utilidad
- diversidad de maneras de trabajar
- aprender a trabajar con TIC y usar nuevas plataformas
- motivación
- mejora del trabajo en general, especialmente el del profesorado.

Por otro lado, los inconvenientes señalados son:

- tiempo necesario para trabajar con las TIC
- saturación de recursos y exceso de entornos virtuales
- dependencia de la conexión a Internet
- falta de hábitos de uso.

La aportación más evidente de las TIC a la escritura académica sería la incorporación de nuevos géneros que han surgido con la introducción de las TIC en nuestro contexto sociocomunicativo que implican unas nuevas formas de escritura y una inmediatez en la difusión de los textos, como en el caso del *post* en el *Facebook* o en el *blog*, el *tuit* en el *Twitter*, el *podcast* en la radio. Esto comporta que los productos elaborados por los alumnos son más públicos, lo cual supone que se tiene que tener más cuidado en la presentación y, por lo tanto, requiere más dedicación la revisión y la finalización del proyecto.

Otra ventaja importante que aportan las TIC, según señalan los mismos alumnos, es favorecer el trabajo colaborativo, la coordinación, la facilidad para compartir. Cómo dice Castelló (2014), es importante favorecer la posibilidad de una escritura colaborativa y que los estudiantes interactúen y reflexionen con las herramientas apropiadas.

En un anterior estudio sobre la utilización de las TIC en trabajos académicos (Martí y Garcia, 2014), ya comentamos que este tipo de recursos permiten desarrollar competencias básicas diversas: la competencia comunicativa, lingüística y audiovisual; la competencia en el tratamiento de la información y la competencia digital; la competencia de aprender a aprender, y la competencia de autonomía y de iniciativa personal. Además, la valoración de los alumnos siempre ha resultado muy satisfactoria dado que el uso de las TIC les motiva a participar en las actividades propuestas en la materia, les facilita acceder a los contenidos del currículum, interaccionar entre ellos y con las profesoras, y compartir otras actividades de interés cultural, referentes musicales y cinematográficos, vídeos, fotografías, etc.

En este análisis hemos visto algunas herramientas TIC que los alumnos consideran útiles para el trabajo en proyectos de lengua y literatura. Sería conveniente, pues, favorecer el conocimiento y el uso de estas herramientas entre el alumnado y el futuro profesorado para mejorar las condiciones de la escritura académica. Los mismos alumnos manifiestan esta carencia de formación en TIC y destacan su utilidad.

Las conclusiones del estudio muestran que el alumnado cada vez tiene un grado mayor de conocimiento de las TIC, lo cual pone de manifiesto la importancia de implementar más recursos TIC en la docencia con el fin de mejorar la planificación didáctica, la organización de las ideas, la presentación de trabajos académicos, la consulta de recursos en red, la

posibilidad de compartir documentos de diferentes formatos y la utilización de sitios web para trabajar en el aula.

Sin embargo, se constata la escasa formación en TIC que demuestra la mayoría de los estudiantes del máster. Por lo tanto, consideramos que hay que completar la formación universitaria de los futuros docentes en TIC, puesto que tienen que saber utilizarlas con solvencia como herramientas de trabajo habituales.

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# El valor de la lectura y de la escritura en el aprendizaje de lenguas en secundaria según las creencias de los alumnos

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PALABRAS CLAVE: didáctica de la lengua, lectura, escritura, creencias de los alumnos.

RESUMEN:
A partir de una investigación realizada sobre las creencias de alumnos de secundaria respecto al aprendizaje de lenguas en un contexto plurilingüe, presentamos el tipo de procedimientos empleados para trabajar la lectura y la escritura en las distintas lenguas, teniendo en cuenta la experiencia adquirida de estos estudiantes durante la etapa de la enseñanza obligatoria. Destaca la gran importancia que les conceden los alumnos a las prácticas de lectura y de escritura en el proceso de aprendizaje de las lenguas. Se manifiestan perfiles metodológicos diferenciados según las lenguas estudiadas: el castellano, como primera lengua; el catalán, como segunda lengua; y el inglés, como lengua extranjera. Señalamos la ausencia de referencias a la integración de lenguas en las apreciaciones que hacen los estudiantes sobre cómo aprenden lenguas.

Consideramos que la interacción entre profesores y alumnos, y la reflexión sobre cómo se aprende con el fin de poder conocer mejor lo que ocurre en el aula son necesarias para poder plantear cambios metodológicos que supongan mejorar la planificación didáctica.

INTRODUCCIÓN:
Si queremos mejorar la enseñanza-aprendizaje de lenguas planteándonos cambios en la metodología que faciliten la adquisición y el estudio de primeras y segundas lenguas, es importante tener en cuenta lo que creen los alumnos sobre cómo aprenden mejor las diferentes lenguas en el aula. Este es el punto de partida de la investigación realizada en la tesis de Garcia Vidal (2015) de la cual tomamos los datos fundamentales para este

trabajo. En este estudio se propuso que los alumnos reflexionaran sobre cómo aprenden lenguas con la finalidad de poder percibir y entender mejor la “cultura de aprendizaje” que rodea las clases de lengua. Partimos de la hipótesis de que, a partir de la experiencia vivida en las aulas, los alumnos nos pueden aportar una información valiosa sobre las metodologías que se implementan para enseñar las diferentes lenguas que aprenden. En el contexto de esta investigación, estas lenguas se refieren a una lengua primera (L1), habitualmente el castellano; una lengua segunda (L2), que suele ser el catalán; y una lengua extranjera (LE), generalmente el inglés.

Esta investigación tiene como precedentes nuestros estudios sobre las percepciones de los alumnos inmigrantes respecto al aprendizaje de una L2 y sobre las representaciones sociales de las lenguas que aprenden los alumnos de 4º de ESO (Garcia Vidal, 2010, 2012; Garcia Vidal y Martí Climent, 2012). En estos trabajos se comprueba la perspectiva que tienen estos alumnos sobre las actividades que les enseñan mejor a aprender lenguas, y su actitud hacia la educación plurilingüe que han recibido. Se concluye que estas ideas pueden influir en el proceso de aprendizaje de las lenguas.

Dentro del ámbito de la enseñanza-aprendizaje de las lenguas y para analizar lo que los alumnos dicen sobre cómo aprenden lengua, se toma la definición de “creencias” como “las formas de comprender, premisas o proposiciones sobre el mundo, sostenidas psicológicamente, que son aceptadas como verdaderas” (Richardson, 1996: 103). Esta definición se refiere a las creencias de los alumnos, los cuales están convencidos que son verdad y constituyen el filtro por donde pasa todo aquello que perciben.

*Figura 1: Relación entre las creencias y la cultura del aula*

El estudio de las creencias supone una activación de los procesos de reflexión en el aula (Ramos, 2010). En nuestro caso, se trata de explorar las ideas que tienen los alumnos sobre cómo se aprende mejor una lengua a partir de su visión como estudiantes de las diferentes lenguas que forman parte del currículo de la enseñanza obligatoria. Tomamos como referente la metáfora propuesta por Breen (1986) y retomada por Holiday (1999) y Ramos Méndez (2010) que presenta la idea de la cultura del aula como un "arrecife de coral" (*coral gardens*) en el cual no se aprecia ningún movimiento en la superficie pero, si buceamos en su interior, la complejidad de la vida es inmensa. En el aula ocurre una cosa parecida: desde fuera parece que siempre funcionan los mismos mecanismos y procedimientos (una persona que enseña y otras que aprenden unos contenidos) pero la complejidad de creencias, actitudes, motivaciones, aptitudes, estilos de aprendizaje y personalidades diferentes es sorprendente. Investigando las creencias de los alumnos podemos conocer mejor algunos de los complicados procesos que tienen lugar en ese arrecife de coral con el objetivo de comprender y profundizar más en lo que pasa en el ámbito de la enseñanza y aprendizaje de las lenguas.

Partimos, por lo tanto, de la idea que la enseñanza de la lengua puede ser más eficaz si atendemos a lo que dicen los estudiantes sobre las dificultades con que se encuentran y las ventajas conseguidas durante su aprendizaje. Es decir, consideramos que la interacción entre profesores y alumnos es fundamental en el proceso de aprendizaje, como lo es la reflexión sobre cómo se aprende para conocer mejor lo que acontece en el aula y así poder avanzar en la mejora de la enseñanza de las lenguas.

OBJETIVOS:

Los objetivos que se proponen con este trabajo se centran, por un lado, en determinar la metodología que se sigue de forma más habitual en las clases de lengua para trabajar la lectura i la escritura. Por otro lado, se pretende determinar los procedimientos que consideran los alumnos de secundaria más o menos adecuados para aprender las diferentes lenguas que estudian (L1, L2, LE) relacionados con las lecturas seleccionadas, la manera de leer y de trabajar los textos leídos, el tipo de textos que se escriben en clase, la utilización de recursos audiovisuales, la organización del trabajo, el tiempo que se dedica en clase a la lectura y la escritura, y la forma de evaluarlas.

DESCRIPCIÓN DE LA INVESTIGACIÓN:
Nuestro trabajo es un tipo de investigación cualitativa-interpretativa, que consideramos adecuada para estudiar las creencias de los alumnos puesto que permite profundizar en una cultura, en este caso la cultura del aula, o investigar un grupo dentro de un contexto natural, no experimental. Se trata de un enfoque etnográfico en que las categorías de análisis surgen de los datos aportados por los aprendices y observados en contexto. Como afirma Cambra (2003), cualquier clase de lengua es una cultura singular y única. Cada situación comparte características con otras y se distingue al mismo tiempo por otras particulares. Nos hemos centrado en un estudio de casos que nos permitió conocer las creencias de los alumnos de dos clases de 4º de ESO. Mediante la recogida de datos o materiales empíricos, realizada con estos estudiantes pretendíamos obtener un mejor conocimiento sobre lo que los alumnos creen que los ayuda más a aprender lenguas.

La interpretación de los datos se realizó mediante una doble perspectiva: la del producto, a partir de los textos escritos por los alumnos, y la del proceso, a través del análisis de las interacciones. Con esta doble perspectiva se considera en su complejidad como van emergiendo las creencias de los alumnos a partir de lo que comentaron durante la interacción en el aula.

El centro donde se realizó la investigación fue un instituto público de la ciudad de Valencia, donde trabaja la investigadora como profesora de la materia *Valenciano, lengua y literatura*, y en un contexto natural de aula. Se trata de un centro de extensión mediana, donde también se imparten ciclos formativos. El alumnado es de clase media-baja, con un sector de inmigrantes que no presenta problemas de marginalidad. Para realizar la investigación, se eligió el curso de 4º de ESO porque es el último de la Educación Secundaria Obligatoria y en este estudio interesaba que los alumnos pudieran hablar de su experiencia como estudiantes de lenguas durante la etapa obligatoria de la escolarización para tener una visión lo más completa posible de lo que ha supuesto para ellos la enseñanza-aprendizaje de las diferentes lenguas.

Los participantes en el estudio fueron 42 alumnos de dos clases de 4º de ESO, que tienen mayoritariamente como L1 el castellano. Todos los alumnos estudiaban en un programa de educación bilingüe PIP (Programa de Incorporación Progresiva), mediante el cual cursaban la mayor parte de las materias en castellano y algunas en catalán, de forma arbitraria, a

lo largo de la escolarización.

Como macrocontexto de la investigación se diseñó una secuencia didáctica (SD) para hacer emerger las creencias de los alumnos que se han ido configurando durante su escolaridad. El hecho de utilizar una SD como modelo de intervención facilitó que en el proceso aparecieran las reflexiones de los alumnos. Se pretendió captar el conocimiento generado en la interacción mediante el trabajo colaborativo de los grupos participantes y con las ayudas proporcionadas por la profesora en los talleres previstos como parte de la SD.

Las sesiones de la SD se organizaron en tres fases, siguiendo el modelo de Camps (2003) y adaptándolo a nuestro proyecto:

1ª fase, desarrollada durante la primera sesión de la secuencia didáctica, se formuló el proyecto y se definió el género que se iba a trabajar: al inicio de la sesión, se informó a los alumnos de la tarea que tenían que realizar, que consistía en preparar una disertación de carácter argumentativo ante los profesores de lengua sobre lo que consideraban más adecuado para aprender lenguas, y que el trabajo formaba parte de una investigación que estaba realizando la profesora sobre cómo aprenden lenguas los alumnos de Secundaria. De este modo, se justificaba que las sesiones se tenían que grabar en audio y video. Después, la profesora repartió los cuestionarios iniciales individuales sobre lo que creía cada uno que resultaba más efectivo para aprender lenguas. Al acabar, los alumnos se agruparon por parejas para escribir el texto inicial sobre lo que creían que resulta mejor para aprender lenguas en clase. Esta sesión se grabó en audio.

2ª fase, que se desarrolló desde la sesión 2 a la 5, se realizaron talleres con recursos para elaborar un texto argumentativo y así dar herramientas a los alumnos para revisar y completar el texto inicial hasta la escritura del texto final. Estas sesiones se grabaron en audio.

3ª fase, desarrollada durante la 6ª y última sesión, cada grupo presentó su producción final, la disertación, a los profesores de lengua y a los compañeros de clase y se completó una rúbrica de evaluación por parte de todos los participantes. Esta sesión se grabó en vídeo.

| Fases | Objectius | Activitats | Produccions |
|---|---|---|---|
| **1** (1 sessió) | - Presentar el projecte<br>- Recollir dades inicials | - Qüestionari individual<br>- Redacció de l'opinió per parelles: consigna | - Qüestionari inicial<br>- **Text inicial** - 1a versió |
| **2** (4 sessions) | - Planificar i preparar la dissertació<br>- Ajudes de caràcter pragmàtic, estructural i lingüístic | **Tallers d'aprenentatge** | - Text escrit: **planificació** i **revisió**<br>- Presentació oral: **guió**, **assaig** |
| **3** (1 sessió) | - Exposar la dissertació<br>- Recollir l'avaluació de l'auditori (professors i alumnes) | - Presentació de les dissertacions a l'aula<br>- Avaluació de les dissertacions | - **Text final**<br>- **Dissertació oral**<br>- Fitxa d'avaluació |

*Figura 2: Fases, objetivos, actividades y producciones de la SD*

Se analizaron las siguientes producciones que permitieron hacer un seguimiento de la manera en que fueron emergiendo las creencias de los alumnos:

1) las grabaciones de las interacciones, donde los alumnos discutían sobre lo que consideraban más significativo para aprender lenguas
2) los textos elaborados, a partir de la interacción, donde se indicaban las creencias seleccionadas
3) la disertación, donde los alumnos exponían la versión definitiva de sus creencias.

RESULTADOS Y CONCLUSIONES:

En las conclusiones obtenidas en esta investigación, después del análisis de los datos indicados, hemos comprobado cuáles son las creencias recurrentes y más destacadas por los alumnos referidas a la enseñanza-aprendizaje de las lenguas relacionadas con los contenidos y procedimientos que consideran más significativos para aprender lenguas. Observamos la gran importancia que les conceden los alumnos a las prácticas de lectura y de escritura en el proceso de aprendizaje de las lenguas.

Entre los contenidos a los que se refieren los alumnos como fundamentales parar aprender lenguas, destaca la categoría oralidad, a la cual se refieren con frecuencia para señalar la poca atención que se le dedica en las clases de lengua. Con esta categoría, los alumnos aluden sobre todo al uso de la lengua, a las actividades, a los recursos y a la metodología para aprender la lengua oral: hacer presentaciones de trabajos en grupo a clase, tertulias literarias, debates sobre temas que les interesan, diálogos y dramatizaciones, practicar la conversación en la lengua que aprenden. Destacamos la presencia de la lectura como un contenido fundamental para aprender a hablar sobre las lecturas compartidas programadas en las clases de lengua. Cuando los alumnos destacan las dificultades para aprender lengua, consideran que en las clases se deja muy olvidada la práctica de la expresión oral. En las clases de lengua es habitual que sea el aprendizaje de la escritura lo más importante y, por lo tanto, creen que habría que darle más protagonismo a la práctica de la expresión oral. Algunos alumnos también manifiestan que hablar y entender es la parte más complicada de aprender lenguas y, por lo tanto, haría falta que fuera posterior a aprender gramática y léxico. Una dificultad importante para aprender es que quien más habla es el profesor y los alumnos, normalmente, están callados y escuchando.

La mayoría de los alumnos no creen que se tenga que aprender sólo con el uso o sólo con el código, como es habitual en algunas clases. No tiene que predominar una cosa ni tampoco la otra. Por ejemplo, al hablar, a veces, los tiempos verbales les fallan y habría que estudiarlos. No se suele evaluar la expresión oral, por lo tanto, no se valora el esfuerzo para aprender a hablar. Entre los contenidos que proponen los alumnos para trabajar la expresión oral y que les ayudan a aprender, tenemos la referencia a aprender con diferentes tipos de discurso, como la lectura en voz alta, la exposición académica, el debate, el trabajo en grupo, las tertulias literarias. También consideran que vincular la enseñanza de la oralidad a la escritura puede ser efectivo puesto que el trabajo con una modalidad refuerza también el aprendizaje de la otra e indican ejemplos, como preparar exposiciones académicas con un guion escrito y una presentación oral. Además, valoran positivamente para aprender lengua la importancia de la interacción en el aula con el profesor y los compañeros cuando se trabajan también las producciones escritas.

Respecto a los procedimientos para aprender lenguas, en el análisis de las categorías a lo largo de la SD los alumnos manifiestan que son fundamentales: las lecturas, los recursos audiovisuales, el aprendizaje en

contexto y la temporización. La categoría lectura es una de las más nombradas en la SD, junto con la gramática y el léxico. Con la lectura, los alumnos aluden sobre todo a la manera de trabajar las lecturas en clase, la importancia de poder elegir el libro que los gusta, la adecuación de las lecturas que tienen que leer y la manera de evaluarlas. Sobre la literatura, indican que es un contenido fundamental, sobre todo en las clases de castellano, y explican la utilidad que tiene aprenderla, cómo mejorar las clases con comentarios de texto, escribiendo textos, estudiando movimientos literarios y autores.

Durante la SD, los alumnos dejan constancia de que la lectura les facilita la adquisición de la destreza de hablar y escribir. Insisten que el tipo de lecturas les tienen que resultar más accesibles, no sólo tendrían que obligarles a leer clásicos que les resultan demasiado difíciles y complicados. Destacan que les gustaría poder elegir las lecturas, que los profesores de las diferentes lenguas tendrían que coordinarse para programarlas, que accederían mejor a la lectura de los clásicos con unas actividades previas para introducirlos, que prefieren exámenes no memorísticos para estudiar los principales autores y obras. Además, consideran que tanto leer como ver una película con subtítulos son actividades positivas para aprender y también les gusta tener la posibilidad de comparar el libro que leen con las adaptaciones que se han hecho en el cine. Para que sea efectiva, los alumnos señalan que la lectura tiene que ser entretenida e insisten que hay que leer con atención porque resulta más provechoso. Consideran que es útil leer para mejorar en catalán y en castellano, y que leer es una buena forma de adquirir vocabulario y retener la forma de las palabras. No obstante, indican que los libros que leen para aprender inglés son adaptaciones de los originales muy sintéticas y no les dejan apreciar la calidad literaria. Creen que una actividad adecuada para trabajar las lecturas es la tertulia literaria porque supone reflexionar sobre lo leído y les ayuda a expresarse mejor.

Sobre cómo prefieren valorar las lecturas, en el cuestionario inicial la mayoría de alumnos eligen las tertulias literarias. No obstante, un porcentaje bastante aproximado de alumnos elige también los exámenes o las entrevistas personales, lo cual demuestra que los alumnos conocen una práctica variada de evaluación de las lecturas aunque prefieren la tertulia literaria como primera opción, una práctica más comunicativa que permite el intercambio de opiniones y el contraste de la interpretación de las obras leídas, lo cual les puede facilitar la comprensión.

Una manera importante de aprender lengua, según las creencias manifestadas por la mayoría de los alumnos es mediante la selección adecuada de las lecturas, es decir, con lecturas accesibles para su nivel de comprensión y seleccionadas según sus intereses. Comprobamos, pues, que para aprender mejor lengua hace falta que los aprendices estén expuestos a un input comprensible (Krashen, 1981). Cómo señalan Doughty y Long (2003), hay que considerar las necesidades de los alumnos, individualizar la instrucción atendiendo a los intereses, a la motivación y al estilo cognitivo de cada cual. Tal como afirman Ibarra y Ballester (2010), mediante un texto literario puede haber una aproximación a todas las materias del currículum de las diferentes etapas, de forma que el alumnado adquiera instrumentos cognoscitivos básicos para la comprensión de la realidad circundante. Por lo tanto, la formación literaria de los alumnos resulta un elemento fundamental para el aprendizaje lingüístico puesto que permite mejorar la comprensión del aprendiz de la lengua objeto de estudio favoreciendo una aproximación al contexto en que se desarrolla.

Los alumnos participantes en nuestro análisis valoran positivamente la lectura y la formación literaria como un recurso para la adquisición de la lengua, siguiendo los procedimientos antes mencionados, y coinciden con los estudios sobre el valor de la lectura para la adquisición de nuevas lenguas. Habría que plantearse, en este sentido, si se le está concediendo a la lectura el valor didáctico que convendría para el aprendizaje de lenguas. En las creencias que manifiestan los alumnos sobre la importancia que tiene la lectura para aprender vemos que, a pesar de la buena consideración que tienen porque les permite aprender vocabulario y mejorar la comprensión, no creen adecuados los procedimientos que se emplean para seleccionar las lecturas y trabajarlas habitualmente en clase. Todavía predominan prácticas en la enseñanza que no serían las más adecuadas para motivar a los alumnos a leer y ayudarlos a adquirir competencia literaria. El objetivo de la educación lingüisticoliteraria es el desarrollo de la competencia comunicativa según se presenta en los objetivos de la educación primaria y secundaria, por lo tanto, en la enseñanza de la literatura y la práctica de la lectura a la escuela se tendría que tener más cuento este objetivo. Como señala Ballester (2007), es necesario un gran esfuerzo de análisis, de reflexión y de seguimiento para emplear estrategias válidas para la enseñanza literaria. Establecer las bases de una didáctica coherente para el tratamiento del hecho literario supondría plantearse cómo se tiene que enseñar la literatura para que los alumnos la disfruten y aprendan leyendo, hablando y escribiendo sobre lo

que leen.

Por otro lado, se manifiestan perfiles metodológicos diferenciados según las lenguas estudiadas por los alumnos: el castellano, como primera lengua; el catalán, como segunda lengua; y el inglés, como lengua extranjera. Los alumnos consideran que el castellano ya saben hablarlo, por lo tanto, las clases tendrían que centrarse más en la gramática, las lecturas, la escritura. Las clases de castellano, según los alumnos, no tendrían que dedicarse tanto a los aspectos lingüísticos y más a los contenidos literarios. Se transmite, pues, una visión de las clases de castellano aproximada a un tipo de pedagogía tradicional centrada en el conocimiento teórico sobre la lengua, donde se prioriza la lengua escrita, y se toman como modelo las obras literarias de los autores clásicos, tal como indica Guasch (2011).

En cambio, en el caso del catalán, que para algunos alumnos también es la L1 y para la mayoría la L2, la consideración es bastante diferente y se subraya que hay que reforzar el código pero también practicar la expresión en catalán como si se tratara casi de una LE puesto que no la suelen hablar, excepto en el aula. Los alumnos evidencian las consecuencias de la minorización del catalán en el contexto sociolingüístico en que se encuantran. A lo largo de la secuencia didáctica, los grupos participantes en la investigación se refieren más veces a cómo aprender catalán que no castellano, puesto que les preocupan más las dificultades con que se encuentran. Tenemos que tener en cuenta que son alumnos que estudian en un programa PIP, en que la mayor parte de las materias que se imparten son en castellano. Además, es evidente la escasa presencia del catalán en los medios de comunicación y la substitución por el castellano en el habla habitual de la ciudad de Valencia, donde vive y estudia este alumnado.

Hemos comprobado que, en el caso del catalán, tenemos una situación particular con un perfil metodológico mixto, entre la L1 y la LE. Para la mayoría de los alumnos participantes en el estudio es la L2 y manifiestan la necesidad de incorporar más su uso y aprender en contexto, con estrategias de aprendizaje más próximas a aprender una LE. No obstante, también necesitan el refuerzo del estudio del código y de la escritura, tal como dicen que haría falta en la L1. Hay, pues, una indefinición sobre aspectos metodológicos claves para la enseñanza del catalán puesto que se trata de una lengua con unas particularidades que la sitúan entre lo que supone aprender una L1, conocida y familiar, y una LE, más difícil y

alejada del contexto habitual de los alumnos. Este perfil mixto entre la L1 y la LE puede resultar muy variable según le particularidades de los alumnos que la aprenden, la familiaridad que tienen con la lengua, el tipo de programa plurilingüe en que lo estudian. Hay un vacío de estudios sobre la metodología más adecuada para enseñar esta lengua que habría que llenar para conocer mejor las carencias de su enseñanza-aprendizaje que dejan entrever las creencias de los alumnos en nuestra investigación.

Respecto al inglés, como LE, los alumnos manifiestan necesitar más tiempo para aprenderla puesto que es la lengua que saben menos e insisten en que se debería potenciar la práctica oral en clase y fuera de clase aprendiendo con el uso mediante intercambios, viajes, hablando con nativos. Tal como se indica para el catalán, los alumnos insisten en la necesidad de una mayor presencia del uso de la lengua. Se mantienen en la secuencia didáctica las propuestas que se habían indicado a nivel individual, como hablar con nativos, traducir, dedicarle más horas; y se añaden otras referidas a los contenidos y la metodología, como participar en intercambios, mejorar la pronunciación, hacer ejercicios de vocabulario y gramática, ver películas, leer y aprender canciones.

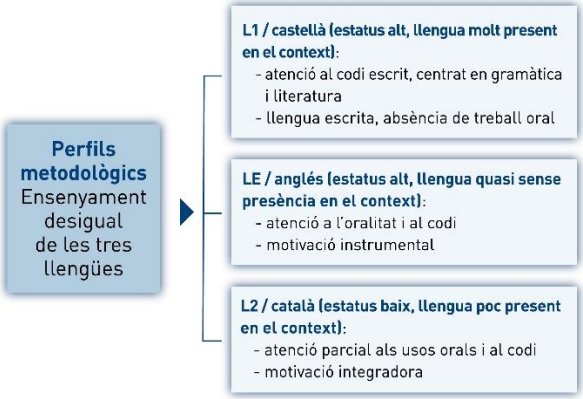


*Figura 3: Perfiles metodológicos que se aprecian en las diferentes lenguas*

Según Serra y Vila (2000), todas las lenguas tienen que tener el mismo tratamiento y es necesario que los aprendices de una L2 tengan oportunidades de interactuar con hablantes nativos de esta lengua. En las creencias manifestadas por los alumnos se pone en evidencia que esta posibilidad no es habitual, ni en el caso del catalán, puesto que estudian

en un programa PIP que no los da muchas oportunidades de usar la lengua; ni en el caso del inglés, puesto que echan de menos una presencia más continuada en las clases de la práctica de la expresión oral.

Consideramos importante destacar la ausencia de referencias a la integración de lenguas en las apreciaciones que hacen los estudiantes sobre cómo aprenden lenguas. Los alumnos no se refieren a ninguna actividad coordinada entre las diferentes lenguas. Lo que sí que remarcan es la reiteración de los contenidos gramaticales, que quizás podría evitarse si hubiera una coordinación de programas de los departamentos de las diferentes lenguas. También hemos encontrado una indicación de los alumnos sobre la ventaja que supondría la coordinación de los profesores de lengua para programar las lecturas. Si no hay coordinación entre los departamentos de lenguas, es probable que se repitan los contenidos, que se empleen diferentes denominaciones para referirse a las mismas cuestiones o que los alumnos tengan lecturas o tareas en diferentes lenguas sin ninguna relación que permita darles más sentido. Cómo afirma Ruiz Bikandi (2008), la mayoría de los procedimientos de análisis y de los conceptos de la lingüística y de la crítica literaria son comunes a todas las lenguas, por lo tanto, convendría que las lenguas se programaron de manera integrada.

Las lenguas no son islas, no se pueden considerar en compartimentos estancos, se mezclan entre ellas, se estudian a la vez, hay interferencias que los alumnos creen que les pueden confundir. Ahora bien, también señalan las ventajas de aprender diferentes lenguas, que les resultan más fáciles si pertenecen a la misma familia lingüística. No obstante, como hemos señalado, no hemos percibido en los datos que han aparecido en nuestro estudio referencias a prácticas que indiquen algún tipo de enseñanza integrada del currículum de lenguas, lo cual contradice las propuestas didácticas señaladas por lingüistas como Ruiz Bikandi (2006), Ruiz Bikandi y Tuson (2008) y Cambra (2011). Esta circunstancia también contradice lo que indica el Consejo de Europa, según el cual convendría que las lenguas se programaran de manera integrada para facilitar su aprendizaje en el contexto de una educación plurilingüe e intercultural.

Es fundamental aprovechar los recursos de la literatura y la lectura para progresar en el aprendizaje de las lenguas y de sus culturas, y desarrollar la competencia comunicativa. La literatura configura la pertenencia a la cultura, por lo tanto, tener referentes literarios y leer supone conocer mejor la cultura y la lengua correspondiente. Es importante que los alumnos

accedan a los clásicos y estén motivados para leer. Habría que promover de manera efectiva un Plan Lector en los centros que fomente la lectura en toda la comunidad educativa con tertulias literarias y dialógicas, dinamización de las bibliotecas, participación de los expertos con escritores y actores para leer y dramatizar textos, etc. Se tendría que aprovechar la potencialidad de la lectura con diferentes recursos, sean digitales o de papel, para aprender lenguas.

Las investigaciones sobre las creencias y las prácticas en el aula establecen que hay una relación entre ambas (Horwitz, 1988, Borg, 2011) y que no es el profesor sino el alumno quien toma las decisiones sobre su aprendizaje (Wenden, 1998; Peacock, 1999). Por lo tanto, es necesario tener en cuenta las creencias que tienen los alumnos sobre el aprendizaje de lenguas y las posibles repercusiones que se derivan de ellas para mejorar las condiciones de la didáctica de las diferentes lenguas.

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# Círculo de Lectores, clave del éxito

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PALABRA CLAVE: Informe final de proyecto.

RESUMEN:
Ante el creciente déficit de estudiantes con deficiencias notorias en el aprendizaje de la lengua oral y escrita en nuestro país, como docentes preocupados por esta realidad nacional, nos planteamos algunas interrogantes al respecto sobre el qué hacer en nuestra práctica pedagógica, de manera tal, que coadyuve a minimizar esta situación.

En torno a ello, planteamos desarrollar e implementar este proyecto el cual titulamos: "**Círculo de Lectores, Clave del Éxito**" con el objetivo fundamental de dinamizar la enseñanza del Español, nuestra lengua materna, y a la vez promover el amor por la lectura, ofreciéndoles una metodología práctica, tanto a docentes como a educandos, en la vivencia cotidiana de enseñar y aprender el lenguaje.

La propuesta planteada en tres fases: 1.Sensibilización, 2. Ejecución, 3. Evaluación. Actualmente está en el proceso de ejecución en nuestro centro educativo: República Federativa de Brasil (nivel primario) en su fase 2, dando resultados importantes y de gran valía en nuestro centro educativo, a saber: mejor escritura, lectura comprensiva, entre otros; tal como se ha sustentado en el Póster, el cual resume o compendia los aspectos más relevantes: objetivo, introducción, desarrollo y conclusión.

Convencidos de poder llevarla también a la práctica en otros centros o instituciones educativas, para alcanzar grandes metas, en bien de la educación y por ende de los estudiantes.

INTRODUCCIÓN:
La transmisión del lenguaje oral y escrito ha sido por siglos, el eje central para el desarrollo de todos los pueblos, marcando en cada uno aspectos trascendentales como la cultura, tradiciones y costumbres, entre otros, esenciales para su identidad.

Hoy en día es imprescindible que todo individuo se comunique de forma

efectiva y asertiva, teniendo en cuenta las reglas y pautas que enriquecen cada lenguaje y/o dialecto, pues el mundo globalizado en que vivimos exige una capacidad lingüística abierta en todos los ámbitos en que se circunscribe la actividad humana.

En el ámbito escolar concretamente en nuestro país Panamá, hemos venido experimentando a gran escala en la población estudiantil, un porcentaje significativo de fracaso escolar en la asignatura de español, especialmente en las áreas de comprensión lectora, lecto escritura entre lo que se lee y lo que se escribe o interpreta.

Tomando en consideración todo lo anterior, la presente propuesta o proyecto que presentamos: “Círculo de Lectores, Clave del Éxito” se enmarca en términos de mejorar, en gran medida, el aprendizaje de la lengua oral y escrita de los educandos en los niveles primario, pre media y media, mediante una lectura comprensiva alternativa dinámica, atractiva al alumnado; una escritura adecuada, clara y correcta. Además de una narrativa con dicción y sentido, que propicie el desarrollo de la capacidad crítico reflexiva, de las áreas humanísticas, científicas y tecnológicas.

Esta experiencia o proyecto pedagógico se compone de la siguiente estructura: modalidad, título, autores, palabra clave, introducción, objetivos: general, específicos; la descripción mediante la cual se detalla los antecedentes, todo el proceso evolutivo de la experiencia la cual hemos divido en fases en cuanto a su aplicación; los resultados y/o conclusiones, las cuales especifican los logros alcanzados. Además de la bibliografía empleada como marco de referencia.

Esperamos que la misma sea un aporte significativo en la búsqueda de soluciones a tantos de los problemas que encontramos, como docentes, en la ardua y hermosa tarea de educar. Para ofrecerles a nuestros niños y jóvenes mejores oportunidades de vida y de desarrollo personal. Motivándoles a valorar y amar su lenguaje, mediante la utilización de herramientas sencillas y didácticas en su aprendizaje.

OBJETIVOS:

*General:*

Fortalecer el amor a la lectura propiciando mecanismos que le permitan al estudiante desarrollarse en su entorno y a nivel personal.

*Específicos:*

- Proporcionar estrategias para que los niños y jóvenes desarrollen habilidades de comprensión lectora, formando individuos capaces de desenvolverse con éxito en el ámbito escolar y fuera de él.
- Mejorar la presencia y la valoración social que se le da al libro y a la lectura, a través de talleres narrativos de cuentos o historias verdaderas, confección de títeres narrativos, dramatizaciones, entre otras.
- Desarrollar en el alumno estrategias para leer con fluidez, entonación y comprensión adecuadas a la intención del texto.
- Utilizar la lectura como medio para ampliar el vocabulario y usar la ortografía correctamente.
- Valorar la capacidad analítica, cultural y artística del estudiante, mediante la creación de textos propios, narrados en términos de expresar sus sentimientos, ideas y conocimientos del mundo que le rodea.
- Formar escritores con identidad propia.

DESCRIPCIÓN DE LA PROPUESTA Y/O EXPERIENCIA:

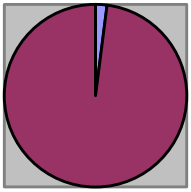
*Antecedentes:*

En los últimos años, se han hecho algunos esfuerzos por mejorar los niveles de aprendizaje en el área de español, incrementando la lectura continua en el aula, concursos de deletreo, como resultado de la aplicación de las pruebas **PISA**, **SERCE**, **TERCE**, cuyos resultados demuestran que los avances en esta materia no han sido significativos.

Sin embargo, es importante destacar los esfuerzos que se vienen haciendo, paralelo a estos hechos, con miras a buscar soluciones, tendientes a ofrecerles a la población escolar un cambio en la forma de pensar, razonar, actuar.

La situación panameña no es crítica, pues la tasa de alfabetización para el año 2014 fue de un 97%, siendo la más alta de América Central, lo que representa un promedio altamente considerable y digno de estimar.

*Gráfico según rango de datos:*



*Población alfabetizada (97%) versus población no alfabetizada (3%) - (año 2014)-Panamá*

A nivel institucional, la autoridad regente de la Educación Nacional (MEDUCA) ha iniciado este año 2017, el Proyecto "**Aprende al Máximo**" financiado por el **BID**, cuyo objetivo es el de reforzar aprendizajes en áreas como: lectura comprensiva, escritura, pensamiento científico, lógico matemático.

El mismo se está implementando en la educación Inicial, Primaria, Básica y Premedia, con miras a promover cambios en el estudiante.

Consecuente con lo anterior, nuestra propuesta educativa, Círculo de Lectores, se circunscribe en formar lectores y escritores activos, críticos, capaces de razonar, pensar y tomar decisiones.

Es necesario que los niños y jóvenes panameños aprendan a valorar la lectura como medio eficaz para su desarrollo personal, social y cultural. Esto sólo será posible en la medida en que se programen y ejecuten en las escuelas, urbanas y rurales, proyectos formadores de lectores competentes, creativos y entusiastas.

La Presente propuesta, está diseñada para ejecutarse en 3 fases progresivas y/o consecutivas, a saber: sensibilización, implementación y evaluación. Esta última de forma continua, ya que el proyecto contempla actividades por trimestres (3 en nuestro sistema panameño) tomando en cuenta las áreas y contenidos programáticos de cada asignatura a intervenir, en especial Español.

De esta forma, su ejecución coordinada permitirá a los docentes hacer los ajustes o adecuaciones necesarias, según el nivel de enseñanza, las necesidades del alumnado y el total de la población estudiantil por aula.

A continuación se describen las fases.

*Fase I: sensibilización y adecuación del aula*

En esta primera fase es necesaria la participación de todos los actores, especialmente los padres de familia y docentes del centro escolar, con la finalidad de explicarles los fines, objetivos y beneficios del proyecto educativo.

De igual modo, es importante escuchar las aportaciones, ideas u objeciones tanto de los padres de familia como de docentes, para alcanzar las metas propuestas. Todo trabajo en equipo ha de fortalecer una propuesta de esta índole, para mejorar la calidad de los procesos de enseñanza y aprendizaje.

*Reunión de sensibilización con padres de familia*

Una vez aceptada la propuesta y establecidos los parámetros a seguir, se procede a adecuar o acondicionar las aulas de clases, para propiciar un ambiente agradable, que cuente con todos los recursos indispensables para la realización del proyecto: mobiliario, equipo tecnológico: audio y video, grabadora, data show, material didáctico, entre otros.

De manera que sea el centro educativo el que brinde todos los recursos o elementos necesarios para el desarrollo de la propuesta y no el estudiante. Así en cada nivel en el que se implemente.

Siendo el aula uno de los principales componentes para el aprendizaje, no es en un 100% determinante en este proyecto, ya que bien es aplicable en otros entornos externos al aula. Todo depende en la práctica pedagógica docente, como ya se ha mencionado antes, del accionar creativo del docente, respecto de las actividades que vaya a realizar. Una

vez cumplida esta fase de adecuación, la cual se estima en un período no mayor de2 semanas, se procede a la siguiente.

*Fase 2: implementación / ejecución:*
Esta fase de ejecución es programática, lo cual significa que debe ceñirse a la división trimestral del calendario escolar nacional; al programa y, a los contenidos establecidos para cada área.

El docente, en un primer orden ha de avaluar los conocimientos previos, además de las características cognitivas, lingüísticas, analíticas, escritura y de comprensión lectora, de cada estudiante, partiendo del hecho de que no todos (as) aprenden o piensan igual. Igualmente de las necesidades educativas.

Una vez tomadas en cuenta todas estas consideraciones, se da el punto de partida con las actividades que a bien tenga planificadas, a continuación se describen algunas de ellas:

2. **Elaboración de un libro para narrar cuentos propios**: (a partir del 2do nivel primario). Con la guía u orientación del docente, cada estudiante confecciona su libro, en el cual posteriormente escribirá, sus historias o cuentos propios de su mundo creativo.

Esta actividad, ya en ejecución, muestra la gran capacidad creadora de los niños y niñas, que con mucha habilidad y destreza confeccionan sus trabajos.

En cuanto a la narración y/o escritura de cuentos, según evaluación, denotan un nivel de escritura coherente con el tema elegido, claro y escritura legible, lo cual repercute positivamente en su desenvolvimiento para otras actividades.

3. **Confección de Títeres cuenta cuentos:**
De manera secuencial, se incluye en el desarrollo de las actividades la confección de títeres cuenta cuentos (dejando a su imaginación) la creación de estos. Lo esencial de esta actividad es promover los diálogos interactivos del círculo, la correcta la expresión verbal, la creatividad y la diversión amena, mediante la participación voluntaria y grupal en la narración de parábolas, historias propias, de la vida real, cuentos, etc.

*Títeres elaborados por los estudiantes para narrar cuentos e historias*

4. **Socio dramas:**
Con la participación de todos (as) los integrantes del círculo, se representa una historia de la vida real, un cuentos o historieta, seleccionada por ellos mismos.

Cada actividad nueva que el docente vaya a ejecutar con el círculo de lectores, además de las descritas; deben estar complementadas con otros ejes temáticos que a bien tenga él seleccionar.

5. **Debates de temas de interés:**
Al inicio de esta actividad los estudiantes observaran por medio de herramienta tecnológica un ejemplo de un debate.

Los estudiantes seleccionarán un tema de interés, luego brindarán su opinión a favor o en contra sobre el tema en mención. La finalidad de esta actividad es para que el estudiante aprenda a escuchar la opinión de los demás y a defender con respeto, su planteamiento.

6. **Exposición de temas:**
Los estudiantes seleccionarán un tema de interés y presentaran una

charla usando toda su creatividad, lo que se espera de esta actividad que el estudiante desarrolle su capacidad de razonamiento y la superación del miedo para exponer sus ideas.

*Fase 3: evaluación:*
Todo proyecto debe ser evaluado, como se dijo anteriormente de forma continua y progresiva, no solo para medir conocimientos, sino para mejorar aspectos esenciales en la formación del alumnado.

Este proyecto permite al docente implementar de forma integral, los diversos tipos de evaluación: diagnóstica, formativa y sumativa. Con el objetivo de fortalecer la educación emocional en cada estudiante.

Las evaluaciones en torno a los logros y objetivos de la misma propuesta, serán llevadas a cabo por los docentes de grados paralelos, concluido cada trimestre; a fin de sacar conclusiones, promover nuevas actividades para los trimestres posteriores y establecer criterios de mejora, si fuera necesario.

RESULTADO Y/O CONCLUSIONES:
La aplicación de la propuesta “Círculo de Lectores, Clave del Éxito”, ha dado como resultado lo siguiente:

- Se ha experimentado un desarrollo significativo en la comprensión lectora en un 85% del estudiantado.
- Ha despertado en el alumnado un gran interés por la lectura, la investigación y la creación de textos propios.
- La narración de cuentos o historias con la utilización de títeres propicia el diálogo y la participación espontánea de los niños, la creatividad y el ingenio.
- Los padres de familia se involucren con mayor interés en el proceso de aprendizaje de sus hijos (as).
- La escritura ha mejorado significativamente, en un 75% del alumnado.
- La división de la propuesta por trimestre o etapas, ha dado como resultado una mejor distribución de las actividades y el tiempo requerido para su ejecución
- Propuestas o proyectos de esta índole son necesarios en los centros educativos, para que la educación sea enrumbe hacia una mejor calidad, promoviendo siempre el mejor desempeño y aprendizaje significativo.
- Mayor fortalecimiento en el desarrollo de las emociones individuales

y sociales.

- Permite al docente conocer las diversas habilidades de cada estudiante.

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## Prácticas letradas vernáculas de docentes en formación: ¿Cómo llegan a su práctica pedagógica profesional?

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PALABRAS CLAVE: literacidad, prácticas letradas vernáculas, docentes en formación, práctica pedagógica profesional.

RESUMEN:

Este estudio parte del argumento de que si las instituciones educativas formadoras de docentes desean preparar a sus estudiantes para participar en una sociedad democrática, se debe empezar por brindar oportunidades para reconocer las diversas formas en las que la lengua escrita también es usada en las instituciones y situaciones sociales fuera del aula de clase, viendo la lectura y escritura precisamente como lo que son: una práctica social (Street, 1984). Específicamente nos concentraremos en describir las prácticas letradas vernáculas, es decir aquellas formas autogeneradas de usar la lectura y escritura más allá de los usos aprobados por entornos institucionalizados como el aula (Cassany, Sala y Hernández, 2008), los propósitos y ámbitos (Ivanic, Edwards, Barton, Martin-Jones, Fowler, Hughes, y Smith, 2009) donde se mantienen entre un grupo de 5 docentes en formación en un programa de licenciatura en lengua extranjera-Inglés, así como la interacción que

mantienen con ellas durante su práctica pedagógica profesional en instituciones educativas públicas. Este estudio de caso de corte cualitativo es un punto de partida para identificar qué leen, escriben, dónde y cuándo lo hacen los docentes en formación, además de permitir comprender cómo llegan a realizar una vinculación de sus prácticas letradas vernáculas con las de su aula de clase durante su práctica pedagógica.

INTRODUCCIÓN:

La mayoría de consideraciones metodológicas históricamente se han centrado en la adquisición de las letras, los sonidos, en la decodificación del texto y en las convenciones gráficas, adoptando su lógica a una versión restringida de lectura y escritura (Street. 1984; Barton y Hamilton, 1998; Ivanic, Edwards, Barton, Martin-Jones, Fowler, Hughes, y Smith, 2009). Sin embargo, hoy más que nunca se requiere comprender que leer y escribir son acciones vinculadas a un momento social específico, donde el contexto está constituido por la interacción entre los participantes, la situación en la cual la interacción ocurre y por los antecedentes históricos y sociales (Kalman, 2000). Al participar y colaborar con otros lectores y escritores no sólo se aprende acerca del objeto escrito, sino de las relaciones sociales que el uso de la escritura establece (Kalman, 1993).

Por lo anterior, este estudio parte del argumento de que si las instituciones educativas formadoras de docentes piensan preparar a la gente joven para participar en una sociedad democrática, deben brindar oportunidades para reconocer las diversas formas en las que la lengua escrita es usada en las distintas instituciones y situaciones sociales. Así, antes de hablar de leer y escribir como dos habilidades independientes preferimos hablar de *literacidad* (López Bonilla y Fragoso, 2013; Mora, 2012), porque sucede en un contexto cultural, político, económico, religioso, lo que igualmente permite el uso del término prácticas letradas para indicar lo que hacemos con la lectura y escritura (Barton y Hamilton, 1998) en diversos contextos situados. Si bien el término *literacidad* en castellano aún puede resultar desconocido, su significado en este estudio no es intercambiable con alfabetización o lectoescritura. Defender esta postura es una sola y es que incluir este término es ir más allá de un par de atributos psicológicos, es decir que es pública y privada, tiene que ver con la creación e interpretación de textos (Mora, 2012), no es solo la habilidad de codificar y decodificar la lengua escrita, y sobre todo es una práctica social (Street, 1984).

De otra parte, teniendo en cuenta el momento histórico en que vivimos

podemos darnos cuenta que existe acceso a diferentes oportunidades de comunicación escrita que han trascendido el espacio del aula, las cuales son dinámicas, multimodales, situadas y mediadas por las tecnologías digitales (Kress, 2003; Lankshear y Knobel, 2006), lo que por supuesto ha facilitado comunicar y aprender sobre lo que otros escriben, no solo de manera local sino también global y en diferentes idiomas. Esto no ha significado abandonar las formas convencionales de leer y escribir, pero si ha implicado la necesidad de considerar que nos encontramos en un nuevo ciclo de novedades tecnológicas, las cuales han permitido acceso a diferentes formatos y medios, a formas diferentes de leer y escribir, lo que además ha llevado hacer un cambio de prácticas letradas de la página a la pantalla (Cassany, 2006). Como resultado, este nuevo panorama permite sea en casa, en nuestra comunidad, o en el trabajo continuar leyendo y escribiendo, con una combinación más frecuente entre el papel, lápiz, marcador tablero y otras tecnologías, sin limitar la comunicación a los espacios físicos (Leander y Lewis, 2008), permitiendo concebir de manera diferente y muchas veces inconscientemente lo que significa leer y escribir en nuestras vidas.

Particularmente y en el caso de quienes son jóvenes, una nueva generación de lectores y escritores en diferentes contextos geográficos, esto ha demandado nuevas formas de participación a través de prácticas letradas vernáculas (Barton y Hamilton, 1998; Cassany, Sala y Hernández, 2008). Estas prácticas letradas se definen como formas autogeneradas de usar la escritura que desarrollan los alfabetizados en su entorno, más allá de los usos públicos, institucionalizados, son más privadas que públicas, crean sus propias funciones, códigos y tradiciones y están estrechamente relacionadas con la construcción de identidad de sus autores y lectores (Cassany, Salas y Hernández, 2008). Además gracias al uso de la Tics (tecnologías de la informática y la comunicación) se ha multiplicado su uso (Ivanic et al, 2009), sin dejar por supuesto el uso de prácticas más dominantes o institucionalizadas en el aula (Street, 1984, Cassany, 2006) para aprender y para convivir en un mundo cada más globalizado. Es decir estén en o fuera del aula de clase los jóvenes leen y escriben para distintos propósitos y dominios (Ivanic et al, 2009), en diferentes idiomas, de manera impresa o mediadas por nuevas tecnologías, creando significado a través de diferentes modos (Rowsell & Walsh, 2011).

En nuestro caso particular como docentes formadores en un Programa de lengua extranjera-inglés nos preguntamos qué tanto conocemos las

prácticas letradas vernáculas de los docentes en formación y de su ingreso al aula de práctica pedagógica obligatoria para apoyar la enseñanza del idioma inglés. Esta reflexión no significa otra cosa que la necesidad de acceder a un reconocimiento de los usos que hacen los futuros docentes de la lectura y escritura, no solo en el aula sino también fuera de ella, para comunicar sus pensamientos, para aprender, para ser un tipo de persona y tener voz propia sobre temas de diverso índole. En diferentes espacios que no son necesariamente físicos como en las redes sociales, grupos afines o incluso para ellos mismos, a través de diferentes medios y formatos que les facilitan hablar no solo del contenido sino también de su presentación y de la audiencia (Bezemer & Kress, 2008). Sobre todo teniendo en cuenta que quizás los futuros docentes pueden no son conscientes de la utilidad de movilizar lo que ellos mismos saben hacer con la lectura y escritura fuera del aula de manera personal para apoyar su práctica pedagógica profesional.

Los resultados de esta investigación son por lo tanto evidencia útil para los programas de formación profesional docente y los mismos docentes en formación. Teniendo en cuenta que en el contexto donde se lleva a cabo la investigación a pesar de que el idioma inglés no es hablado comúnmente de manera oral por la gente en la comunidad, sí se utiliza como un recurso comunicativo (Herazo, 2012). Ya que existe el acceso a una diversidad de textos sean impresos o digitales, en internet escritos por hablantes de comunidades en el mundo que usan el idioma. En los párrafos a continuación se describe la metodología, los resultados y las conclusiones de este estudio.

OBJETIVOS:

- Identificar las prácticas letradas vernáculas de los docentes en formación, sus propósitos y ámbitos en un programa de lengua extranjera-inglés de una universidad del Caribe Colombiano.
- Comprender cómo interactúan los docentes en formación con sus prácticas letradas vernáculas en el aula de clase durante su práctica pedagógica obligaría.

METODOLOGÍA:

Esta investigación siguió un diseño de estudio de caso por ser particular, descriptivo, heurístico y por estar su énfasis en ganar completa comprensión del caso mismo (Merriam, 2009). Teniendo en cuenta la importancia de usar múltiples formas de recolección de datos para construir una investigación del caso a profundidad, los datos se

recolectaron en ambientes naturales y cotidianos mediante diversos métodos o técnicas (Yin, 2009). Se realizaron observaciones moderadas, entrevistas a profundidad, recolectaron documentos y otras fuentes de información como la fotografía participativa (Hernández, Fernández y Baptista, 2014). En cuanto al contexto de investigación y los participantes la investigación se llevó a cabo en un programa de licenciatura en lengua extrajera- inglés de una universidad pública del Caribe Colombiano en el contexto del aula de clases durante la práctica pedagógica obligatoria, con una muestra homogénea (Hernández et al, 2014) de 5 docentes en formación del IX semestre (Mary, Luz, Carlos, Alejandra y Gladys).

RESULTADOS:

*Prácticas letradas vernáculas: propósitos y ámbitos*

A partir de la entrevista No 1 y usando las fotografías capturadas por los mismos participantes fuera del aula se inició la identificación de las múltiples oportunidades que mantenían para leer y escribir tanto en español e inglés, en textos impresos, digitales y multimodales en su vida cotidiana. No solo para cumplir tareas académicas sugeridas por sus docentes, sino motivados precisamente por necesidades estrictamente personales y por el deseo de aprender o ampliar su comunicación con otros de manera local y global. En cuanto a los propósitos sociales de sus prácticas se halló que los participantes principalmente las usaban para comunicar, organizar y documentar su vida, hallar información, tomar parte de comunidades, aprender, crear, leer y escribir por placer. De otra parte, los ámbitos más documentados fueron el familiar, social y recreativo, mientras los ámbitos educativo y espiritual presentaron escasas prácticas letradas voluntarias (Tabla 1).

| **Propósito / Ámbitos** | **Comunicar** | **Documentar y organizar su vida** | **Hallar información y tomar parte de comunidades** | **Aprender y dar sentido** | **Leer y escribir por placer** |
|---|---|---|---|---|---|
| **familiar** | Chatear en whatsaap y Facebook (FB) con familiares | Leer Facebook Pinterest Instagram | Leer periódicos impresos o digitales en inglés o español | Leer recetas en Facebook en inglés o español | Leer cuentos a los hermanos menores Leer el perìodico a algun familiar |

| | | | | | |
|---|---|---|---|---|---|
| | | Escribir listas de víveres | Revisar las etiquetas de las cajas de cereal | | en voz alta en español Seguir las actividades de los familiares en Facebook |
| **Social y recreativo** | Chatear en whatsaap, FB y twitter con amigos y conocidos en inglés o español | Postear en Facebook actividades cotidianas Subir fotos en Instagram y hacer tags en inglés o español | Seguir blogs de personajes favoritos inglés o español Leer pàginas web de musica Twitter | Diseñar su propia pagina web Leer avisos publicitarios camino a la universidad | Leer poemas en inglés Leer libros en español o inglés impresos o digitales Ver pelìculas con subtitulos en inglés Leer sobre farándula en los periódicos inglés o español Escribir en el diario personal inglés o español |
| **Educativo** | Chatear en whatsaap Con compeñeros y docentes Enviar correos a compañeros en inglés o español | Llevar una agenda personal digital en el celular | Leer páginas web en google en inglés o español | | |
| **Espiritual** | | | | | Leer pasajes en la biblia |

*Tabla. 1 Adaptada a partir de Ivanic et al. (2009, p. 29).*

La tabla 1. Indica las prácticas letradas que mantenían los participantes para diversos ámbitos de su vida personal en español o inglés. Las líneas

punteadas significan que una misma práctica letrada pudo ser utilizada en un ámbito y luego en otro para otro propósito. Vale la pena resaltar que llegar a la evidencia de los usos que hacían de la lectura y escritura no fue fácil. Al principio cuando se pidieron las primeras fotografías ninguno de los participantes consideró incluir evidencia de las oportunidades de lectura y escritura que mantenían en las redes sociales y donde utilizaban considerable tiempo leyendo más que escribiendo fuera del aula en ambos idiomas. Al notar los investigadores que las fotografías capturadas de manera inicial solo consideraban lo que ellos debían leer y escribir para el aula de clase o para aprender sobre la enseñanza del idioma, se explicó nuevamente que podían incluir los mensajes de texto, el acceso a twitter, Instagram, Facebook, su diario personal si todo lo tenían o lo que leían por su cuenta fuera del aula, de manera impresa o digital.

Así, luego a partir de las entrevista a profundidad No 1 se develó que los 5 participantes coincidían en mantener comunicación continuamente con familiares, amigos, compañeros e incluso con docentes a través de su celular o el computador en casa, en español e inglés y lo hacían sobre todo a través de las redes sociales. Estar actualizados frente a las últimas tendencias de comunicación y tener acceso a internet dentro de un plan de datos limitado les garantizaba poder comunicarse. Cada uno de ellos poseía su celular inteligente, que si bien no era de última tecnología si les daba acceso para interactuar constantemente en Whatsapp, Facebook(FB), Pinterest y twitter. Los mensajes de texto en estas redes sociales provenían de amigos, familiares y conocidos y se comunicaban con su familia sobre todo para mantenerles informados de su ubicación o estar al tanto de lo que sucedía durante el día. Mary reportó: "*me comunico con mi papá o mamá, mis familiares, amigos ..todo el tiempo!!. Comparto una nota, un link, una noticia con amigos o mi familia. Depende con quien me comunico lo hago en inglés o en español*".

Es decir que leer y escribir para los jóvenes docentes cambiaba de acuerdo a los ámbitos en los que se comunican y también de acuerdo a quien iba dirigido el mensaje. Por ejemplo, en Whatsapp ellos enviaban mensajes a diferentes personas usando diferentes estilos y lenguajes. Cuando se comunicaban con los profesores por cualquier motivo usaban palabras completas en inglés, mientras que con sus amigos preferían las abreviaturas, emoticones o imágenes. Los jóvenes docentes dejaron ver que les gustaba documentar y organizar su vida a través de redes sociales como Instagram o FB. A través de ellas seguían a otros y ellos mismos incluían un registro de sus actividades fuera de la vida académica.

Usualmente, etiquetaban amigos, hacían comentarios sobre lo que sucedía en sus vidas personales o académicas mientras estudiaban o preparaban alguna presentación académica. Luz comentó: “ *una manera de mantener lazos de amistad, yo sigo lo que hacen los otros.. y yo escribo en inglés en mis tags.. uso palabras que aprendo en clase o que busco por mi cuenta para describir lo que hago.. claro que a veces no me atrevo mucho*.. “

También se hallaron prácticas letradas relacionadas con la organización de su vida diaria personal. Carlos, Luz y Mary usaban la agenda de su celular para organizar sus actividades diarias, es decir agendar trabajos, encuentros o tareas varias y en algunas ocasiones escribían lo que debían hacer en la aplicación de notas de su celular. Sin embargo, a Alejandra y Gladys no les agradaban estas aplicaciones y preferían escribir en su agenda porque les gustaba rallar, añadir, dibujar o quitar. Lo mismo que hacían con sus diarios personales donde incluían poesía pensamientos, reflexiones en español e inglés. En lo relacionando a hallar información sobre temas de interés, Alejandra, Gladys y Mary respondieron que usaban la web para leer sobre noticias de interés, los periódicos, en las redes sociales como FB para leer recetas, enterarse de eventos que posteaban sus amigos o conocidos. Para la búsqueda de nueva información no comentaron tener criterios específicos, solo buscaban y hallaban información sobre personajes que les agradaban jugadores famosos, cantantes, personajes públicos o temas científicos. Gladys dijo: “*twitter me permite seguir a quien me gusta*. *Algunas veces posteo algo pero no muy seguido”*. Carlos por su parte además de buscar información sobre diversos temas y cantantes populares de música pop en inglés, mantenía un interés por crear nuevos textos y diseñó su propia página web sobre música. Constantemente la mantenía actualizada con la ayuda de alguien quien le enseñó y reportó: “*me gusta estar al tanto de otros temas y aprender leyendo libros sobre temas históricos y de animales en la biblioteca de la universidad, lo de la página web es también mantenerme informado”*.

Leer por placer figuró como un propósito y aunque podría decirse que todo lo que los jóvenes leían o escribían fuera del aula lo hacían por gusto y no obligación se resalta el interés por la lectura de libros. Por ejemplo, Gladys comentó: “*leo en casa y de manera frecuente, pero no escribo tanto”*. En el ámbito familiar a Mary le gustaba estar pendiente de leer recetas en casa en español o inglés, leer las etiquetas en las cajas de cereal que muchas veces vienen en inglés, leer el periódico para estar enterada de lo

local o leer libros a sus hermanos menores antes de ir a la cama. Adicionalmente y aunque los participantes dicen leer por gusto, también deben hacerlo en formato digital muchas veces por el costo que tienen los libros o las revistas. Por ejemplo, Alejandra comentó: "*leo libros digitales en mi casa en inglés o español en la noche ..no los puedo comprar y ahora uno los consigue gratis, pero los leo en mi celular.. en inglés y español.. ambos".*

*Prácticas letradas vernáculas y el aula*

Una vez se identificaron las prácticas letradas vernáculas de los participantes se iniciaron las observaciones de clase en las instituciones educativas públicas para registrar momentos en los cuales pudiese haber alguna interacción con las del aula. En el caso de tres de los participantes (Mary, Luz y Carlos) ellos realizaron su práctica pedagógica en la misma institución educativa en los grados sexto A, B, C de educación secundaria, con acceso a un texto guía de inglés entregado por el Ministerio de Educación Nacional (MEN) dentro del plan de bilingüismo (PNB). Por su parte, Gladys y Alejandra realizaron su práctica pedagógica en instituciones educativas en el grado 10 y no pudieron contar con un libro guía por no pertenecer al PNB, y por lo tanto debían buscar y traer el material didáctico para la clase por su cuenta.

En el caso de Carlos, Mary y Luz sus clases siguieron los temas que proponía el programa del curso. Una de sus clases sobre el tema de información personal, incluyó una actividad para escribir un correo electrónico donde el estudiante debía presentarse y brindar información personal. No obstante, no hubo tiempo en la clase para realizar creación de texto, y tampoco se indagó con los estudiantes al inicio si ellos conocían lo que era un correo electrónico y si tenían uno. Cuando finalizó la actividad y se le preguntó en la entrevista a profundidad No2 a Mary sobre cual había sido el propósito de la actividad con el correo electrónico,+- ella respondió: " *…que entendiesen la lectura, la información personal, encontraran información específica y por eso se realizó una actividad de falso y verdadero".* Carlos y Luz respondieron haber seguido las recomendaciones de la docente titular al pie de la letra y no sugirieron nada diferente. Cuando se indagó sobre el propósito de la lectura del correo electrónico coincidieron en haber trabajado gramática y vocabulario. Las siguientes clases fueron muy parecidas y se siguió el texto guía casi siempre por sugerencia de la docente titular sin hacer nada diferente. Con algunas diferencias Alejandra y Gladys en sus

instituciones educativas fueron alentadas por la docente titular a traer su propio material debido a la ausencia de texto guía. En una de las clases sobre el tema del crimen, Alejandra trajo recortes de artículos de periódico, escogió un video y una lectura corta que halló en internet. Con el video motivó la clase para hablar del tema y luego con el artículo se realizó la lectura para discutir que habían entendido. En las clases siguientes añadió material sobre Martin Luther King y alentó a los estudiantes a leer el libro "A sangre Fría" de Truman Capote. Gladys aunque no fue tan creativa, si incluyó el uso de textos originales de la web como avisos, comerciales, canciones. Una diferencia entre las dos fue la asistencia que tuvieron de la docente titular, ya que mientras Alejandra era asistida, Gladys fue dejada por su cuenta en el aula y tuvo que tomar la mayoría de decisiones sobre que material traer y no contó con un programa de curso desde el inicio de su práctica pedagógica. Un punto de coincidencia en todos los casos fue la escasa creación de textos escritos y casi siempre se llevó a los estudiantes a redactar respuestas a preguntas de lo que leían en clase.

CONCLUSIONES:

En relación al primer objetivo, se halló que los participantes mantienen prácticas letradas vernáculas en diferentes formatos, lenguajes e idiomas. Son variadas y sobre todo las escogen porque les permiten estar en constante comunicación con amigos, familiares, con sus docentes, organizar su vida, aprender, comunicarse y usar su voz para comunicar. Los jóvenes docentes recurren a las Tics para interpretar y crear textos en español o inglés. Leen textos de interés sobre diversos temas, envían fotos, imágenes, mensajes escritos cortos, comentarios sobre música, videos, escriben en redes sociales. Este giro digital si bien ha sido crucial para que hoy en día comuniquen más a través de lo que leen y escriben, no ha implicado abandonar la lectura de libros impresos, periódicos, revistas de papel, levar una agenda o diario personal o tomar notas a veces con la certeza de que esto es más productivo que usar un computador (Mueller y Oppenheimer, 2014). De otra parte, para estos jóvenes existe acceso a diferentes oportunidades de comunicación que han trascendido el espacio del aula, por ser dinámicas, multimodales, situadas y mediadas por las tecnologías digitales (Lankshear y Knobel, 2006). Lo anterior ha facilitado aprender sobre lo que otros escriben en español e inglés. Como resultado, este nuevo panorama permite sea en casa o en su comunidad continuar leyendo y aunque no se evidencia que escriban tanto en lengua extranjera como leen, existe una combinación entre el papel, lápiz, marcador, tablero y otras tecnologías. Sin limitar la

comunicación a los espacios físicos, permitiendo concebir de manera diferente y muchas veces inconscientemente lo que significa leer y escribir.

En cuanto al segundo objetivo de investigación, en el aula de clase de práctica pedagógica profesional se mantiene un enfoque de literacidad básica (Nunes & Bryant, 2006). Es decir que existe un énfasis en la enseñanza de la gramática, vocabulario, estrategias de lectura, escritura y sin querer decir que esto no sea importante resulta insuficiente. Este conflicto puede tener relación con la visión de literacidad que mantienen las instituciones educativas publicas ya que aquello que se hace al margen de la escuela puede ser considerado como “invisible”(De la Piedra, 2010, p. 582) y es impuesto a quienes son nuevos en el campo de la enseñanza. Estos hallazgos son coherentes con lo sugerido por Sweeny (2010), ya que para muchos docentes lo que los futuros docentes hacen con la lectura y escritura a través de textos multimodales fuera del aula al usar las redes sociales o navegar en la web, no es reconocido por ellos mismos como escribir y muchos menos como oportunidades de aprendizaje. La sustentación de este actuar puede estar fundamentada en que previas generaciones de docentes enseñaron la lectura y escritura como dos asignaturas diferentes (Vacca & Vacca, 2005), y por lo tanto no existen aún oportunidades para movilizar al aula lo que los jóvenes leen y escriben fuera del salón de clase.

Estos resultados generan implicaciones para los programas de formación docente no solo de inglés sino de todas las áreas del currículo ya que las formas de leer y escribir han mutado y los docentes formadores no hemos integrado los cambios que suceden en los nuevos espacios de lectura y escritura, los cuales deben convivir con los del aula. No se trata solamente de contar con el elemento técnico de como se lee y se escribe, se trata de entender el carácter distintivo de estas nuevas prácticas letradas que son nuevas por sus espacios en línea, pero también por ser colaborativas, participativas, creativas, públicas y con propósito (Lankshear y Knobel, 2006). Se requiere por lo tanto identificar cómo las prácticas letradas vernáculas pueden apoyar la literacidad en el aula y en lengua extranjera para establecer puentes más que distancias. Implica también para los docentes formadores reflexionar sobre el enfoque que se mantiene sobre literacidad y si vamos a continuar hablando de dos habilidades neutras o de literacidad como práctica social situada (Street, 1984).

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## El taller del lector: una propuesta para incorporar la biblioteca y los libros al currículo a través de la asignatura de lengua.

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PALABRAS CLAVE: biblioteca escolar, ESO, animación a la lectura.

RESUMEN:
Este proyecto pretende introducir en la programación de la asignatura de Lengua de 1º y 2º de la ESO una actividad quincenal en la biblioteca escolar. El formato escogido es el de taller y las sesiones son animadas por la bibliotecaria y el profesor de Lengua. Con este proyecto se busca que los alumnos se acerquen a la biblioteca como un espacio de aprendizaje, ocio y descubrimiento de la lectura y las fuentes de información.

En cada trimestre habrá seis sesiones y se mantendrá una estructura temática similar, que abarca los siguientes aspectos: la biblioteca, el

léxico, los libros, los géneros literarios y la escritura creativa.

Las sesiones se desarrollarán siguiendo la misma secuencia: entrada y bienvenida, explicación de la sesión, actividad, conclusiones y puesta en común, recomendaciones, lectura individual en silencio.

La metodología empleada incluye trabajo cooperativo, inteligencias múltiples y destrezas de pensamiento.

La evaluación del taller formará parte de la asignatura de Lengua.

INTRODUCCIÓN:
Este proyecto tiene como objetivo introducir en la programación de la asignatura de Lengua castellana y Literatura de 1º y 2º de la ESO una actividad quincenal, paralela al currículum, en la biblioteca del colegio. El formato escogido es el de **taller**, las sesiones se programan según se expone a continuación y serán animadas por la bibliotecaria y el profesor de Lengua de manera conjunta.

El nacimiento de este proyecto está relacionado con la observación de la pérdida progresiva de importancia de la biblioteca escolar, especialmente en ESO. Los profesores y responsables de biblioteca constatamos, con preocupación, que, en el paso de primaria a secundaria, se pierden lectores, así como visitantes asiduos de la biblioteca. Muchos alumnos no tienen carné de esta ni de ninguna biblioteca pública, no conocen términos como “préstamo” y para ellos la biblioteca es un lugar, en el mejor de los casos, de trabajo y estudio, cuando no de castigo.

Además, nuestra propuesta responde a la recomendación que encontramos en diversos textos de legislación educativa vigente:

> “*En este sentido, actuaciones como el diseño de un Proyecto Lingüístico de Centro que forme parte del propio Proyecto Educativo de Centro, un Plan Lector o unas estrategias para el uso de la Biblioteca Escolar como espacio de aprendizaje y disfrute permiten un tratamiento más global y eficaz de la competencia en comunicación lingüística en los términos aquí expresados.*” (Orden ministerial ECD/65/2015, de 21 de enero, publicada en el BOE del 29 de enero de 2015.)

Entre los criterios de evaluación y estándares de aprendizaje evaluables del primer ciclo de la ESO:

> *“4. Seleccionar los conocimientos que se obtengan de las bibliotecas o de cualquier otra fuente de información impresa en*

*papel o digital integrándolos en un proceso de aprendizaje continuo.*

- *4.1. Utiliza, de forma autónoma, diversas fuentes de información integrando los conocimientos adquiridos en sus discursos orales o escritos.*
- *(…)*
- *4.3. Conoce el funcionamiento de bibliotecas (escolares, locales...), así como de bibliotecas digitales y es capaz de solicitar libros, vídeos... autónomamente.* (Decreto 48/2015, de 14 de mayo, publicado en el BOCM del 20 de mayo de 2015.)"

Por todo ello, con el respaldo del equipo directivo, presentamos y pusimos en marcha este proyecto conjunto entre la responsable de las bibliotecas del colegio y el seminario de lengua y literatura de ESO y Bachillerato.

OBJETIVOS:
Los objetivos de este proyecto son los siguientes:

- Acercar a los alumnos a la biblioteca escolar y al concepto de biblioteca en general, como un espacio de aprendizaje, ocio y descubrimiento de la lectura y las fuentes de información.
- Reservar tiempo y espacio para leer libremente.
- Familiarizar a los alumnos con la figura del bibliotecario.
- Completar el aprendizaje de diferentes aspectos de la materia relacionadas con el mundo del libro desde un punto de vista lúdico y atractivo.
- Promover activamente el desarrollo de las competencias lingüísticas.
- Proponer actividades que hagan que los alumnos se impliquen en su propio proceso de aprendizaje, poniendo en juego habilidades y destrezas variadas, que suponen un enriquecimiento con respecto al trabajo de aula.
- Favorecer la mejora de la competencia digital de los alumnos.

Este proyecto nace con la esperanza de mejorar y crecer con el tiempo. Es deseable que en el futuro se pueda hacer un proyecto similar y en paralelo con la asignatura de inglés, que favorezca la transferencia entre lenguas y el acceso de los alumnos a la lectura en las otras lenguas de enseñanza del colegio.

Además, la figura del bibliotecario debe crecer en presencia e importancia con el tiempo, para convertirse para los alumnos en esa referencia que hemos descrito anteriormente y poder asumir nuevos retos

complementarios e interesantes, como la creación y mantenimiento de un blog de la biblioteca, la coordinación del plan lector de todo el colegio, la colaboración con todos los profesores que quieran ir introduciendo en sus asignaturas la lectura… etc. Queremos que la biblioteca sea un espacio abierto durante toda la jornada como lugar donde poder ir a aprender, a investigar y a crear. Queremos, por encima de todo, que el bibliotecario tenga la disponibilidad y la capacidad necesarias para acompañar a los alumnos en su proceso de hacerse, consolidarse, volver a ser… LECTORES.

DESCRIPCIÓN:

*Distribución de sesiones*

En cada trimestre habrá seis sesiones, una cada quince días. Teniendo en cuenta que hay ocho grupos de desdoble en cada curso, se ocuparían dieciséis sesiones cada dos semanas, ocho por semana. El bibliotecario tendría diez horas semanales de jornada, de las cuales 8 serían de atención a la mitad de los grupos y 2 a preparación de las sesiones.

Dentro de cada trimestre se mantendrá una estructura similar, de forma que en cada uno haya una sesión dedicada a cada uno de los siguientes aspectos:

- La biblioteca
- El desarrollo del léxico
- Los libros
- Cuestiones relacionadas con el género literario que se está trabajando ese trimestre en clase (dos sesiones)
- Escritura creativa.

*Material necesario y evaluación*

Los alumnos deberán comprar un cuaderno fino sin espiral, lo decorarán a su gusto y será obligatorio traerlo todos los días a la biblioteca. Además, el primer día se les entregará un bolígrafo “mágico”, que no deberán perder. El primer día que sea posible se les entregará también un carnet de la biblioteca.

En la parte de atrás del cuaderno el alumno reservará unas hojas para anotar el nuevo vocabulario que se aprenda y otras para pegar las fichas de todas las lecturas que haga además de las obligatorias del curso.

También habrá un apartado destinado a las hojas de autoevaluación. En ellas, los alumnos llevarán registro de su asistencia, participación, comportamiento y trabajo en las sesiones. El profesor de Lengua revisará al final de cada trimestre el cuaderno y valorará con una nota, que formará parte del bloque de Comprensión y Expresión, el trabajo realizado durante la evaluación.

*Desarrollo de las sesiones*

Todos los días, las sesiones seguirán la misma secuencia. Trabajaremos en el suelo siempre que sea posible.

- ENTRADA Y BIENVENIDA: intentaremos lograr que los alumnos cojan la rutina, aunque sea cada quince días, de ir directamente a la biblioteca con su material, para ganar tiempo. Al entrar habrá algo de música (relacionada con la actividad, si puede ser), y se irán sentando en la alfombra sin hablar alto.
- EXPLICACIÓN DE LA SESIÓN, sin desvelar totalmente el contenido de la actividad. El factor sorpresa es importante.
- ACTIVIDAD: los alumnos realizan la actividad, individualmente, en parejas o en pequeño grupo (3 o 4), en función de la tarea.
- CONCLUSIONES Y PUESTA EN COMÚN: la actividad se culmina con una pequeña conclusión si es necesario, se pone en común el resultado de la tarea y, en los casos en que se trata de crear algo, los alumnos que quieran lo pueden compartir con sus compañeros.
- RECOMENDACIONES: si algún alumno quiere, puede recomendar a sus compañeros un libro que acabe de leer. Además o alternativamente, la bibliotecaria presentará, cuando haya tiempo, uno o dos libros; pueden ser las novedades que hayan llegado a la biblioteca o cualquier obra que pueda ser interesante para la edad de los alumnos.
- LECTURA INDIVIDUAL EN SILENCIO: siempre se reservarán al final unos minutos para devolver, elegir y tomar libros en **préstamo** y también leer en silencio.

*Calendario y programación*

Proponemos una programación diferente para 1º y 2º de ESO, si bien el primer año de implantación de este proyecto habrá sesiones de introducción a la biblioteca que deberán recibir también los de 2º, al no haberlas recibido el año anterior.

*1º ESO: Trimestre I*

1. INTRODUCCIÓN: LA BIBLIOTECA. Qué es una biblioteca, normas de la biblioteca.
2. Presentación del taller: dinámica y calendario del taller del lector, normas y evaluación. Les damos y explicamos el bolígrafo mágico. Formulario de solicitud del carnet de lector. Recomendaciones.
3. LOS LIBROS: reciben su carnet, les explicamos cómo se ordenan los libros y el funcionamiento del préstamo. Por parejas deben encontrar un libro en la biblioteca. Después tiempo para recomendar y leer. Quien quiera puede llevarse ya un libro. Presentamos las fichas de lectura voluntarias.
4. PALABRAS: el diccionario. Se presenta y se explica. Actividades para resolver de forma individual utilizando el diccionario online. Al final, proponemos una selección de palabras poco frecuentes, pero útiles, y las presentamos como palabras “en peligro de extinción”. Cada alumno debe “apadrinar” o “amadrinar” una palabra, la escribirá en su cuaderno y debe utilizarla a lo largo del curso para que se difunda. Esas palabras serán compartidas, por lo que se colocarán en algún lugar visible de la biblioteca para que se vean.
5. LOS PERSONAJES: grandes personajes de la Literatura. Trabajo por equipos: creación de personajes para una historia. Aunque trabajan en equipos, cada alumno creará su personaje.
6. LOS LUGARES: lugares en los que puede desarrollarse una narración. Diferencias entre lugares reales e imaginarios. Historias que suceden en una sola habitación e historias en las que aparecen los más variados escenarios. Trabajo individual: se reparten al azar copias de los personajes creados por los compañeros en la sesión anterior y deben describir un escenario en el que encaje ese personaje para una posible historia.
7. ESCRITURA CREATIVA: el microrrelato. Definición, características, lectura de ejemplos y elaboración. Los alumnos que quieran pueden utilizar los personajes y/o lugares que han desarrollado en las sesiones anteriores.

*Trimestre II*

1. LA BIBLIOTECA: la biblioteca perfecta. Diseñamos entre todos una biblioteca ideal.
2. LOS LIBROS: partes del libro. Concurso de curiosidades sobre el mundo del libro. Por equipos, deben decidir cuáles de las curiosidades que se les dan son verdaderas y cuáles son falsas.
3. LAS PALABRAS: por equipos deben pasar por tres o cuatro

actividades relacionadas con el léxico: botes con una etiqueta, en los que deben meter palabras que sean sinónimas de la que aparece en la etiqueta; la misma actividad con antónimos, escoger entre varias la definición correcta de una palabra "rara" pero real.

4. LA ODA: alabanzas literarias. Se recuerda lo que es la oda y se lee una selección de odas diversas. A continuación, ellos deben transformar una oda en prosa.
5. RECURSOS LITERARIOS: creamos metáforas, hipérboles, comparaciones, sinestesias, aliteraciones.
6. ESCRITURA CREATIVA: el romance. Recordamos las características métricas del romance y leemos algún ejemplo. Ellos deben escribir un romance.

*Trimestre III*

1. LA BIBLIOTECA: el blog literario. Introducimos el concepto de blog literario, les mostramos algunos ejemplos y crearemos uno del curso al que puedan subir opiniones sobre libros o algunos de sus trabajos de cualquier materia que tengan relación con el lenguaje y los libros.
2. LOS LIBROS: ¿libro de papel o libro digital? Repartiremos algunos documentos con información sobre el tema y después, basándonos en lo estudiado en clase sobre la argumentación, tendremos un coloquio
3. LAS PALABRAS: La historia familiar de las palabras: etimología.
4. LA TRAGEDIA Y LA COMEDIA: ¿y si cambiamos el final? Presentaremos modelos conocidos de tragedia y comedia y les propondremos un cambio de final.
5. LITERATURA Y CINE: distintas formas de narrar (material del libro de texto, unidad 9). Juego de emparejar con pizarra táctil.
6. ESCRITURA CREATIVA: diálogos disparatados.

*2º ESO: Trimestre I*

1. INTRODUCCIÓN: LA BIBLIOTECA. Entre todos recordamos las características y las normas de la biblioteca vistas el año anterior. Se les da el bolígrafo mágico del año y a los que no conservan el carnet del año anterior o son nuevos se les entrega el formulario de solicitud.
2. LOS LIBROS: editores, editoriales… quién escribe las sinopsis de los libros. Nos inventamos alguna de un libro que no existe… todavía.
3. PALABRAS: Apadrinar expresiones, refranes y frases hechas.
4. EL TIEMPO NARRATIVO: tiempo interno y tiempo externo; tiempo real, tiempo imaginario y tiempo mítico.
5. LA ESTRUCTURA: las partes de la narración. Avance y retroceso

narrativo, comienzo in media res, … contamos una historia desde el final hasta el principio.

6. ESCRITURA CREATIVA: una fábula de hoy en día.

*Trimestre II*

6. LA BIBLIOTECA: el bibliotecario perfecto.
7. LOS LIBROS: publicaciones periódicas, revistas, etc.
8. LAS PALABRAS: vocabulario de los sentimientos.
9. LA EPÍSTOLA: cartas de amor y desamor
10. GRANDES POETAS DE LA LITERATURA UNIVERSAL
11. ESCRITURA CREATIVA: el soneto

*Trimestre III*

1. LA BIBLIOTECA: herramientas digitales para hacer fichas de lectura. Booktubers.
2. LOS LIBROS: Ilustradores, el lenguaje de la imagen.
3. LAS PALABRAS: con pocas y muchas palabras. Contamos una historia usando el mínimo número de palabras y la misma con diferentes añadidos por grupos.
4. PASO, ENTREMÉS, SAINETE: teatro breve de humor.
5. LA MÚSICA que ayuda a contar historias (diseñar la actividad de acuerdo con la profesora de música).
6. ESCRITURA CREATIVA: Dramatizar relatos.

RESULTADOS Y CONCLUSIONES:

Este proyecto solo lleva un año en marcha, por lo que todavía es pronto para valorar todo su alcance, sus logros y debilidades. Aun así, vemos algunos aspectos que podemos destacar:

- Nuestros alumnos se mueven en la biblioteca con más familiaridad y desenvoltura. La biblioteca es para ellos un lugar agradable donde se sienten a gusto.
- La persona responsable de la biblioteca se está convirtiendo en una persona de referencia, a la que pueden acudir para pedir consejo, preguntar por libros, o hacer peticiones de títulos de su interés.
- El préstamo de libros ha aumentado porque tienen mayor facilidad para acceder a él y su curiosidad por los libros se ha estimulado.
- Los alumnos conocen mejor el funcionamiento de una biblioteca.
- El vocabulario sobre el mundo del libro que conocen se ha visto ampliado.
- Los alumnos realizan con más frecuencia recomendaciones de libros en voz alta ante sus compañeros, y hablan sobre libros.

- De forma espontánea, y por iniciativa suya, un pequeño grupo de alumnos de 1º a 3º de la ESO se han organizado en un club de lectura que se reúne semanalmente en la biblioteca a la hora de la comida. Para apoyarlo, la dirección del colegio ha hecho un esfuerzo especial por organizar en su tiempo de reunión encuentros con autores de libros de su edad (Álvaro García Hernández o María Menéndez Ponte, por ejemplo), así como otras personas relacionadas con el mundo del libro, como la editora de literatura infantil y juvenil de la editorial SM, Paloma Jover.

En conclusión, la experiencia, si bien puede mejorarse, ha tenido un impacto positivo en la vida escolar y ha cumplido su objetivo esencial de acercar a los alumnos a los libros y a la biblioteca y, de manera general, a toda la comunidad educativa.

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# La enseñanza de la "lengua indígena" entre las políticas lingüísticas y la realidad de las escuelas

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PALABRAS CLAVE: educación indígena, enseñanza de lengua materna, políticas lingüísticas, educación primaria.

RESUMEN:
La realidad multicultural y plurilingüística de México está presente en las escuelas de nivel básico. La demanda histórica de una educación bilingüe para niños de pueblos originarios es posible a raíz de las modificaciones constitucionales, la aprobación de normas jurídicas en materia de derechos lingüísticos y los cambios en el currículo de educación básica. De acuerdo con las nuevas directrices de política pública, las escuelas de la modalidad indígena deben impartir la asignatura de lengua indígena y, con base en los nuevos parámetros curriculares, los docentes deben diseñar sus planes de trabajo e instrumentar las estrategias para su enseñanza. En esta comunicación contrastamos las actuales políticas lingüísticas dirigidas hacia las escuelas de la modalidad indígena y las dificultades pedagógicas y administrativas que ha enfrentado el colectivo de una escuela primaria de la modalidad indígena para hacer efectivo el derecho de la enseñanza en lengua indígena establecido en la normativa oficial. El plantel escolar donde se realizó el estudio recientemente se incorporó al programa de escuelas de tiempo completo y, al extender su horario de atención ofrece, en las actividades vespertinas, un taller de lengua indígena. El estudio se abordó desde la etnografía enfocada. Se observaron 18 sesiones del taller, se recabó información a través de una lista de cotejo, se aplicó un breve cuestionario a los alumnos y se entrevistó a todos los docentes del plantel. Los resultados que presentamos evidencian las dificultades que enfrenta la escuela para

cumplir las metas educativas exigidas. Por un lado, no se ha logrado construir un programa debido a la coexistencia de diferentes variantes lingüísticas en la escuela; por otro, la asignatura de lengua indígena no se ofrece paralela al currículo nacional y el tiempo asignado es limitado. Además, la escuela ha enfrentado la rotación de docentes responsables del taller.

INTRODUCCIÓN:

En México, la atención educativa a los niños de pueblos originarios se ofrece a través del Subsistema de Educación Indígena (SEI), el cual opera en 24 de los 31 estados de la República Mexicana y coordina los servicios de educación inicial, preescolar y primaria. En el caso de la educación primaria constituye el segundo nivel del tipo básico, es de tipo obligatorio y gratuito, y representa el 5.7 % de la matrícula total de ese nivel (Secretaría de Educación Pública [SEP], 2013a), esto es, alrededor de 824 mil niños.

A lo largo del tiempo, los modelos educativos de atención a la modalidad indígena -y las políticas que los sustentan- han variado en sus objetivos y propósitos. De manera esquemática pueden diferenciarse tres: el castellanizador, el bilingüe bicultural y el intercultural bilingüe.

El primero, impulsado al triunfo de la revolución, se caracterizó por la imposición del español en los contenidos curriculares y en los procesos de enseñanza y aprendizaje (Bastiani, Ruiz-Montoya, Estrada, Cruz y Aparicio, 2012). Este modelo asimilacionista pretendió la integración y transformación de los indígenas en ciudadanos nacionales (Martínez, 2011) a costa del detrimento de sus lenguas. El objetivo principal era que los niños indígenas adquirieran la lengua mayoritaria, es decir, el español. El segundo, impulsado a finales de los años ochenta (SEP, 1986) planteó la enseñanza de la lengua indígena como primera lengua y suponía que los niños, una vez alfabetizados en su lengua, tendrían las condiciones cognitivas para aprender el español (Bastiani, et al., 2012). En términos de Hamel (2001), este modelo transitorio tenía como resultado un bilingüismo sustractivo. Ya en este siglo, en 2001, se instituyó el modelo de Educación Intercultural Bilingüe (EIB, en adelante) con la pretensión de que la población indígena alcanzara los objetivos nacionales de una educación básica, a la vez que promoviera un bilingüismo oral y escrito efectivo, y también que se reconociera y valorara su cultura de origen (SEP, 2001). No obstante, los resultados de investigaciones apuntan que esto no se ha logrado, los niños que asisten a las escuelas de la modalidad

indígena no logran el bilingüismo ni la biliteracidad (Barriga Villanueva, 2004; Hamel, Brumm, Carrillo, Loncon, Nieto y Silva, 2004; Rebolledo, 2006a y 2006b).

Un modelo educativo específico para la atención de los grupos originarios en México se justifica debido a la presencia de 68 grupos etnolingüísticos (Instituto Nacional de Lenguas Indígenas [INALI], 2014). La población que se asume como indígena asciende a 15.7 millones (Comisión Nacional para el Desarrollo de los Pueblos Indígenas [CDI], 2014) aunque solo 6.7 millones declararon ser hablantes de una lengua indígena (Instituto Nacional de Estadística y Geografía [INEGI], 2011). Esta diversidad lingüística y cultural se reconoció formalmente en el año de 1992 cuando se adicionó el Artículo 4º a la Constitución mexicana:

> La Nación Mexicana tiene una composición pluricultural sustentada originalmente en sus pueblos indígenas. La Ley protegerá y promoverá el desarrollo de sus lenguas, culturas, usos, costumbres, recursos y formas específicas de organización social, y garantizará a sus integrantes el efectivo acceso a la jurisdicción del Estado. En los juicios y procedimientos agrarios en que aquellos sean parte, se tomarán en cuenta sus prácticas y costumbres jurídicas en los términos que establezca la Ley.
> En 2001, el artículo fue modificado, ahora se lee:
> La Nación mexicana es única e indivisible.
> La nación tiene una composición pluricultural sustentada ori¬ginalmente en sus pueblos indígenas que son aquellos que descienden de poblaciones que habitaban en el territorio ac¬tual del país al iniciarse la colonización y que conservan sus propias instituciones sociales, económicas, culturales y políti¬cas, o parte de ellas.
> A. Esta Constitución reconoce y *garantiza el derecho de los pueblos indígenas* y las comunidades indígenas a la libre determinación, y en consecuencia, a la autonomía para:
> IV. *Preservar y enriquecer sus lenguas*, conocimientos y todos los elementos que constituyan su cultura e identidad (Artículo 2° Constitución Política de los Estados Unidos Mexicanos, 2001) (subrayados propios).

La inclusión de los derechos lingüísticos de los pueblos indígenas en la Constitución impulsó iniciativas específicas, como la Ley General de Derechos Lingüísticos de los Pueblos Indígenas (Congreso de la Unión, 2003 reformada en 2010, 2012 y 2015), además de la modificación de algunos artículos de la Ley General de Educación (Congreso de la Unión, 1993, reformada en 2003). En estas iniciativas destaca la obligación del Estado de ofrecer una educación en la lengua materna del grupo originario. La Ley General de Derechos Lingüísticos, en su artículo 11º establece que:

> […] las autoridades educativas federales y de las entidades federativas, garantizarán que la población indígena tenga acceso a la educación obligatoria, bilingüe e intercultural, y adoptarán las medidas necesarias para que en el sistema educativo se asegure el respeto a la dignidad e identidad de las personas, independientemente de su lengua. Asimismo, en los niveles medio y superior, se fomentará la interculturalidad, el multilingüismo y el respeto a la diversidad y los derechos lingüísticos (p.3).

En consonancia, se incorporó a la Ley de Educación el artículo 7º en el que lee: “Los hablantes de lenguas indígenas, tendrán acceso a la educación obligatoria en su propia lengua y español” (Fracción IV).

En las modificaciones realizadas en el currículo a raíz de la Reforma Integral de Educación Básica de 2011 (SEP, 2011) se respetó lo establecido en las diferentes normativas. Para el caso de la primaria se incluyó la asignatura de Lengua Indígena. El currículo continúa siendo nacional, pero los maestros adscritos a esta modalidad deben conocer y apoyar su práctica en tres documentos: los *Lineamientos generales para la educación intercultural bilingüe* (SEP/DGEI, 1999), y los *Marcos curriculares* (SEP/DGEI, 2011). En el caso de los docentes del nivel primaria, además, deben emplear los *Parámetros Curriculares de la asignatura de Lengua Indígena* dados a conocer por la SEP desde 2008.

En términos generales, los *Lineamientos generales para la educación intercultural bilingüe* son un conjunto de normas y criterios que concertaron las autoridades educativas para generar condiciones sociales, administrativas y pedagógicas que garantizaran el acceso, la permanencia y el logro educativo de los niños indígenas, conforme a los fines y a los propósitos educativos expresados en el marco filosófico nacional (SEP/DGEI, 1999). Estos *Lineamientos* precisan qué debe entenderse por educación bilingüe (“aquella que favorezca la adquisición, fortalecimiento, desarrollo y consolidación tanto de la lengua indígena como del español, y elimine la imposición de una lengua sobre otra” [SEP/DGEI, 1999, p.12]), a la vez que recomienda el uso y la enseñanza de la lengua indígena y del español en las diferentes actividades del proceso educativo y exhorta a los docentes para que trabajen contenidos, además de los acordados para la educación básica nacional, que emerjan de la cultura comunitaria indígena. Por su parte, los *Marcos curriculares* son documentos que les permiten a los maestros contextualizar su práctica ya que incluyen contenidos propios del acervo cultural de los pueblos originarios (SEP, 2011a), como el marco normativo sobre los derechos lingüísticos de los pueblos autóctonos.

En cambio, el documento *Parámetros Curriculares de la asignatura de Lengua Indígena* es, sobre todo, una guía para que el docente desarrolle programas de estudio de acuerdo con las particularidades del grupo lingüístico que atiende. Es un documento donde se establecen las directrices y estrategias para la enseñanza de la lengua indígena en las aulas de la modalidad indígena. Ahora, los niños que asisten a estas escuelas, obligatoriamente tienen que recibir la educación en su propia lengua (SEP/DGEI, 2008). Este estudio se centró en el uso que los maestros hacen de los Parámetros curriculares de la Asignatura de Lengua Indígena.

OBJETIVO:
Describir las dificultades de los docentes de una primaria de la modalidad indígena en la instrumentación de la Asignatura de Lengua Indígena en el aula.

DESCRIPCIÓN DE LA INVESTIGACIÓN:
Las escuelas de la modalidad indígena tienen como finalidad ofrecer educación básica de calidad y equidad para la población indígena en el marco de la diversidad, que considere su lengua y su cultura como componentes del currículo, y le permita desarrollar competencias para participar con éxito en los ámbitos escolar, laboral y ciudadano que demanda la sociedad del conocimiento (Sistema Educativo Estatal de Baja California, 2014. Sección Programa de Educación Indígena, párrafo 1).

Esta investigación se realizó en una escuela primaria de la modalidad indígena de la ciudad de Ensenada. Esta escuela forma parte del Programa de Escuelas de Tiempo Completo (PETC), el cual

> busca contribuir a mejorar el rendimiento de los alumnos de las escuelas públicas de educación básica, mediante la ampliación de las horas que los alumnos van a la escuela. El programa da cursos de capacitación para personal directivo, docente y de apoyo; provee a las escuelas de material didáctico y equipo informático para uso educativo; da recursos para el acondicionamiento y equipo de espacios escolares; da seguimiento, acompañamiento, asesoría a las escuelas de tiempo completo, y da apoyos para servicios e insumos para la alimentación de alumnos y docentes (SEP, 2013c, p.1).

Al ser parte de este programa, las escuelas de la modalidad indígena incluyen en la propuesta pedagógica la Línea Lectura y Escritura en Lengua Indígena (SEP, 2014c).

La escuela Emiliano Zapata (pseudónimo), donde se llevó a cabo el estudio, se ubica en la periferia de la ciudad. En 2015 se incorporó al PETC en el 2015 y con los recursos económicos que recibió fue posible contruir una explanada de concreto, y se realizó la adaptación de un aula como comedor. En el momento del estudio, el plantel contaba con 5 aulas (tres de madera), la dirección (que también era utilizada como biblioteca y sala de usos múltiples), el comedor y dos baños (para niñas y niños). A un costado de la explanada se encuentran algunos juegos para los niños algo corroídos por el óxido. Hay 6 profesores adscritos a la escuela, cinco están frente a grupo (una maestra atiende a quinto y sexto grado) y uno comisionado como director. De acuerdo con los lineamientos de las escuelas de tiempo completo, los profesores no son suficientes, además de que no cuentan con un intendente.

Al formar parte del PETC los niños también tienen clases en el turno vespertino. Las clases que reciben son: el Taller de lengua indígena, Taller de convivencia y Deportes. Para impartir estas clases la escuela contrató a tres maestros externos. El Taller de lengua indígena se imparte una o máximo dos veces por semana a cada grupo en sesiones de 40 minutos.

La investigación fue de carácter cualitativo, específicamente se realizó un estudio etnográfico enfocado (LeCompte y Schensul, 1999) con la finalidad de obtener datos específicos de la cultura y cómo son las dinámicas con las que se relacionan los sujetos al interior del plantel que en ocasiones no son percibidas en las investigaciones llevadas a cabo por los mismos docentes (Domínguez, 2006). En una etapa inicial y con el objetivo de familiarizarse con los participantes, se acudió a la escuela una vez por semana durante cinco meses. Posteriormente, se asistió a la escuela alrededor de cuatro meses para realizar observaciones durante la impartición del Taller de Lengua Indígena en cuarto grado (18 observaciones), aplicación de cuestionarios a los niños y entrevistas a todos los maestros de la escuela, con excepción del profesor de deportes. Las entrevistas fueron semi estructuradas y focalizadas con el propósito de “obtener información en profundidad sobre temas seleccionados, conocimiento cultural y creencias, y la descripción de prácticas” (LeCompte & Schensul, 1999 p.128; Sierra, 1998) acerca de las experiencias de los profesores respecto de la instrumentación del Taller de Lengua Indígena -en el caso de la maestras que lo imparten- e información de los otros profesores acerca del uso de la lengua indígena en la Asignatura de Lengua Indígena y los problemas que tienen durante

la instrumentación de la misma. Para analizar las entrevistas se realizó análisis de contenido inductivo (Coffey y Atkinson, 2003).

RESULTADOS:

Afirmar que en la escuela donde se llevó a cabo la investigación (Emiliano Zapata en adelante) se ha ejercido el derecho de los niños hablantes de lenguas indígenas a recibir educación en su lengua materna, tal como se estipula en el Convenio 169 *Sobre los Pueblos Indígenas y Tribales en Países Independientes* (1989) y más reciente en la Ley General de Derechos Lingüísticos de los Pueblos Indígenas (2003), sería simplificar la realidad. Es más productivo para avanzar en la comprensión de la realidad escolar de los niños indígenas describir la situación que experimentan los niños en las aulas de la modalidad indígena.

Los niños que asisten a esta escuela, en su gran mayoría, son monolingües en español, aunque tampoco puede afirmarse que no sean indígenas, ya que, según lo que se indagó, no se cuenta con registros claros de su origen o de la lengua utilizada en casa. Además, se corroboró que en la escuela Emiliano Zapata el currículo no se trabaja en lengua indígena, lo que se instrumentó fue el Taller de Lengua Indígena y eso debido a que se encuentra adscrita al Programa de Escuelas de Tiempo Completo. Por lo tanto, el derecho a una educación en lengua indígena no puede señalarse como plenamente ejercido conforme a las leyes mexicanas.

La instrumentación del Taller de Lengua Indígena se ha visto marcada por la rotación de maestras. Las razones han sido desde administrativas hasta personales. Dos de las maestras atribuyeron su salida a cuestiones personales, ya que permanecer en el turno vespertino para impartir el taller implicaba descuidar a su familia. Otra más mencionó la falta de puntualidad en el pago. En la escuela Emiliano Zapata, el cambio constante de maestras ha significado también que las variantes lingüísticas que se enseñan a los niños sean diferentes, ya que cada maestra ha impartido la variante de su conocimiento. Se considera que el aprendizaje puede ser limitado cuando el uso de las variantes para enseñar la lengua indígena cambia constantemente.

Las consecuencias del uso de las variantes son expresadas tanto por las docentes como por los alumnos. Desde la visión de una de las maestras se ha afectado la continuidad de los temas y también del aprendizaje. Por otra parte, ha ocasionado un problema didáctico que afecta a los niños.

En la escuela Emiliano Zapata no se cuenta con un programa específico para la enseñanza de la lengua indígena. Los maestros conocen la propuesta de *Parámetros Curriculares de la asignatura de Lengua Indígena*, sin embargo, no ha sido elaborado un programa que sirva de guía para impartir tanto el Taller de Lengua Indígena como la asignatura de Lengua Indígena. Para enseñarla, los maestros han optado por retomar actividades aisladas y de diferentes ciclos propuestos en los *Parámetros Curriculares de la asignatura de Lengua Indígena* y adaptarlos a la planeación de los contenidos del programa nacional. No contar con un programa específico ha provocado que la enseñanza de la lengua indígena a los niños no se lleve conforme a una metodología con fundamentos teóricos, lo que ocasiona, en parte, un bilingüismo no aditivo (Hamel, 2008). Podría decirse que en la escuela Emiliano Zapata, el tema no está a discusión pues la enseñanza se lleva a cabo en español sobre todo porque los niños de cuarto año son monolingües en español, por lo que tampoco se reflexiona sobre la necesidad de otorgarle una función académica a la lengua indígena.

Como ya se señaló, la enseñanza de la lengua indígena como segunda lengua a las poblaciones indígenas y migrantes es un caso particular que debe ser atendido de manera pertinente. Para esto es necesario contar con maestros que dominen tanto la lengua de instrucción dominante (español) como la que están enseñando como segunda lengua. en la escuela Emiliano Zapata, las maestras contratadas para la impartición del Taller de Lengua Indígena no dominaban sus variantes del mixteco. Esto se pudo observar durante las clases, cuando la maestra Sonia recurrió a un material de consulta para traducir algunas palabras. Esto podría implicar que los niños bilingües no están siendo atendidos por un maestro con formación en la enseñanza de la lengua indígena, y que no se están desarrollando las habilidades fonológicas y la fluidez oral de los niños, y mucho menos su capacidad para leer y escribir en lengua indígena. Puede señalarse que el problema existente no es de política lingüística, ya que como se planteó, tanto el discurso como los documentos existen y son numerosos, sino que problema se relaciona con la planificación lingüística.

Relacionado con el problema de la falta de profesores para impartir la lengua indígena y con la falta de dominio por parte de los maestros, se encuentra el problema del perfil del docente que se contrata. En esta escuela, de acuerdo con lo expresado por el director, para contratar a la maestra del Taller de Lengua Indígena se toman en cuenta dos factores:

que el maestro hable alguna lengua indígena y que esta sea una variante de la lengua de la mayoría de los alumnos. Esto puede tener implicaciones negativas, ya que no se está tomando en cuenta la diversidad de origen y lingüística de los niños que hay en la escuela ni tampoco las competencias del maestro para enseñar una segunda lengua.

Otro aspecto mencionado por los profesores de grupo y el director fue la escasa relevancia que el sistema educativo otorga a la enseñanza de la lengua indígena. Ellos afirmaron, por ejemplo, que las evaluaciones se centran en valorar el avance que los niños tienen en las asignaturas de español y matemáticas, pero no en la asignatura de Lengua Indígena. Los docentes de la escuela Emiliano Zapata no consideran que a la asignatura de Lengua Indígena se le otorgue un peso en la evaluación nacional, por lo que continúan centrándose en la enseñanza de los contenidos del currículo que se evalúan.

Las clases del Taller de Lengua Indígena están programadas con una duración de 40 minutos y, en el caso de los alumnos de cuarto grado, son impartidas dos veces por semana. Lo que se constató fue que el tiempo no era suficiente para que las maestras concluyeran satisfactoriamente con las actividades planeadas, además de que esos 40 minutos no eran aprovechados en su totalidad, pues el tiempo promedio de duración de las sesiones observadas fue de 35 minutos. Generalmente, solicitaban a los alumnos terminar los trabajos en casa o las dejaban para la siguiente clase, pidiéndoles que sus familias los apoyaran.

Según los datos obtenidos en la encuesta realizada a los niños, el 37% respondió que alguien en su casa habla alguna lengua indígena, los que indica que los alumnos que podían recibir el apoyo en casa para realizar las tareas eran menos de la mitad. El tiempo insuficiente pudo corroborarse con las dos planeaciones que proporcionó la maestra Sonia, las cuales no se cumplieron como ella había especificado en sus documentos, además lo reiteró en la entrevista. La maestra afirmó que las dos clases por semana no eran suficientes, lo que ocasionaba que se perdiera la secuencia en los temas. La inasistencia de algunos alumnos fue un factor que llamó la atención. Durante las observaciones se pudo notar que algunos niños dejaron de asistir varias semanas al taller. Asimismo, se incorporaron niños nuevos al grupo de cuarto grado con el ciclo escolar ya avanzado

Finalmente, otro problema administrativo que se observó fue la escasa

organización y acuerdo que tienen los maestros respecto a la enseñanza de la lengua indígena. Ellos coinciden en que lo fundamental es que se enseñe la lengua, pero con respecto a los contenidos y la metodología, cada profesor es libre de utilizar lo que considere conveniente. Además, entre la situación de rotación de los profesores responsables del Taller de Lengua Indígena, es difícil que se establezcan acuerdos en el colectivo escolar. Por su parte, la mayoría de los maestros consideran que la responsabilidad de enseñar la lengua indígena corresponde a la maestra del taller. En cambio, la maestra del taller considera que este taller sirve para reforzar la enseñanza de la lengua indígena que los profesores llevan a cabo en sus grupos en las sesiones matutinas.

CONCLUSIONES:

A continuación se presentan las conclusiones derivadas de los resultados. Finalmente se encuentran recomendaciones que pueden ser de utilidad para la escuela.

En cuanto a la Lengua Indígena se concluye lo siguiente:

- Para los docentes, la asignatura de Lengua Indígena tiene menor relevancia que otras asignaturas del currículo ya que las autoridades educativas no la evalúan.
- A falta de un programa acordado al interior en la escuela, no hay continuidad en los temas que se enseñan en la asignatura de Lengua Indígena y en el Taller de lengua indígena.
- En la escuela existe un buen clima laboral, no obstante, todavía no trabajo acordado entre los maestros de grupo y el maestro encargado del Taller de Lengua Indígena para definir objetivos en común para la enseñanza de la lengua indígena.

Con respecto a la utilidad que los Parámetros Curriculares de la asignatura de Lengua Indígena tienen en la planeación de los profesores se concluye lo siguiente:

- El cambio de maestras del taller de lengua indígena en la escuela Emiliano Zapata, específicamente en el grupo de cuarto grado, ha provocado confusión en los niños.
- La enseñanza de los temas en la asignatura de Lengua Indígena y en el Taller de Lengua Indígena no corresponde con los ciclos establecidos en los Parámetros Curriculares de la asignatura de Lengua Indígena.
- La manera en cómo se enseña la lengua indígena en el grupo observado no contribuye al logro de un bilingüismo aditivo en los

niños.

- Lo que sí se ha logrado con la enseñanza de la lengua indígena es el cambio de actitud de los niños hacia las lenguas indígenas.
- En términos generales los niños muestras interés y participan en las actividades del Taller de Lengua Indígena.
- Las maestras del Taller de Lengua Indígena se esfuerzan por elaborar materiales y diseñar actividades para que los niños aprendan las palabras en lengua indígena, aunque muchas veces no particularmente planificadas.
- En la escuela Emiliano Zapata no se cuenta con un programa basado en los Parámetros Curriculares de la asignatura de Lengua Indígena, sin embargo, los maestros sí toman en cuenta e incluyen en su planeación (basada en el currículo oficial) aquellos temas que pueden usar para la enseñanza de la lengua indígena.

De las actividades propuestas para la enseñanza de la lengua indígena que los profesores implementan en el aula se concluye lo siguiente:

- El currículo es enteramente en español. La lengua indígena, tanto en la planeación de los maestros como en las actividades que se instrumentan es un agregado, ya que tiene que ser adaptada dependiendo del tema que indique el programa nacional.
- No todas las actividades que se llevaron a cabo con los niños corresponden con el segundo ciclo de Parámetros Curriculares de la asignatura de Lengua Indígena. La mayoría corresponde al primer ciclo, establecido para los alumnos de grados anteriores y casi ninguna al tercer ciclo.
- El aprendizaje de vocabulario es la actividad más recurrente para enseñar la lengua indígena.
- Se promueve la aceptación de la diversidad cultural y lingüística que la verdadera enseñanza de la lengua indígena a través de una metodología pertinente para el contexto donde se ubica esta escuela.

*Recomendaciones*

Esta investigación permitió documentar la realidad de una escuela que, si bien no representa a todas las escuelas de la modalidad indígena sí permitió identificar las problemáticas que se presentan para la enseñanza de la lengua indígena.

De acuerdo con lo observado, se considera que es necesario contar con mayor información en cada escuela sobre el perfil lingüístico de los

alumnos.

Se necesita elaborar el programa basado en los Parámetros Curriculares de la asignatura de Lengua Indígena. Si bien no es viable elaborarla en todas las lenguas de los niños que asisten a la escuela, es imperante que, al menos, los maestros definan lo que se va a lograr cada determinado tiempo en cada grupo, para así promover el progreso en el aprendizaje de la lengua indígena.

Es importante que se contrate a un docente para impartir el Taller de Lengua Indígena que, además de dominar una variante lingüística, tenga posibilidad de ser capacitado para enseñar la lengua indígena. Pero sobre todo que permanezca en la escuela por periodos estables.

Se considera importante también llevar a cabo investigaciones similares en otras escuelas para contrastar los resultados. Esto permitiría conocer si en otras escuelas se ha elaborado la propuesta con base en los Parámetros Curriculares de la asignatura de Lengua Indígena, así como los beneficios y o problemas que surgen al instrumentarla. A su vez, se podría saber si también cuentan con un Taller de Lengua Indígena y cómo se organizan los maestros para instrumentarlo.

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